



Annual Report 21/22

&
Financial
Statements



**BLACK
COUNTRY
TOURING**

Funders & Supporters



Thanks to our 2021/22 funders and partners:



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



Pop-Up Poetry was commissioned by Multistory as part of We Are Wednesbury cultural programme:



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



Funded by
Historic England



Sandwell
Metropolitan Borough Council



HM Government

About



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.

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.

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.





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 four 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 2021/22 Programme

Due to the Covid-19 pandemic BCT's core programme of live events, productions and projects continued to be disrupted during 2021/22. 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 2021/22: 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 has impacted on the level of audience analysis we are able to conduct for this year.

Chair's Statement



Rebuild, Reconnect, Reimagine

Tim Rushby, Chair of Black Country Touring, reflects on a transitional year

The pandemic continued to have a significant impact on Black Country Touring (BCT) and the wider arts sector in 2021-22. The ongoing uncertainty and understandable reluctance of many of our community venues, meant that much of our regular live activity continued at a standstill, particularly in the first half of the year. As Chair, I was pleased to see the organisation build on the experimentation of last year, which saw a creative response to engaging our communities during lockdowns. BCT continued its engaging programme of 'socially distanced' projects and delivered a genuinely innovative international project, alongside supporting its community partners to resume programming in local venues.

The team have shown real resilience and adaptability throughout this period, for example adapting **Pop-Up Poetry** in Wednesbury to ensure that local people could engage safely with artists and performances during the winter and the emergence of the Omicron variant.

As we moved into 2022, there was a greater sense of optimism and momentum as the company began planning for **What's In Store**, which took place in June 2022 and was part of the cultural programme for the Birmingham 2022 Commonwealth Games. It was thrilling to be once again able to look forward to animating small spaces with big ideas, diverse worldviews and fantastic artists. The pandemic and the absence of live events that enable people to come together really highlighted how essential the arts are to our wellbeing and sense of togetherness and belonging.

What's In Store has been enabled in large part by the Esmée Fairbairn Foundation's Reinvent Performing Arts fund, which we were invited to apply for at the beginning of the year. A grant of £50,000 from the Foundation in 2021 transformed the scale of the event and enabled us to deliver an ambitious site-specific production, engaging thousands of local residents. The grant has also provided essential funds to continue experimenting with podcasts as a medium for artists from under-represented backgrounds to tell stories about our often-overlooked region, and enabled us to provide additional support to our community venues as they rebuild their programmes, and to artists who are making work specifically for community settings. Much of this ambitious work will be realised in 2022 and I look forward to reflecting on it further in next year's annual report.



*Rupinder Kaur performs in **What's In Store** and **Where Are You?** at Bear Books (June 2022)*

We are also grateful to the British Council for their support of our fruitful international collaboration with Accra Theatre Workshop in Ghana. Remarkably, such an exciting relationship has been sparked across two continents without either organisation ever meeting in person. The R&D project **Bearwood to Dzorwulu, Dzorwulu to Bearwood** has laid the groundwork for future collaboration – including **Where Are You?**, a theatre production for families staged simultaneously in Accra and Bearwood, with interactions between the cast in each location over livestream.

Organisational Development

Although challenging, 2021-22 was also a year of positive change and growth for the organisation, with two new members joining the team. Amrit Kaur Juss joined as Marketing & Communications Coordinator in December, in a new, full-time role for the organisation. BCT's marketing capacity and online reach has long been under-resourced, so I am pleased to see the impact this role has already had on the organisation and its projects. We also recruited Sampira Al-Fihri to the role of Creative Producer – she brings fresh energy and a new perspective to the organisation's site-specific producing work.

Both of these appointments were made from the most diverse pool of applicants for roles that BCT has ever received, which is a testament to the time invested by the team in reviewing and revising our recruitment processes in order to help make future recruitment processes as accessible as possible.



In late 2021-22, the Board also began a recruitment process to bring new Trustees to the organisation. We will continue to uphold our commitment to the board being reflective of the rich diversity of the Black Country and will aim to retain 40% of the board from under-represented backgrounds, including individuals who identify as LGBTQ+, d/Deaf, Disabled, neurodiverse or are from an ethnically diverse background. This process will carry on throughout 2022-23.

Supporting the freelance artists and creative practitioners, who were so hard-hit financially and creatively by the pandemic, remained a key focus throughout the year. We passionately believe in nurturing artistic talent and expression and building strong ongoing relationships with artists. This year, 28 freelance artists were employed by BCT across both digital and physical productions, of which 71% were from an ethnically diverse background.

