



**ANNUAL
REPORT
2024/25**



**BLACK
COUNTRY
TOURING**



Top: Flying with Strings by Sarah Vigars at Bear Books
Bottom: Beached by Strangeface at West Smethwick Park Pavillion. Both part of Smethwick Puppetry Festival
Cover: Wild at Brierley Hill Civic

About Us

Founded in 1997, **Black Country Touring** (BCT) addresses the historic lack of access to the arts in one of the UK's most culturally under-served regions. We believe the arts can transform lives - building skills, confidence and connection.

VISION

A Black Country where everyone can experience inspiring, high-quality creative work in their community—where income, background or age are never a barrier to access.

MISSION

To create opportunities for the region's diverse communities to programme, participate in, and experience theatre, dance and film that is accessible, relevant, and shaped by local voices.

Cultural inequality contributes to long-term educational and economic disadvantage; 44% of our audiences are from the lowest three income deciles, and 41% from the lowest in educational attainment.

We're committed to building a more equitable cultural landscape - one where creativity is powered by the communities we serve.

How we deliver

TOURING

Supporting local venues, volunteers and young people to programme professional touring theatre and dance in community venues and schools,

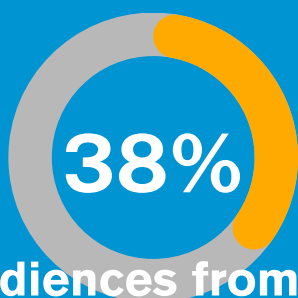
PRODUCING

We create and commission theatre, dance and digital projects that reflect the stories, identities and lived experiences of Black Country communities.

DEVELOPING

We nurture local artists, strengthen the capacity of community organisations and contribute to regional cultural strategies.

2024/25 Impact



Audiences from an
ethnically diverse
background



467
Events

17,495

**Audience &
Participants**



63
VENUES



D/deaf or
Disabled
Audiences &
Participants

97%



**Excellent
or Good
Show
Rating**

Co-Chair's Statement

A Year of Growth, Development & Change

In 2024-25, Black Country Touring strengthened cultural provision in our region by improving access and participation in the arts, empowering communities to lead, and securing significant investment for the Black Country.

This year also marked the beginning of our shared role as Co-Chairs. We would like to warmly thank our predecessor, Tim Rushby, who served as Chair for seven years and as a trustee since 2006. His leadership and long-standing commitment to BCT have helped it grow its income, reach and impact.

At the Heart of Communities

Our flagship production, *Wild*, engaged hundreds of people in community gardens, libraries and arts venues and will tour nationally in 2025, sharing Black Country stories across the UK. We were pleased to continue our partnership with Black Country Living Museum, creating a site-specific piece exploring the heritage of the 1960s with the museum's incredible buildings as a backdrop and stimulus.

Our Community Promoter network remained at the heart of our work, with local people programming an incredible 324 performances across 56 venues.

Through our touring scheme and related projects, BCT built skills, boosted confidence, and supported the freelance artists and touring companies who are vital to England's cultural life. Rekindle and Libraries Unbound brought powerful performances into public libraries across Sandwell and Wolverhampton.

Working Together for the Black Country

We are grateful to our partners, including Spectra, Parakeet, Multistory, Creative Black Country, Sandwell Cultural Compact, Sandwell Libraries and Museums, and the Black Country Living Museum, whose work and collaborative spirit are driving cultural growth in the Black Country.



Finally, we offer our thanks to the BCT team, promoters, stewards and volunteers for their energy, care and commitment, and to our fellow trustees for their time, insight and dedication. We are also grateful to our audience and participants, who so often greet touring theatre companies, our productions and our team with enthusiasm, warmth and applause.

Looking Ahead

The achievements of 2024/25 reaffirm our belief that investing in local people and places leads to a fairer, richer and more relevant cultural landscape. Autumn 2025 is a key milestone in BCT's history. Co-Artistic Directors, Frances Land and Steve Johnstone, who have led the organisation with integrity, ambition and unwavering passion for more than 28 years, will step down from their shared role. Their connection and commitment to the region is incomparable, and we commend and celebrate their dedication to improving the lives of local people through so many productions, projects and development opportunities.

