



Annual Report & Financial Statements

For the Year Ended 31 March 2021

Address:

c/o Bearwood Hub
St Marys C of E Church
St Mary's Road/Bearwood Road
Bearwood
Smethwick
B66 4BX

Charity No: 1080608

Company No: 3446320

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About Black Country Touring

Black Country Touring (BCT) produces and promotes high quality theatre, dance and film in the Black Country, putting local communities at the heart of everything we do.

- 1) **Promote:** We support local people, youth groups and community venues to choose and promote professional theatre, dance and film for their local community.
- 2) **Produce:** We create new and unique productions in non-traditional theatre spaces, grown from the stories and experiences of the diverse communities and people of the Black Country.
- 3) **Participate:** We provide opportunities for young people, volunteers, graduates, and apprentices, supporting the creative talent of the Black Country.

Our Vision

Our vision is of a Black Country where everyone has the opportunity to experience captivating, inspiring and diverse performances in their community, regardless of their background, age or income.

Our Mission

We believe the arts have the potential to change lives by allowing us to see new possibilities, develop new skills and provide opportunities to reflect on our own lives, communities and the wider world.

We work with people across the Black Country to select and present the very best available artists and companies to our local communities.

We endeavour to make our work accessible to, and reflective of, the diverse communities that make up the Black Country.

We collaborate with artists and local people to create new work born out of contemporary Black Country stories for both local and national audiences.

Core Programme

All of BCT's work is focused on creating opportunities for local people to experience theatre, dance and film. They are actively involved in programming, promoting and creating performances, events and festivals. We achieve this through three strands:

- **Community Promoters:** An urban touring network that covers libraries, community centres, museums and galleries, supporting volunteer promoters working in their community to select and promote touring theatre, dance and film;
- **Young Promoters:** Schoolchildren and young people aged from 5 – 18 in mainstream and SEN education transform their school or college into a venue for a touring production, learning the skills required to run a theatre venue;
- **Original Productions:** Site-specific theatre productions that reflect the cultural diversity and the lived experiences of Black Country people - their histories, origins, memories, interests, hopes and aspirations.
- **Community Cinema:** We support local people and venues to bring an immersive cinema experience to their community. The focus is on bringing people together to enjoy the magic of film, programming everything from sing-alongs to documentaries.

Impact of Covid-19 on Black Country Touring's Programme in 2020/21

Due to the Covid-19 pandemic BCT's core programme of live events, productions and projects was on hold for the entirety of 2020/21. The ever-changing and prolonged nature of the pandemic, continued social distancing measures and lockdowns meant the closure of nearly all of the community venues we work with – libraries, community centres, places of worship - the places that bring people together.

Data Collection During 2020/21: Due to Covid-19 and the different ways in which we've been working, we have not been able to collect data in the usual way. This is impacted on the level of audience analysis we are able to conduct. Note that in most instances we have total attendance/ participation numbers and qualitative audience/ participant feedback, but not postcode, ethnicity or quality of experience data.

Chair's Statement

It goes without saying that 2020/21 stands as the most challenging year in BCT's history. At this point, the impact on the arts and culture sector made by Covid-19 is well documented, but it is worth taking a moment to reflect on the particular challenges that Black Country Touring faced this year.

As an organisation that supports an expansive network of community venues, volunteers, schools, artists and theatre companies, we've seen live arts events and activities grind to a standstill in areas where they are needed the most. Places where performances bring our neighbourhoods to life, connect people with one another and illuminate the everyday.

Without BCT, much of this deep-rooted and interconnected network would be at risk of ceasing to exist. So the number one priority of the Board during this time was to ensure the financial security of the organisation. This was enabled by the flexibility and understanding of our current funders, including the **Esmée Fairbairn Foundation**, who made our grant for the year unrestricted, allowing us to weather the storm of uncertainty and make adjustments to our staff structure to continue to effectively deliver our work. **Arts Council England** and the **DCMS's Culture Recovery Fund** supported a range of activity - much of which was breaking new ground for BCT - and allowed us to connect with our audiences and promoters throughout the pandemic. Financial support from **Creative Black Country** enabled us to realise many of our digital projects this year.

Our local partner **Sandwell Council for Voluntary Service**, whose funding was to support the expansion and deepening engagement of the Community Cinema project in the borough, were flexible and understanding about the challenges the project faced this year. We were also grateful to the **Heart of England Community Foundation** and **Sandwell MBC's Vision 2030** for seeing the social impact and wellbeing benefits of *Dial-A-Story*, and fortunate to have the longstanding support of **Sandwell and Wolverhampton MBCs**, whose funding of our core programmes continued throughout this period. I am also extremely grateful to the BCT team for taking a 3-month reduction in hours and pay to help protect our reserves. Finally, we are grateful to everyone who attended a live performance, listened to a podcast or took part in one of our projects this year and especially to those individuals who also made a donation.