2021-22 was also defined by looking forward to the next round of Arts Council's National Portfolio, and our proposal of a bold and exciting 3-year programme that aligns closely with the Let's Create strategy. As I write this, we wait with anticipation for ACE's decision, but the Board are convinced that the organisation is in the strongest position it has ever been to deliver on its ambition for the communities of the Black Country. We ended the year in a stable position financially, but we also recognise the ongoing need to make the organisation sustainable long-term, through concerted fundraising efforts and effective financial management.

Tim Rushby, Chair
Black Country Touring

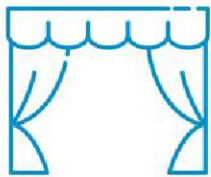


RM Francis & Adaya Henry perform in Pop-Up Poetry in Wednesbury, December 2021

21/22 Programme



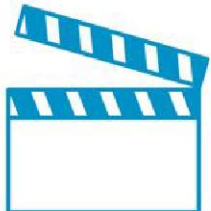
14,900 people attended events, performances and productions supported or produced by Black Country Touring



Community & Young Promoters featured **72** performances of **30** individual touring productions or acts, in **14** venues across the Black Country.



3,200 people engaged with our digital projects, including the **Black Country Stories podcast** and performances over the phone.



554 people attended **Community Cinema** screenings, both online and in person.



Brilliant night after all the troubles. Best way to start a new beginning.

It was a hoot and lovely to see everyone after the lockdown.

Great to feel part of the world again after covid!! Nice to support local theatre & local venue.

So lovely to get to know Wednesbury and a glimpse through wonderful poetry into the lives and goings on that occur there, fabulous.

Great to have a theatre experience right on your doorstep.





Left: Peter Chand, Sam Frankie Fox & Ricardo Santos-Rocha perform at Caldmore Community Garden's Festival of Lights, November 2021. Right: The Festival of Lights.

Community & Young Promoters

The pandemic continued to disrupt the Community Promoters touring scheme throughout 2021/22, but we continued to work hard to maintain links with our community venues and volunteers, as many of them continued to provide frontline support to local people affected by Covid-19. This included programming online shows for families, as well as carefully managed live events with reduced capacity or by invitation only, as well as several large-scale outdoor performances, including Caldmore Community Garden's Festival of Light event in Walsall, a children's festival at Newhampton Arts Centre and an event at Himley Hall and Park.

In total, 14,765 people attended live Community Promoter events in 2021/22.

Unfortunately, live Young Promoters activity continued to largely be on hold during this year, but BCT's Promoter Manager continued to liaise with schools and 4 sessions took place online with Pens Meadow SEN school ahead of a live show, organised by pupils.

Coventry City of Culture 2021/22

BCT continued to provide programming and management support to **Theatre Next Door**, a pilot touring scheme featuring 6 community centres. Many of the venues had not previously programmed live theatre and dance, so a focus was programming shows that were accessible, welcoming and inclusive.

1,215 people attended 10 performances in 2021/22



Community Cinema

Like Community Promoters, the Community Cinema project was heavily disrupted by Covid-19 in 2021/22, but continued to reach audiences via online screenings, Q&As and events, including the Let's Talk Film mini-festival, which was based around the theme of hope.

We were delighted to resume live screenings in September, working with AGE UK at the Wesley Centre in Wednesbury and Rowley Regis Disability Centre and at Dorothy Parkes Community Centre.

We are grateful to **SCVO** and **Film Hub Midlands** for the continued support of the Community Cinema project, particularly as we navigated the challenges of this year.

'It's certainly given me a sense of meaning and purpose after retirement and gives me something to do. Personally for me it's reduced my social isolation, given me a chance to meet other people and it's certainly helped with my mental well being,' - Jim (volunteer, Wesley Centre Community Cinema)



This has helped me to feel like part of the community, one big happy family in unity,
Sharna (audience member)

'Great film, wouldn't have thought to watch this film, if not for this event,'
Audience member

Producing



A Word in Your Ear

April – June 2021

“These are the stories to be found never silenced, never lost, they live in the fabric of community, echo along the lines of a phone call, a visit, *how you doing* shout from outside the window.”

-Extract from Roy MacFarlane’s ‘Hope For Better Days’

A WORD IN YOUR EAR

A Word In Your Ear built on the one-to-one telephone format developed for Dial-A-Story in 2021, with seven artists performing for small groups from local community groups Sandwell Visually Impaired, Thimblemill Bookworms reading group, Willenhall Wombles litter pickers, Anthem! choir, Just Straight Talk, Ideal For All, Mothership and Bearwood Community Hub. Each artist created new poems and songs based on their conversations and shared them back with the groups.