We are delighted to welcome Genevieve Say as our new Artistic Director, who, alongside Executive Director Matt Andrews and the Board of Trustees, will lead BCT into its next phase. As the cultural sector continues to navigate change and uncertainty, BCT remains grounded in its values and clear in its purpose. With a new leadership team in place, we are now working together to shape a bold strategy for 2026-29, which builds on our legacy, responds to the needs of our communities, and takes us in new and exciting creative directions.

Carla Priddon & Imtiaz Dungarwalla
Co-Chairs of the Board



The Wild cast and creative team in rehearsals.



Wild - a BCT Production



Laika the Space Dog by Lori Hopkins



Hello Birds by Jasmine Cole Productions at Thimblemill Library

Financial Performance

Black Country Touring ended the 2024/25 financial year in a financially resilient position, with growing capacity and reach supported by the current Arts Council England NPO investment. The uplift in our core funding has strengthened the organisation's ability to plan, deliver and develop ambitious work across the region, while maintaining healthy reserves and supporting a sustainable team structure.

Total income for the year rose to £680,499, compared with £550,576 in 2023/24 and £474,708 in 2022/23 – a 43% increase over two years. This growth reflects the increased capacity provided by greater NPO funding and the success of targeted fundraising efforts, which have expanded our reach and deepened community engagement.

During the year, BCT secured a £74,500 grant from the Inclusive Communities Fund to support the Smethwick Arts Collective, a further year of flexible funding of £75,000 from The Players of the People's Postcode Lottery, and a £10,000 grant from the West Midlands Combined Authority for the Smethwick Puppetry Festival.

We also received £10,000 from the Wolverhampton Cultural Compact and the Commonwealth Games Legacy Enhancement Fund for work with Wolverhampton Libraries, and worked closely with Sandwell Council to bring additional theatre and dance performances to local libraries and museums as part of their festival programming.

At year end, BCT held a higher than usual level of carried-forward funds. This reflects the timing of multi-year grants and planned investment in programme delivery and organisational development. These funds will support continued delivery, maintain core capacity, and underpin the transition into our 2026–29 Strategy period.

These projects and their impact are only possible thanks to the belief and support of our funders, including:

Arts Council England
The Players of the People's Postcode Lottery
The Heart of England Community Foundation
United by 2022
Film Hub Midlands
Sandwell Council
West Midlands Combined Authority
Wolverhampton City Council
The Commonwealth Games Legacy Investment Fund

We are deeply grateful for their investment and confidence in our work.



Flying with Strings by Sarah Vigars



WILD

A Black Country Touring Production

Wild - A BCT Production

'Wild' was informed by conversations and stories that we collected from over 70 people across rural, urban and seaside locations about what wild means to them. The production wove these stories together with immersive music and soundscapes, and invited the audience to reflect on their own definitions of Wild, fostering a deeper appreciation of both nature and human nature.

Wild was the second part of a two-phase project that involved working with four community gardens across the Black Country.

These gardens provided contact with most of the people interviewed for the production. Our aim was to use the experiences of the people of the Black Country to create a touring show which would feel as immersive as possible. The piece toured the original four community gardens and various other venues, including libraries, community and art spaces and a civic hall,

in October 2024. 9 performances took place across 8 venues, with a total of 581 audience members. There were over 70 participants involved in the research phase, and 11 artists were employed as part of the production.

Following its successful tour of the Black Country, Wild will be touring in community venues across the country this Autumn.

Audience feedback:

"Awesome, intense, real, honest, gripping, brave, fun, moving, shocking, memorable, vivid, vibrant!"

"I really enjoyed the way the scenes wove between stories, anecdotes and journeys, it was great."

"Triggered visceral emotion and reminded me how wonderful it is to be alive and to be a creature in such a powerful world!"



Community Promoters

The **Community Promoters** scheme enables local people to take the lead in bringing professional theatre and performances and film screenings, and arts events to their neighbourhoods. Our Promoters are based in local venues such as community centres, libraries and schools, where they select shows, market events, and host performances with support and guidance from BCT.