As well as safeguarding the financial future of the organisation, we knew it was vital to maintain connections with our audiences, volunteers and promoters - relationships that have been built and nurtured for many years, which were at risk of being eroded by the prolonged impact of the pandemic. The team reacted with admirable creativity and agility, developing a programme that used new and innovative ways of reaching audiences in the Black Country and beyond. My personal highlight being *Dial A Story*, which in an ever-increasingly digital world – especially during numerous lockdowns – provided those at risk of loneliness and isolation with a chance to engage with artists and enjoy a performance via their phone. It was a project firmly rooted in the pandemic and one that helped demonstrate beyond all doubt, the deep care and understanding that BCT has for its diverse audience.

The pandemic has also caused the Trustees to re-examine the ongoing development of the organisation and its planned changes to its structure. Our pre-Covid trajectory was one focused on growth of ambition and the leadership capacity required to support that vision. 2020/21 has been a year of survival, consolidation and focusing on what is truly essential - irreplaceable - about Black Country Touring. It has upended our development plans to an extent, but has led us to a more sustainable model of growth, with more immediate investment in the delivery capacity of the current team. As the year closed out, I felt we were once again able to stand on a steadier footing and look ahead once more at an ambitious future: one that is rooted in serving our communities better than ever before, supporting artists from diverse backgrounds to develop their practices, and delivering strongly against the strategic outcomes outlined in Arts Council's 10 year vision, *Let's Create*. We know that greater uncertainty and significant challenges may lie ahead, but I feel confident that the creativity and resilience of our team and associates, strong partnerships and our ability to adapt puts us in a strong position for the future.



Tim Rushby

Chair, Black Country Touring Board of Trustees

Building New Connections

Our artistic programme during Covid-19

How do you stay in touch with local audiences and promoters - our very life blood - when the whole country is forced to stay at home and the whole world is reeling from a pandemic?

How do you create performances which still have a meaningful interaction between the performers and the audience in the way that live theatre does when we aren't in the same room? How do you not simply do budget versions of a TV show or film?

Despite the many challenges, 2020-21 proved to be a very busy year for Black Country Touring with the company ensuring that we continued to put local communities and artists at the forefront of all our activity.

This year saw us doing things in a very different way, working on Zoom and using it to present live performance with a live audience, who were able to interact with each other; commissioning theatre makers and sound artists to create podcasts rooted in local stories of the Black Country; taking our community cinema online with different curators taking a lead on the programming and commissioning artists to create digital shorts as part of a West Midlands-wide cultural initiative led by Culture Central. Overall, our programme reached 7,312 people in 2020/21.

With the challenge of so many people not having access to the digital world and often being at risk of isolation and loneliness we also created a strand of work that involved one-to-one phone conversations and bespoke performances between artists and callers. Dial-A-Story was the result, with intimate personal interactions bringing light relief to the many different callers.

Throughout the year we provided a range of support for artists from mentoring to practical support on areas such as fundraising and organisational development. The company has also been on its own journey - along with much of the cultural sector of the West Midlands - as part of More Than A Moment, a regional response to the hard work of the Black Lives Matter movement. This work has and will continue to influence how we move forward across all aspects of the company's work from programming to recruitment, to ensure we

continue to diversify our team, break down systemic barriers and listen to and collaborate with Black creatives and communities.

So it has been quite a year - we have discovered new ways of making work, reached new audiences and worked with many brilliant creative people. The BCT team has been fantastic throughout this rollercoaster journey, embracing new approaches and ongoing change and learning, much of which will continue to inform our way of working for some time to come.



Frances Land & Steve Johnstone

Co-Artistic Directors

*“BCT has shown resilience and adaptability to ensure people are still able to connect to their work in a number of meaningful ways. BCT has a strong awareness of their audience and created performance which enabled engagement with different groups, such as **Dial A Story**; tailor-made performances of poetry, music and storytelling delivered into people’s homes via telephone. **Zoom Café** was an adaptation of a live show which took on an even more intimate feel when delivered through an on-line platform. **The Sweetshop Murder** podcast series featured in Arts Council’s Digital Showcase last year and is another example of the high quality work BCT continues to deliver despite facing external constraints.”*

- **Jill Brown, Relationship Manager - Touring, Arts Council England**

Equity, Diversity & Inclusion

Like many working in the arts, we were shocked, saddened and angered by the murder of George Floyd in the US and inspired by the Black Lives Matter movement to examine our own work, organisational structures and unconscious biases.

Black Country Touring has been rated outstanding by Arts Council England for its contribution to the Creative Case for Diversity two years running from 2018-2020. Celebrating the rich cultural diversity of the Black Country and developing a programme that is relevant to, and reflective of, our communities has been at the heart of what we do for almost 25 years. And yet we know we must continue to build on this long standing reputation and do more.