The creative team consisted of poets Adrian Earle, Emma Purshouse, Jasmine Gardosi and Roy McFarlane and music duo Ricardo Santos-Rocha & Sam Frankie Fox. Designer Abigail King created tactile artworks for two visually impaired groups. **69 people participated in the sessions.**

A short series documenting the process and capturing the performances was released on the Black Country Stories podcast channel in December 2021, hosted by poet and broadcaster Ian Macmillan.

Dial-A-Story

April – May 2021

Our successful phone project returned thanks to a commission by Creative Black Country as part of ‘The F Words’, a project that created opportunities for fun, fabulous, feel-good activities that brought people together during dark times. Dial-A-Story aimed to address the digital divide across the region using more traditional methods that don’t just rely on being connected digitally.

It featured musician Sam Frankie Fox, poet Adrian Earle and storyteller Peter Chand, working with people recruited through local voluntary sector organisations including blind/visually impaired groups. **100 people in total attended intimate one-to-one performances.**



Participant Feedback for Dial-A-Story:

"I found the whole experience a very wonderful and surprisingly touching one - contact with creative performance on such a personal level felt really special."

"It was really nice, I would love to do it again. I was feeling really down but they helped me to reminisce about when I used to dance and listen to music"

"I've been feeling a bit low today, and this has really given me a lift. I've just been inspired to pick up my paint brush, even though I'm not much of a painter. Thank you"

Bearwood to Dzorwulu, Dzorwulu to Bearwood - R&D Project

Summer 2021

A new collaboration between Black Country Touring and Accra Theatre Workshop, in Ghana. We worked together on a digital R&D project supported by Birmingham Festival 2022 and the British Council. The project explored the themes of community and belonging during the pandemic between Bearwood, England and Dzorwulu, Ghana. The creative team consisted of artists located in both countries collaborating entirely using the technology that became so vital during Covid-19, such as Zoom, Slack and Whatsapp. The project culminated in the production of two films - 'Bearwood to Dzorwulu' and 'Motherly'.



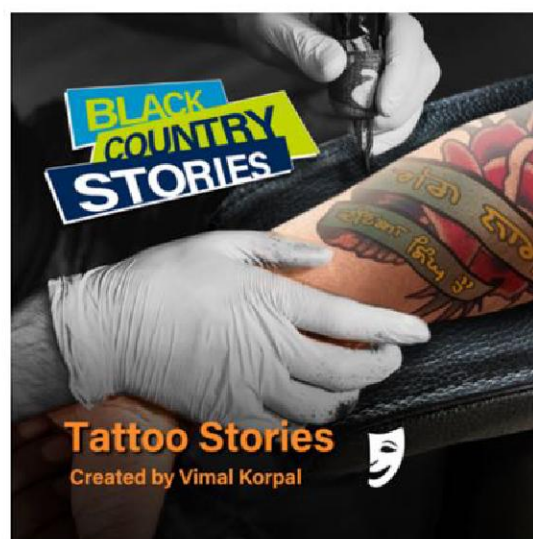
This exciting collaboration showed the potential for technology to enable collaboration across continents in ways that would not have seemed possible previously. The partnership led to the creation of *Where Are You?*, a theatre show for families produced by both companies, which featured in the Birmingham Festival 2022, the Commonwealth Games cultural programme in June 2022, again supported by the British Council.



Black Country Stories Podcast

September – December 2021

During Autumn 2021, BCT released a new 9-episode podcast series, focused on unearthing stories from the region and providing opportunities for artists to explore storytelling in the podcast format. In addition to [A Word In Your Ear](#), as detailed above, the following episodes were released:



Voices of the Fairground (3 episodes): commissioned by Sandwell Museums, which focused on stories of travelling fairgrounds in the Black Country. Written and presented by artist Rochi Rampal, with music and production by sound artist Duncan Grimley.

Summer. It's late in the evening and it's warm. You're walking through the park, under the trees, you take a seat on your favourite bench and you look out... but tonight, things are different... the park has changed.

Tonight, a whole new world has been transported into it, as though dropped from outer space. A blur of flashes and noise. Mechanical limbs reaching upwards, flinging and rotating.