This year, we worked closely with our Community Promoters to programme 324 performances in 56 venues as well as 64 screenings.

Highlights included:

- Our Promoter's busiest year ever, with over 324 performances and 13,072 attending in community venues.
- We worked with Sandwell Council to programme 24 performances as part of the Sandwell Arts Festival. With free theatre events for all ages this was a jam-packed summer offer!
- Supporting the Big Kids Theatre Weekend at West Smethwick Park, which saw over 600 people descend on the Park and Pavillion to enjoy a weekend of fun!
- Continuing to support Wednesbury Day with high quality walkabout acts such as The Wrong Brothers and a performance of Laika The Space Dog. Bringing together the people of Wednesbury to celebrate the historical town through the arts.

The scheme not only broadens access to arts experiences, but also empowers residents to shape their local cultural offer, helping them grow in confidence, develop valuable skills, and build stronger connections within their communities.



"The Toymaker" by Infamous Arts at the Dorothy Parkes Centre, Smethwick, December 2024



"Alice and the Library Tree" by B'Opera at Oldbury Library, July 2024



"Tell Me A Story" by HandMade Theatre at Caldmore Community Garden, Walsall, July 2024



"Pepper and Honey" by Notnow Collective at Brasshouse Community Centre, Smethwick, November 2024

Rekindle

Rekindle, a three-year project funded by Arts Council England and led by Creative Arts East, is a nationwide initiative pairing five arts organisations with their local library services.

BCT are collaborating with Sandwell Library Service to bring more creativity and culture into five Sandwell Libraries: Smethwick Library, Central Library, Wednesbury Library, Tipton Library and Blackheath Library. We are also working with library staff to build their skills and confidence in making exciting events happen in their library.

In 2024-25, Rekindle delivered 37 shows, workshops and cinema events, with performances aimed at both adult and family audiences. A significant highlight was that the entirety of the programme was hand-picked by the library staff themselves. The project helped foster long-term relationships between libraries and their audiences.



Libraries Unbound

Libraries Unbound, a 5-month project funded by the Commonwealth Games Legacy Enhancement Fund, allowed us to develop a new programme with local libraries to Wolverhampton, based on Rekindle.

We collaborated with Wolverhampton Library Service and Gazebo Theatre to bring high quality theatre and workshops to 4 library spaces: Bilston Library, Bob Jones Community Hub, Central Library and Whitmore Reans Library.

The project delivered 24 family focused events across the 4 libraries, at no cost to audiences. It allowed us to develop our relationship with Wolverhampton Libraries, and allowed them to programme events that they would not otherwise have had the capacity or funds to programme.





Spotlight on Smethwick

Our partnership work in Smethwick continues to grow in scale, ambition and reach, supporting local creativity while improving access to the arts for children, families and communities.

In 2024-25, we delivered two major strands of work in the town: the **Smethwick Puppetry Festival** and the **Smethwick Arts Collective**. Together, they reached over 3,400 people through more than 130 free or Pay What You Can events across local community venues.

The Smethwick Puppetry Festival, now in its second year, took place during February half term and expanded significantly from its 2024 debut. With strong support from our Community Promoters and a focus on family-friendly, low-cost activities, the festival welcomed 1,410 attendees – with many events selling out in advance. The programme featured 26 performances, 9 creative workshops, Q&A panels, a short film night, and an automata exhibition across 11 venues.

The **Smethwick Arts Collective**, a new partnership between Black Country Touring, Spectra, Parakeet and local venues, offered an extended programme of 96 theatre events, workshops and early years stay & play sessions over a 6 month pilot phase. These activities reached 2,026 participants and were designed in collaboration with local venues and community organisations to ensure accessibility and relevance.

We received overwhelmingly positive feedback for both projects, highlighting what an incredibly creative place Smethwick is. Looking ahead, we plan to grow both strands: building the festival into a flagship event for Smethwick and developing the Collective as a model for deeper, long-term community engagement.

Thanks to The Players of the People's Postcode Lottery, West Midlands Combined Authority, Sandwell Council and Arts Council England for supporting the Puppetry Festival, and to The WMCA Commonwealth Games Legacy Fund, The Heart of England Community Foundation, United by 2022 and Arts Council England for supporting Smethwick Arts Collective.