This year we took steps to make diversity, equality, access and inclusion a greater part of everything we do from Board and Company meeting agendas to project plans and fundraising, questioning the actions we take and identifying opportunities to make our work accessible to more communities.

The steps we took in 2020/21 included:

- Formed an Diversity, Equity & Inclusion working group, consisting of Board members and staff to review the organisation's recruitment processes, business plan, programmes and communications, to ensure that lasting and effective strategic changes are implemented;
- Signed up for Culture Central's [More Than A Moment](#) pledge to help guide the organisation to being fairer and more equitable. The pledge is the West Midlands Arts sector's promise to take radical, bold and immediate action, to dismantle the systems that have kept Black artists and creatives from achieving their potential in the arts and cultural industries;
- BCT team and trustees taking part in Unconscious Bias training, to better understand how perceptions, decisions and interactions can be guided by inherited or learned bias, often without us realising;

- As part of our commitment to providing employment to artists and creative freelancers through the pandemic, in 2020/21, 47% of the freelancers we worked with were from ethnically diverse backgrounds;¹
- Although we were not able to gather comprehensive audience data this year, we are committed to working towards our target of 40% of audiences and participants being from ethnically diverse communities by 2023, which has informed the planning and development of future projects in 2020/21.

A Commitment to Local Artists

The pandemic was an extremely challenging time for artists and creative professionals, many of whom work in a freelance capacity in the sector. As an artist-led organisation that works collaboratively with a wide pool of artists, we knew it was vital to create opportunities for regional artists to continue to make work (and get paid to do so). Many of the projects outlined from page 4 onwards were created with this in mind. In total, 13 artists were commissioned to make new work, of which 8 were from ethnically diverse backgrounds.

¹ Source: Arts Council Survey 2020/21 data (+additional data from *A Word in Your Ear* project)

Projects 2020/21

The following projects were all available digitally or via phone to Sandwell residents in 2020/21:



Zoom Cafe April - June 2020

This adaptation of Jake Oldershaw's cafe piece from 'Back in 10', which explored international tales from the history of tea and coffee. Our main aim was to develop a live, intimate performance that also included a social element for audiences. Audiences were restricted to 12 devices per performance, to help replicate the feel of this show in person.

We worked with our network of existing community promoters including Thimblemill Library in Smethwick.

This helped us to maintain our connection with them during lockdown and for them to continue connecting with local audiences. This work was also presented by several other UK touring schemes.

Total Audience: 389

"It was a lovely intimate performance, it felt like Jake was speaking just to me, even though other people were also in the audience!"

"Making it feel like a live theatre event with the audience interaction, not just a streamed event that we're seeing so much of." - Audience feedback



Dial-A-Story September - October 2020

Connecting isolated people with performances via a phone call.

We quickly realised that while online performances are a great way of connecting with audiences at this time, many people without the internet are unable to use these services in the Black Country. These people are some of the most at risk of feeling isolated and lonely during the current crisis. In September, we launched Dial-A-Story, a project that saw three locally based artists converse

and perform 1-to-1 with people via a phone call. Each performance was influenced by the conversation. The project was an opportunity to partner with several charitable organisations - many for the first time - including Sandwell Visually Impaired, Ideal for All, Avery Healthcare and Dudley CVS.

This project was supported by the Heart of England Community Foundation's 'Doing Things Differently' fund, SCVO & Sandwell MBC's Vision 2030 fund and Creative Black Country.

Feedback recorded in artists' diaries:

This project is 100% for this man. Incredibly grateful and complimentary and having attended lots of concerts with his late wife he enjoyed reconnecting in this very intimate way. "I feel special because you're singing just for me", "I'm in Pleasureland", "I'm over the moon", "That's given me a little lift (because I'm disabled as well as isolated) and set me up for the day"

Glenda - Amazing force of nature! 3 heart attacks and multiple falls but she's still living independently and sharp and witty as ever. She shared that she'd experienced a lot of family tragedy but also had travelled a lot and even been on a cruise to Norway. When I sang about water she reminisced about throwing dandelion petals into a river to watch them bob along. Best comment of the day: "You're bringing a lot of pleasure to people's homes."

Total participants: 115



Fred Jeffs: The Sweetshop Murder **October - November 2020**

An original podcast investigating the murder of Quinton sweetshop owner, Fred Jeffs, in 1957. Investigated and narrated by his Great-Nephew, Graeme Rose. This series of 7 podcasts saw Rose collaborate with sound artists/musicians Sam Frankie Fox and Ricardo Santos Rocha to

create a hybrid of a true crime podcast and theatrical work.

The podcast was very successful, reaching an audience of over 5,500. It is the first podcast commissioned by BCT, following on from Rose's production of the same name in 2019.

Listen via all major podcast platforms or on our [website](#).