Tattoo Stories by Vimal Korpai (1 episode): “Every tattoo tells a story, whether it’s for love, memory, anger, legacy, imprint, personal, exhibitionism, carnival, motivation, reminder, survival, patriotism or cosmetic, everyone has a reason for having tattoos, and every tattooist has their own tales to tell. These stories need to be heard”. Drawing on 40 interviews conducted by the artist, this pilot episode focuses on why people have names tattooed on them.

Season 2 of Black Country Stories will be released in Autumn 2022, supported by Esmée Fairbairn Foundation’s *Reinvent Performing Arts* Fund.



Pop-Up Poetry

December 2021

Pop Up Poetry, commissioned by Multistory for the Wednesbury High Street Heritage Action Zone cultural programme, was Black Country Touring's first live site-specific work since the pandemic began. It is the first part of a three year collaboration, which will see BCT deliver a town centre festival focusing on the independent shops in 2022 and a street festival produced by young people from Wednesbury in 2023.



During the first two weeks of December, four poets took up residency in two independent shops and two cafes in the town centre. Bohdan Piasecki, R.M. Francis, Adaya Henry and Richard Grant (aka Dreadlockalien) spent time engaging with customers in Blue Sheep Books, Vintage Tea Room & Café, Boobielous clothing and Junction 9 ¾ – a Harry Potter-themed café.

They created and performed new work inspired by their interactions with the customers, the staff and the business owners. Audiences were able to watch the performances by joining one of five walking tours between the four businesses or by dropping in along the way. The final poems explored themes such as time and memory, shone a spotlight on the independent businesses that are a vital part of Wednesbury high street, and told the stories of the local community.

Award-winning filmmaker, Michael Ellis, created a [short film](#) documenting the project.

Sector Support



During 2021/22, BCT provided support to the following arts organisations and artists:

- Fundraising and bid-writing support to ME Dance, a Sandwell-based dance company, for their project Chain Stories, for Birmingham Festival 2022;
- Fundraising and/or mentoring support for artists Lucy Hayward, Byron Jackson, Arzhang Pezhman and Caldmore Community Gardens in Walsall, who both applied to Arts Council Project Grants;

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

- **Creative Black Country Partnership Board:** the region's Creative People and Places project
- **Culture Central and More Than A Moment:** 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, as well as membership of More Than A Moment, a group that seeks equity and opportunity for Black artists and sector professionals;
- **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 Cultural Forum:** BCT staff members attend monthly meetings to share opportunities and keep linked in with other attendees;
- **National Rural Touring Forum**
- **Wednesbury Heritage Action Zone:** BCT is part of a consortium led by Multistory to develop a three year programme of activity focused on Wednesbury Town Centre



Black Country Touring | @bct_touring

Trustees & Team



Trustees

Timothy Rushby, Chair
Imtiaz Dungarwalla, Vice Chair
Akila McLean
Julie McKirdy
Hitesh Patel
Carla Priddon
Paul Reece

Kayleigh Talbot (resigned November 2021)
Elizabeth Lawal (resigned November 2021)

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
Sampira Al-Fihri, Creative Producer
Bobby Tiwana, Development Producer (Freelance)
Amrit Kaur Juss, Marketing & Communications Coordinator
Olivia James, Community Cinema Coordinator
Donna Clarkson, Administration & Projects Assistant

Black Country Touring
c/o Thimblemill Library
Thimblemill Road
Smethwick
West Midlands
B67 5RJ

Charity No: 1080608
Company No: 3446320

Black Country Touring is an Arts Council England National Portfolio Organisation.

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 2022

Bissell & Brown Birmingham Limited
12 Portman Rd, Kings Heath
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
Charity Registration Number	1080608
Company Registration Number	3446320
	The charity is incorporated in England and Wales.
Registered Office	Bearwood Hub St Marys C of E Church St Mary's Rd/ Bearwood Rd Bearwood, Smethwick B66 4BX
Independent Examiner	Bissell & Brown Birmingham Limited 12 Portman Rd, Kings Heath Birmingham B13 0SL
Accountants	Bissell & Brown Midlands Limited Chartered Certified Accountants Charter House 56 High Street Sutton Coldfield West Midlands B72 1UJ
Bankers	The Co-operative Bank

Black Country Touring

Reference and Administrative Details

Trustees

Timothy Rushby
Imtiaz Dungarwalla
Carla Priddon
Akila Mclean
Julie McKirdy
Paul Reece
Hitesh Patel

Charity Registration Number

1080608

Company Registration Number

3446320

The charity is incorporated in England and Wales.