"Beached" by Strangeface at West Smethwick Park Pavilion, part of Smethwick Puppetry Festival

"Really great program, with some brilliant family events, good timing over Feb half term."

"Absolute pure magic that you can't experience anywhere else."

"Such a brilliant event and beautiful puppetry."

- Audience feedback from Smethwick Puppetry Festival

"Being able to offer accessible performances means that we can share the experience of live theatre with people who may not usually have the opportunity."

"Working with Smethwick Arts has enabled us to further foster a sense of community while promoting engagement and cultural enrichment."

- Christina from Dorothy Parkes Centre



"Flying With Strings" by Sarah Vigars at Bear Bookshop, part of Smethwick Puppetry Festival



Stay & Play session by Parakeet, part of Smethwick Arts Collective



Make & Move workshop by Spectra, part of Smethwick Arts Collective



Audience feedback:

“Nice to see cultural diversity and representation in history. Would like to see more of this.”

“Great use of authentic space and mix of people. I did not know that about Oldbury! Thank you!”

“Loved the names and diverse actors... it brought hidden history to life.”

Crossing The Line

at Black Country Living Museum

It's 1958 in a drop forge in Oldbury. A wild cat strike is in progress. A faulty machine has injured a worker and it has brought the factory to a halt. The cleaner is looking for the resulting mess to clear up and an irate businessman turns up looking for his missing consignment of hammers. There's more going on here than meets the eye...

Based on research and original interviews, 'Crossing the Line' was performed over five Friday evenings in August 2024 as a part of Summer Lates at the Black Country Living Museum.

The performance was a continuation of our ongoing relationship with the Black Country Living Museum, where we explore together the telling of local stories in and around the

museum's site. It follows on from many years of collaboration and directly from the success of the previous year's show, 'A Spanner in the Works'.

Using the Joe's Tools drop forge as its setting, 'Crossing the Line' brought together three Black Country Touring performers - Elexi Walker, Jack Trow and Vimal Korpai - with historic characters from the Museum to create a rich and entertaining 20 minute performance, which repeated several times over each Friday evening.

Our collaboration with the Black Country Living Museum will continue in 2025, which will see BCT collaborate with Jaivant Patel Dance Company as part of South Asian Heritage Month in the Black Country.

Stories of Sandwell

This year, we developed two powerful digital projects that platform underrepresented voices and use film and audio to deepen public understanding and empathy.

In partnership with **The Space, Bearwood Community Hub** and **Borough of Sanctuary Sandwell**, we produced *Sanctuary in Sandwell*, a series of four short films sharing the lived experiences of people who've sought refuge in Sandwell. Each film features award-winning poet Bohdan Piasecki in conversation with a local sanctuary seeker, culminating in a bespoke poem performed within 24 hours. The resulting films challenge negative migration narratives and celebrate human resilience and hope.

Our collaboration with **Sandwell Visually Impaired (SVI)** and artist **Graeme Rose** resulted in *Blathering with SVI*, a three-part podcast exploring the daily experiences of visually impaired people - the highs and the lows - in their own words.

Conversations range from perceptions of colour and dreams to water and memory, revealing nuanced reflections rarely heard in mainstream media. The episodes are enriched by evocative soundscapes from **Think/ Write/ Fly** (artist **Adrian B. Earle**).



Funders & Supporters

Black Country Touring relies on the dedication of our local volunteers and venues. Without their endless enthusiasm for their communities and the arts, our work would not be possible. We are also grateful to all of the individual donors who have supported our work this year.



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



**THE INCLUSIVE
COMMUNITIES FUND**



**Funded by
UK Government**

**Commonwealth Games
Legacy Fund**



**West Midlands
Combined Authority**



**UNITED BY 2022
LEGACY CHARITY**

**BLACK COUNTRY
LIVING
MUSEUM**



**RURAL TOURING
DANCE INITIATIVE**

Cover image, Wild photos and Crossing the Line photos © Anand Chhabra

Smethwick Puppetry Festival and Smethwick Arts Collective photos © Photography by Fernando

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.