Total audience: 4,732



It Gets Lighter From Here December 2020

BCT commissioned 3 new films for this online digital event that saw cultural organisations across the West Midlands region providing commissions for freelance creatives to develop short films that could be shared via online platforms throughout the shortest day of the year. The artists were Adrian Earle, Sakab Bashir, Sam Frankie Fox & Ricardo Santos Rocha.

Films can be viewed here: <https://bctouring.co.uk/it-gets-lighter-from-here-short-films/>

Total Audience: 1,052



Sandwell Community Cinema & Let's Talk Film Online Festival

Ongoing/ Feb - Mar 2021

Our Community Cinema project was heavily impacted by Covid-19, which meant our planned work with four Sandwell venues and community groups to set up new 'pop-up' neighbourhood cinemas was on hold for this year (funded by SCVO EPIC Fund). We did however launch 'Let's Talk Film', an online mini-festival that featured local programmers, several of which are active in Sandwell:

- Smethwick-born film-maker and visual artist Billy Dosanjh, whose work is often concerned with the post-industrial factory towns of the Black Country and stories of immigration
- Geoff Broadway of the Living Memory project, who selected 4 short films commissioned for that project, that bring to life the stories of local people's photo albums.

6 events were programmed in total with other topics including Women in Cinema, LGBTQ+ short films and Caribbean Film.

We continued to stay in touch with the Sandwell Community Cinemas, providing training online in running a community cinema and planning for a return in Autumn 2021.

Total audience: 341



Spring's Calling: There's a Light at the End of It March 2021

We commissioned artists Rochi Rampal and Bobbie-Jane Gardner to produce a new audio piece, inspired by the phrase 'Spring's Calling', part of Culture Central's online event celebrating the Spring equinox and focused on the theme of hope. Listen [here](#).

Total audience: 480



Culture Recovery Fund Activity February - June 2021

BCT secured £50,000 funding from the Arts Council and DCMS fund to enable us to continue to make work during the pandemic. It enabled BCT to continue to commission artists from diverse backgrounds, experiment with new ways of working, support vital community venues and reach audiences while live performances were on hold.

Community Promoter Support

The funding has allowed us to provide additional ongoing support to the following promoters and venues as they plan their return to live programming: Dorothy Parkes Community Centre (Smethwick), CAP

Centre (Smethwick), Thimblemill Library (Bearwood), Sandwell Libraries, Caldmore Community Gardens (Walsall), Newhampton Arts Centre (Wolverhampton), Sandwell Parents for Disabled Children, Glasshouse College (Dudley), Penn Hall School (Wolverhampton) and Pens Meadow School (Dudley).

A WORD IN YOUR EAR

A Word In Your Ear

This project built on the one-to-one telephone format developed for Dial-A-Story (2020) with artists performing for up to 15 individuals belonging to groups from the following Black Country-based organisations: Sandwell Visually Impaired, Thimblemill Bookworms, Willenhall Wombles,

Anthem, Just Straight Talk, Ideal For All, Mothership and Bearwood Community Hub.

Using the interaction as inspiration the artists created original poems and songs to give back to the groups. This includes remote digital performances, something printed they can hold onto and something tactile for two visually impaired groups, made by designer Abigail King.

We are currently working with the artists to edit and release the songs, poems and stories as a podcast series in Autumn 2021.

A total of 69 people participated.

Sector Support

Black Country Touring's role as a key organisation in the arts ecology of the Black Country was arguably more important than ever in 2020/21, due to the impact of the pandemic. It was vital that the sector kept in regular communication and shared knowledge, insights and challenges. We looked to support our wide and diverse network of partners through this difficult time.

BCT is a member of the following strategic regional and national groups, initiatives and partnership projects:

- **Partnership Board for Creative Black Country:** the region's Creative People and Places project. Support was provided to CBC as they applied for National Portfolio status and with the formation of a Black Country Funding Network, which brings together fundraisers across the region to share, network and learn from one another;
- **Culture Central and Culture Response Unit:** stay informed about the wider sector's response to Covid-19, including lobbying central government and feeding into reports on the challenges faced by the West Midlands arts industry;
- **Sandwell Cultural Leaders:** Frances Land, Co-Artistic Director, attended these meetings around future cultural activity in Sandwell with the Commonwealth games as a major event to trigger future investment and activity;
- **Wolverhampton & Walsall Culture Compacts:** the Compacts are strategic cross sector partnerships driven by culture's contribution to social and economic development, bringing together the local authority, university, college, businesses, leisure sector, city developers,

cultural and creative organisations, health sector, community representatives, and voluntary sector to co-design and deliver a vision for culture in the city;

- **Sandwell Networkers Group:** BCT staff members attend monthly meetings to share opportunities and keep linked in with other attendees;
- **Sandwell Borough of Sanctuary:** regular attendance at meetings supporting refugees and asylum seekers in the borough;
- **National Rural Touring Forum**
- **Wednesbury Heritage Action Zone:** BCT was part of a consortium led by Multistory to develop a three year programme of activity focused on Wednesbury Town Centre (further details to follow in 2021/22)
- **Spirit of 2012:** led by Creative Black Country, this project will culminate as part of the Birmingham 2022 Commonwealth Games programme. The project focuses on the professional development of Deaf Theatre Maker/performers and work with both Deaf and hearing participants and audiences.