Registered Office

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

Independent Examiner

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

Accountants

Bissell & Brown Midlands Limited
Chartered Certified Accountants
Charter House
56 High Street
Sutton Coldfield
West Midlands
B72 1UJ

Bankers

CAF Bank

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 2022.

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: the following changes took place this year:

Joanne Blunt resigned from the position of Administration & Communications Coordinator

Sampira Al-Fihri joined as Creative Producer

Amrit Kaur Juss joined as Marketing & Communications Coordinator

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.

Trustees and officers

The trustees and officers serving during the year and since the year end were as follows:

Trustees:

Timothy Rushby

Imtiaz Dungarwalla

Elizabeth Lawal (resigned 23 November 2021)

Carla Priddon

Akila Mclean

Julie McKirdy

Paul Reece

Hitesh Patel

Kayleigh Talbot (resigned 23 November 2021)

Achievements and performance

See Annual Review 2021/22 (attached)

Financial review

See Annual Review 2021/22 (attached)

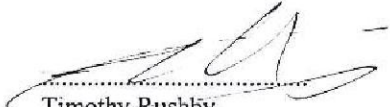
Policy on reserves

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

Black Country Touring

Trustees' Report

The annual report was approved by the trustees of the charity on 17/11/22 and signed on its behalf by:



Timothy Rushby
Trustee

Black Country Touring

Statement of Trustees' Responsibilities

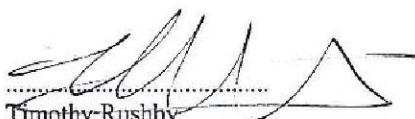
The trustees (who are also the directors of Black Country Touring for the purposes of company law) are responsible for preparing the trustees' report and the financial statements in accordance with the United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) and applicable 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 17/11/22 and signed on its behalf by:



Timothy Rushby
Trustee

Black Country Touring

Independent Examiner's Report to the trustees of Black Country Touring ("the Company")

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2022.

Responsibilities and basis of report

As the charity's trustees of the Company (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.

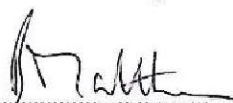
Independent examiner's statement

Since the Company'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
Birmingham
B13 0SL

Date: 17/11/2022

Black Country Touring

Statement of Financial Activities for the Year Ended 31 March 2022 (Including Income and Expenditure Account and Statement of Total Recognised Gains and Losses)

	Note	Unrestricted £	Restricted £	Total 2022 £	Total 2021 £
Income and Endowments from:					
Donations and legacies	2	1,398	-	1,398	995
Charitable activities	9	<u>277,898</u>	<u>113,524</u>	<u>391,422</u>	<u>299,844</u>
Total Income		<u>279,296</u>	<u>113,524</u>	<u>392,820</u>	<u>300,839</u>
Expenditure on:					
Charitable activities	13	<u>(259,437)</u>	<u>(90,170)</u>	<u>(349,607)</u>	<u>(236,190)</u>
Total Expenditure		<u>(259,437)</u>	<u>(90,170)</u>	<u>(349,607)</u>	<u>(236,190)</u>
Net income		<u>19,859</u>	<u>23,354</u>	<u>43,213</u>	<u>64,649</u>
Net movement in funds		19,859	23,354	43,213	64,649
Reconciliation of funds					
Total funds brought forward		<u>72,947</u>	<u>74,630</u>	<u>147,577</u>	<u>82,929</u>
Total funds carried forward	8	<u><u>92,806</u></u>	<u><u>97,984</u></u>	<u><u>190,790</u></u>	<u><u>147,578</u></u>

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

The notes on pages 9 to 14 form an integral part of these financial statements.

Black Country Touring
(Registration number: 3446320)
Balance Sheet as at 31 March 2022

	Note	2022 £	2021 £
Current assets			
Debtors	4	16,437	10,512
Cash at bank and in hand	5	204,266	153,258
		<u>220,703</u>	<u>163,770</u>
Creditors: Amounts falling due within one year	6	<u>(29,913)</u>	<u>(16,192)</u>
Net assets		<u>190,790</u>	<u>147,578</u>
Funds of the charity:			
Restricted income funds			
Restricted funds	8	97,985	74,630
Unrestricted income funds			
Unrestricted funds		<u>92,805</u>	<u>72,948</u>
Total funds	8	<u>190,790</u>	<u>147,578</u>

For the financial year ending 31 March 2022 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.