Queen's Award For Voluntary Service



BCT was officially awarded the Queen's Award for Voluntary Service in June 2020. It was a powerful reminder of how important our volunteers and community venues are to our success, at a time when we were unable to work together on live events. The award recognises outstanding work by volunteer groups for the benefit of their local communities and is the highest award a voluntary group can receive in the UK.

One of our volunteers, a member of Friends of Thimblemill Library, gave the following feedback in support of the award:

"I feel that without being able to attend Black Country touring events and performances our community would lose something very special, the amount of people who turn out for each performance speaks for itself. They have proven very popular indeed, I hope they will continue to do so for many years to come, they are a real asset to anyone who sees them."

Organisational Development

The Esmée Fairbairn Foundation's (EFF) decision to make the first year of three years grant funding (granted

September 2020) unrestricted gave BCT the flexibility and financial buffer required to navigate challenging and evolving circumstances. The funding was originally allocated for the recruitment of an Executive Director.

BCT's Covid Recovery Group, featuring Trustees and management, identified how this funding could be used to continue to develop the organisation without the recruitment of a new role. The capacity of the existing team was expanded to realise this. We are able to do this in part due to the evolution of the team since the application to the Esmée Fairbairn Foundation, with new members of staff capable of delivering the realising the organisation and vision, but lacking the necessary capacity.

The following changes were implemented from January - March, a process that will continue into 2021/22:

Development Manager: Increase from 0.6 to 0.8 FTE to provide more support with financial management, strategic development, business planning while maintaining existing levels of fundraising activity.

Company Manager: this role is taking on greater responsibility for Finance and HR, including payroll, invoices and reporting - while also crossing over with the Development Manager where required, particularly around cashflow, grants and evaluation. The Company Manager will also take over the appraisals for the roles they line-manage and lead on HR for the company.

Communications & Admin Coordinator and Admin & Projects Assistant: The Admin & Projects Assistant role has evolved from the Business Support Apprenticeship, achieving significant development for the current holder of the role. An increase in capacity from this role allowed the Communications & Admin Coordinator to focus on marketing, communications and the development of our social media presence, which was highlighted as a vital area for development in the 2018 Organisational Review and subsequent bid to EFF.

As well as enabling an increase in capacity now, these proposed changes moved us towards a longer-term vision of a sustainable staff structure drawing on recommendations from the independent 2018 Organisational Development report.

Additional Funding Secured in 2020/21

In addition to regular core funding from Arts Council England, Sandwell MBC and Wolverhampton MBC, Black Country Touring secured the following funding in 2020/21. We are extremely grateful to all of our donors during this particularly challenging year.

Funder	Amount	Notes
Arts Council England & DCMS: Culture Recovery Fund	£50,156	Activity crossed over into 2021/22
Esmée Fairbairn Foundation	£40,000	Year 1 of 3 year funding period
Heart of England Community Foundation	£3,000	For Dial-A-Story
Sandwell Vision 2030	£2,687	For Dial-A-Story
SCVO Epic Fund	£18,508	For Sandwell Community Cinema
Film Hub Midlands	£9,288	For Let's Talk Film
Individual Giving donations	£995	
Total:	£124,634	



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



Charity Information

Trustees

Timothy Rushby, Chair

Imtiaz Dungarwalla, Vice Chair

Elizabeth Lawal

Akilla McLean

Julie McKirdy

Hitesh Patel

Carla Priddon

Paul Reece

Kayleigh Talbot

Black Country Touring Team

Frances Land, Co-Artistic Director

Steve Johnstone, Co-Artistic Director

Matt Andrews, Development Manager

Deb Justice, Company Manager

Natalie Kidman, Promoter Manager

Bobby Tiwana, Producer

Joanne Blunt, Admin & Communications

Coordinator

Olivia James, Community Cinema Coordinator

Donna Clarkson, Project Support Assistant

Keep in Touch

 @BCT_Touring

 bct.touring

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 bctouring.co.uk

Company registration number: 3446320

Charity registration number: 1080608

Black Country Touring

(A company limited by guarantee)

Annual Report and Financial Statements

for the Year Ended 31 March 2021

Bissell & Brown Birmingham Limited
12 Portman Rd, Kings Heath
56 High Street
Birmingham
B13 0SL

Black Country Touring

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Black Country Touring

Reference and Administrative Details

Trustees	Timothy Rushby Imtiaz Dungarwalla Carla Priddon Julie McKirdy Paul Reece Hitesh Patel Akila Mclean Kayleigh Talbot Elizabeth Lawal
Principal Office	Bearwood Hub St Marys C of E Church St Mary's Rd/ Bearwood Rd Bearwood, Smethwick B66 4BX
Registered Office	Bearwood Hub St Marys C of E Church St Mary's Rd/ Bearwood Rd Bearwood, Smethwick B66 4BX
Company Registration Number	The charity is incorporated in England and Wales. 3446320
Charity Registration Number	1080608
Bankers	The Co-operative Bank
Independent Examiner	Bissell & Brown Birmingham Limited 12 Portman Rd, Kings Heath 56 High Street Birmingham B13 0SL

Black Country Touring

Trustees' Report

The trustees, who are directors for the purposes of company law, present the annual report together with the financial statements of the charitable company for the year ended 31 March 2021.

Trustees

Timothy Rushby
Imtiaz Dungarwalla
Carla Priddon
Julie McKirdy
Paul Reece
Hitesh Patel
Akila Mclean
Kayleigh Talbot
Elizabeth Lawal

Structure, governance and management

Nature of governing document

The company is limited by guarantee and does not have a share capital. It is governed by Memorandum and Articles of Association and was incorporated on 8th October 1997. It was registered as a Charity on 8th May 2000.

Organisational structure

Chief Executives : Steve Johnstone & Frances Johnstone

Company Secretary Frances Johnstone

Personnel

There were no personnel changes this year:

Recruitment and appointment of trustees

Recruitment and Appointment of New Trustees

1 Members of the Committee will be invited on the basis of their working expertise and experience, and/or their background and other experiences and skills. The committee as a whole will aim to reflect the broad make-up and cultural diversity of the Black Country and the West Midlands.

2 As a general rule, there should be a relationship between the Company and a person proposed for Committee membership. The person proposed should know something of Black Country Touring's work. This criterion does not apply to people offering specific skills.

3 The time limits for membership laid down in the constitution should be applied consciously, rather than renewing automatically.

4 There should be a provision for new members to be brought on for a fixed term of one or two years in the first instance, with the possibility of extension to full membership, after review. (Co-options for specific projects or developments are already laid down in the constitution)

In applying these criteria Black Country Touring will take a pro-active approach in fully operating its policy of equal opportunities.

Black Country Touring

Trustees' Report

Induction and training of trustees

All proposed new members must be provided with an induction pack and have a formal discussion with a member of the Company's staff, before their final approval by the Committee.

These guidelines run alongside the terms of Black Country Touring's Articles of Association.

Objectives and activities

Public benefit

In the exercise of their powers as charity trustees, they have had due regard to the published guidance from the Charity Commission on the operation of the public benefit requirement, and the aims of the charity are carried out for the public benefit.

The trustees confirm that they have complied with the requirements of section 17 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission for England and Wales.

Objects and aims

The objects of the Company are to promote, maintain, improve and advance the education of the public by the encouragement and practice of the arts, by fostering and promoting for the benefit of the public the improvement and development of artistic knowledge, taste, understanding, and application of the arts and in particular but not exclusively, to provide arts based activities and encourage participation by all sections of the community in such activities in the Wolverhampton, Walsall, Dudley and Sandwell Metropolitan Boroughs and their environs.

Achievements and performance

See Annual Review

Financial review

See Annual Review

Policy on reserves

The income and expenditure of the charity fluctuates according to the pattern of grant and project income secured. As the Charity employs a number of staff, the Management Committee (Trustees) consider that reserves are needed to provide for an orderly wind-down in the event of an unexpected reduction in the funds secured. The Charity is also required on occasion to incur the costs of developing and researching work before the grants which have been awarded, and other income, are actually received. The Charity therefore needs a level of reserves for cash flow reasons. In the opinion of the Management Committee the reserves of the Charity are appropriate for its scale of operation.

The annual report was approved by the trustees of the charity on 12/11/21 and signed on its behalf by:



Timothy Rushby
Trustee

Black Country Touring

Statement of Trustees' Responsibilities


The trustees (who are also the directors of Black Country Touring for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with the United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) and applicable law and regulations.

Company law requires the trustees to prepare financial statements for each financial year. Under company law the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by the trustees of the charity on 12/11/20 and signed on its behalf by:



Timothy Rushby
Trustee

Black Country Touring

Independent Examiner's Report to the trustees of Black Country Touring

I report to the charity trustees on my examination of the accounts of the charity for the year ended 31 March 2021 which are set out on pages 6 to 13.