The financial statements on pages 7 to 14 were approved by the trustees, and authorised for issue on 17/11/22 and signed on their behalf by:



Timothy Rushby
Trustee

Black Country Touring

Notes to the Financial Statements for the Year Ended 31 March 2022

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)) (issued in October 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

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 2022

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	Depreciation method and rate
Equipment	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 2022

2 Income from donations and legacies

	Unrestricted funds General £	Total 2022 £	Total 2021 £
Donations and legacies;			
Donations from individuals	398	398	995
Trusts and foundations	<u>1,000</u>	<u>1,000</u>	<u>-</u>
	<u><u>1,398</u></u>	<u><u>1,398</u></u>	<u><u>995</u></u>
		Note	Total 2022 £

4 Debtors

	2022 £	2021 £
Trade debtors	14,437	10,512
Other debtors	<u>2,000</u>	<u>-</u>
	<u><u>16,437</u></u>	<u><u>10,512</u></u>

5 Cash and cash equivalents

	2022 £	2021 £
Cash at bank	<u>204,266</u>	<u>153,258</u>

6 Creditors: amounts falling due within one year

	2022 £	2021 £
Other taxation and social security	3,102	2,932
Accruals	9,505	6,760
Deferred income	<u>17,306</u>	<u>6,500</u>
	<u><u>29,913</u></u>	<u><u>16,192</u></u>

7 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.

8 Funds

Black Country Touring

Notes to the Financial Statements for the Year Ended 31 March 2022

	Incoming resources £	Resources expended £	Balance at 31 March 2022 £
Unrestricted			
<i>General</i>			
General unrestricted	279,296	(259,439)	19,857
Total Unrestricted	<u>279,296</u>	<u>(259,439)</u>	<u>19,857</u>
Restricted			
SCVO Epic	18,508	(15,339)	3,169
Culture Recovery Fund	5,016	(45,831)	(40,815)
Esmee Fairbairn	90,000	(29,000)	61,000
Total restricted	<u>113,524</u>	<u>(90,170)</u>	<u>23,354</u>
Total funds	<u><u>392,820</u></u>	<u><u>(349,609)</u></u>	<u><u>43,211</u></u>

9 Income from charitable activities

	Unrestricted funds General £	Restricted funds £	Total 2022 £	Total 2021 £
Arts Council core grant	146,137	-	146,137	146,137
Arts Council Culture Recovery Fund	-	5,016	5,016	45,140
Local authorities project income	26,335	-	26,335	26,335
Programme projects and production income	22,875	-	22,875	10,000
Fees and shows	48,254	-	48,254	3,075
BFI - Black Country Community Cinema	14,000	-	14,000	7,321
Esmee Fairbairn	-	90,000	90,000	40,000
Sandwell	13,374	-	13,374	3,000
Post Code Lottery	-	-	-	9,063
SCVO	-	18,508	18,508	-
Other income	6,923	-	6,923	9,773
	<u><u>277,898</u></u>	<u><u>113,524</u></u>	<u><u>391,422</u></u>	<u><u>299,844</u></u>

Black Country Touring

Notes to the Financial Statements for the Year Ended 31 March 2022

10 Net incoming/outgoing resources

Net incoming resources for the year include:

2022
£

11 Staff costs

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

	2022 No	2021 No
Staff	<u>7</u>	<u>6</u>

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

12 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.

13 Expenditure on charitable activities

				2022 £ 2021 £
	Unrestricted funds General £	Restricted funds £	Total 2022 £	Total 2021 £
Black Country Cinema cost	9,967	15,339	25,306	22,310
Productions & performances	57,359	29,189	86,548	21,124
Artistic directors	41,746	-	41,746	38,963
Marketing & publicity	1,015	-	1,015	1,100
Travelling & subsistence	537	-	537	10
Salaries & employers NI & pension	101,195	29,000	130,195	81,731
Development	13,000	-	13,000	19,537
Training	50	-	50	464
Insurance	1,762	-	1,762	1,615
Rent	6,293	-	6,293	12,006
Computer/ network	5,325	-	5,325	3,653
Printing, postage & stationery	-	-	-	846
Producers	9,257	16,642	25,899	27,438
Telephone	1,266	-	1,266	1,446
Independent examination	1,700	-	1,700	1,700

Black Country Touring

Notes to the Financial Statements for the Year Ended 31 March 2022

	Unrestricted funds General £	Restricted funds £	Total 2022 £	Total 2021 £
Subscriptions	1,733	-	1,733	1,855
Repairs	3,714	-	3,714	-
Bank charges	244	-	244	200
Other costs	3,275	-	3,275	192
	<u>259,438</u>	<u>90,170</u>	<u>349,608</u>	<u>236,190</u>

14 Taxation

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