Respective responsibilities of trustees and examiner

As the charity's trustees of Black Country Touring (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of Black Country Touring are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since Black Country Touring's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of Bissell & Brown Birmingham Ltd, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of Black Country Touring as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



.....
B J Matthews, FCA
Bissell & Brown Birmingham Ltd
12 Portman Rd, Kings Heath
56 High Street
Birmingham
B13 0SL

Date: 12/11/21

Black Country Touring

Statement of Financial Activities for the Year Ended 31 March 2021 (Including Income and Expenditure Account and Statement of Total Recognised Gains and Losses)

	Note	Unrestricted £	Restricted £	Total 2021 £	Total 2020 £
Income and Endowments from:					
Donations and legacies	2	995	-	995	2,051
Charitable activities	3	214,704	85,140	299,844	351,640
Total Income		215,699	85,140	300,839	353,691
Expenditure on:					
Charitable activities	4	(208,172)	(28,018)	(236,190)	(341,594)
Total Expenditure		(208,172)	(28,018)	(236,190)	(341,594)
Net income		7,527	57,122	64,649	12,097
Net movement in funds		7,527	57,122	64,649	12,097
Reconciliation of funds					
Total funds brought forward		65,421	17,508	82,929	70,832
Total funds carried forward	13	72,948	74,630	147,578	82,929

All of the charity's activities derive from continuing operations during the above two periods.

The notes on pages 8 to 13 form an integral part of these financial statements.

Black Country Touring
(Registration number: 3446320)
Balance Sheet as at 31 March 2021

	Note	2021 £	2020 £
Current assets			
Debtors	9	10,512	11,179
Cash at bank and in hand	10	<u>153,258</u>	<u>86,045</u>
		163,770	97,224
Creditors: Amounts falling due within one year	11	<u>(16,192)</u>	<u>(14,295)</u>
Net assets		<u>147,578</u>	<u>82,929</u>
Funds of the charity:			
Restricted income funds			
Restricted funds	13	74,630	17,508
Unrestricted income funds			
Unrestricted funds		<u>72,948</u>	<u>65,421</u>
Total funds	13	<u>147,578</u>	<u>82,929</u>

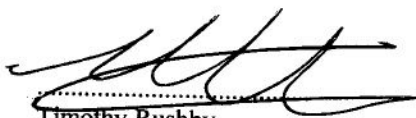
For the financial year ending 31 March 2021 the charity was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the charity to obtain an audit of its accounts for the year in question in accordance with section 476; and
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements on pages 6 to 13 were approved by the trustees, and authorised for issue on 12/11/21 and signed on their behalf by:


 Timothy Rushby
 Trustee

The notes on pages 8 to 13 form an integral part of these financial statements.

Black Country Touring

Notes to the Financial Statements for the Year Ended 31 March 2021

1 Accounting policies

Summary of significant accounting policies and key accounting estimates

The principal accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

Statement of compliance

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). They also comply with the Companies Act 2006 and Charities Act 2011.

Basis of preparation

Black Country Touring meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

Going concern

The Trustees have considered budgets and cash flow forecasts through to October 2021, and the level of post year-end support received from Arts Council England. On this basis, the trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern nor any significant areas of uncertainty that affect the carrying value of assets held by the charity.

Exemption from preparing a cash flow statement

The charity opted to early adopt Bulletin 1 published on 2 February 2016 and have therefore not included a cash flow statement in these financial statements.

Income and endowments

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of the income receivable can be measured reliably.

Donations and legacies

Donations are recognised when the charity has been notified in writing of both the amount and settlement date. In the event that a donation is subject to conditions that require a level of performance by the charity before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that these conditions will be fulfilled in the reporting period.

Deferred income

Deferred income represents amounts received for future periods and is released to incoming resources in the period for which, it has been received. Such income is only deferred when:

- The donor specifies that the grant or donation must only be used in future accounting periods; or
- The donor has imposed conditions which must be met before the charity has unconditional entitlement.

Black Country Touring

Notes to the Financial Statements for the Year Ended 31 March 2021

Expenditure

All expenditure is recognised once there is a legal or constructive obligation to that expenditure, it is probable settlement is required and the amount can be measured reliably. All costs are allocated to the applicable expenditure heading that aggregate similar costs to that category. Where costs cannot be directly attributed to particular headings they have been allocated on a basis consistent with the use of resources, with central staff costs allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use. Other support costs are allocated based on the spread of staff costs.

Charitable activities

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Governance costs

These include the costs attributable to the charity's compliance with constitutional and statutory requirements, including audit, strategic management and trustees's meetings and reimbursed expenses.

Taxation

The charity is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

Depreciation and amortisation

Depreciation is provided on tangible fixed assets so as to write off the cost or valuation, less any estimated residual value, over their expected useful economic life as follows:

Asset class
Equipment

Depreciation method and rate
33.33% straight-line

Fund structure

Unrestricted income funds are general funds that are available for use at the trustees' discretion in furtherance of the objectives of the charity.

Restricted income funds are those donated for use in a particular area or for specific purposes, the use of which is restricted to that area or purpose.

Black Country Touring

Notes to the Financial Statements for the Year Ended 31 March 2021

2 Income from donations and legacies

	Unrestricted funds General £	Total funds £
Donations and legacies; Donations from individuals	995	995
Total for 2021	995	995
Total for 2020	2,051	2,051

3 Income from charitable activities

	Unrestricted funds General £	Restricted funds £	Total 2021 £
Arts Council core grant	146,137	-	146,137
Arts Council Culture Recovery Fund	-	45,140	45,140
Local authorities project income	26,335	-	26,335
Programme projects and production income	10,000	-	10,000
Fees and shows	3,075	-	3,075
BFI - Black Country Community Cinema	7,321	-	7,321
Esmee Fairbairn	-	40,000	40,000
Heart of England	3,000	-	3,000
Post Code Lottery	9,063	-	9,063
Other income	9,773	-	9,773
	214,704	85,140	299,844

4 Expenditure on charitable activities

	Unrestricted funds General £	Restricted funds £	Total 2021 £	Total 2020 £
Black Country Cinema cost	6,617	15,693	22,310	22,176
Productions & performances	8,799	12,325	21,124	108,559
Artistic directors	38,963	-	38,963	41,747
Marketing & publicity	1,100	-	1,100	4,717
Travelling & subsistence	10	-	10	3,502
Salaries & employers NI & pension	81,731	-	81,731	85,766
Development	19,537	-	19,537	20,928
Training	464	-	464	1,675
Insurance	1,615	-	1,615	1,710
Rent	12,006	-	12,006	12,006
Computer/ network	3,653	-	3,653	4,430
Printing, postage & stationery	846	-	846	3,152

Black Country Touring

Notes to the Financial Statements for the Year Ended 31 March 2021

	Unrestricted funds General £	Restricted funds £	Total 2021 £	Total 2020 £
Producers	27,438	-	27,438	22,489
Telephone	1,446	-	1,446	1,817
Independent examination	1,700	-	1,700	1,500
Subscriptions	1,855	-	1,855	1,047
Fund-raising consultant	-	-	-	(2,100)
Bank charges	200	-	200	180
Other costs	192	-	192	5,399
Depreciation	-	-	-	894
	<u>208,172</u>	<u>28,018</u>	<u>236,190</u>	<u>341,594</u>

Black Country Touring

Notes to the Financial Statements for the Year Ended 31 March 2021

5 Net incoming/outgoing resources

Net incoming resources for the year include:

	2021 £	2020 £
Depreciation	-	894

6 Trustees remuneration and expenses

No trustees, nor any persons connected with them, have received any remuneration from the charity during the year.

No trustees have received any reimbursed expenses from the charity during the year.

7 Staff costs

The monthly average number of persons (including senior management team) employed by the charity during the year expressed as full time equivalents was as follows:

	2021 No	2020 No
Staff	6	6

No employee received emoluments of more than £60,000 during the year.

8 Taxation

The charity is a registered charity and is therefore exempt from taxation.

9 Debtors

	2021 £	2020 £
Trade debtors	10,512	5,509
Prepayments	-	2,669
Other debtors	-	3,001
	<u>10,512</u>	<u>11,179</u>

10 Cash and cash equivalents

	2021 £	2020 £
Cash at bank	<u>153,258</u>	<u>86,045</u>

11 Creditors: amounts falling due within one year

	2021 £	2020 £
Other taxation and social security	2,932	2,432
Accruals	6,760	2,800
Deferred income	<u>6,500</u>	<u>9,063</u>
	<u>16,192</u>	<u>14,295</u>

Black Country Touring

Notes to the Financial Statements for the Year Ended 31 March 2021

12 Charity status

The charity is limited by guarantee, incorporated in England and Wales, and consequently does not have share capital. Each of the trustees is liable to contribute an amount not exceeding £1 towards the assets of the charity in the event of liquidation.

The principal place of business is:

Bearwood Hub
St Marys C of E Church
St Mary's Rd/ Bearwood Rd
Bearwood, Smethwick
B66 4BX

13 Funds

	Balance at 1 April 2020 £	Incoming resources £	Resources expended £	Balance at 31 March 2021 £
Unrestricted				
<i>General</i>				
General unrestricted	50,249	215,699	(208,172)	57,776
<i>Designated</i>				
Development reserve	15,172	-	-	15,172
Total Unrestricted	<u>65,421</u>	<u>215,699</u>	<u>(208,172)</u>	<u>72,948</u>
Restricted				
SCVO Epic	17,508	-	(15,693)	1,815
Culture Recovery Fund	-	45,140	(4,325)	40,815
Esmee Fairbairn	-	40,000	(8,000)	32,000
Total restricted	<u>17,508</u>	<u>85,140</u>	<u>(28,018)</u>	<u>74,630</u>
Total funds	<u><u>82,929</u></u>	<u><u>300,839</u></u>	<u><u>(236,190)</u></u>	<u><u>147,578</u></u>