**BLACK
COUNTRY
TOURING**

www.bctouring.org.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 2025

Bissell & Brown Midlands Ltd
Charter House
56 High Street
Sutton Coldfield
B72 1UJ

Black Country Touring

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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 2025.

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 & Co-Artistic directors : Steve Johnstone & Frances Johnstone (retired August 2025)

Artistic Director: Genevieve Say (appointed June 2025)

Company Secretary: Matthew Andrews

Executive Director: Matthew Andrews

General Manager: Corinne Morris

Promotion Manager: Natalie Kidman

Creative Producer: Sampira Al-Fihri (resigned April 2025)

Marketing Co-ordinator: Amrit Kaur Juss

Community Programme Coordinators: Donna Clarkson, Suki Sohi

Administrator: Laura Leech

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.

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.

Black Country Touring

Trustees' Report

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:

Imtiaz Dungarwalla
Carla Priddon
Julie McKirdy
Akila Mclean
Rachael Magson
Rupinder Sandhu
Michelle Bould
Anna Webster
Emma Worrall

Other Officers:

Timothy Rushby (resigned 1 November 2025)

Achievements and performance

Review of charitable activities undertaken is included in the attached Annual Report.

Financial review

Review of financial position is included in the attached Annual Report.

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.

Black Country Touring

Trustees' Report

Reference and Administrative Details

Charity Registration Number: 1080608

Company Registration Number: 3446320

The charity is incorporated in England and Wales.

Registered Office: Thimblemill Library
Thimblemill Rd
Smethwick
B67 5RJ

Principal Office: Thimblemill Library
Thimblemill Rd
Smethwick
B67 5RJ

Independent Examiner: Bissell & Brown Midlands Ltd
Charter House
56 High Street
Sutton Coldfield
B72 1UJ

Bankers: The Co-operative Bank

The annual report was approved by the trustees of the charity on 28 October 2025 and signed on its behalf by:



Carla Priddon
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 applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland".

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 the incoming resources and application of resources, including its income and expenditure, of the charitable company 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 accounting standards, comprising FRS 102 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 proper accounting records that can 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.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Approved by the trustees of the charity on 28 October 2025 and signed on its behalf by:



Carla Priddon
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 2025.

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 the Company 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 Midlands 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.



.....
Paul Matthews FCCA
Bissell & Brown Midlands Ltd
Charter House
56 High Street
Sutton Coldfield
B72 1UJ

28 October 2025

Black Country Touring

Statement of Financial Activities for the Year Ended 31 March 2025 (Including Income and Expenditure Account and Statement of Total Recognised Gains and Losses)

	Note	Unrestricted £	Restricted £	Total 2025 £	Total 2024 £
Income and Endowments from:					
Donations and legacies	2	3,247	-	3,247	659
Charitable activities	10	414,595	261,898	676,493	549,163
Other income		759	-	759	754
Total Income		<u>418,601</u>	<u>261,898</u>	<u>680,499</u>	<u>550,576</u>
Expenditure on:					
Charitable activities	11	<u>(394,555)</u>	<u>(222,429)</u>	<u>(616,984)</u>	<u>(556,261)</u>
Total Expenditure		<u>(394,555)</u>	<u>(222,429)</u>	<u>(616,984)</u>	<u>(556,261)</u>
Net income/(expenditure)		<u>24,046</u>	<u>39,469</u>	<u>63,515</u>	<u>(5,685)</u>
Net movement in funds		24,046	39,469	63,515	(5,685)
Reconciliation of funds					
Total funds brought forward		<u>115,755</u>	<u>70,000</u>	<u>185,755</u>	<u>191,440</u>
Total funds carried forward	7	<u><u>139,801</u></u>	<u><u>109,469</u></u>	<u><u>249,270</u></u>	<u><u>185,755</u></u>

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

The notes on pages 8 to 14 form an integral part of these financial statements.

Black Country Touring

(Registration number: 3446320)
Balance Sheet as at 31 March 2025


	Note	2025 £	2024 £
Current assets			
Debtors	4	50,012	16,651
Cash at bank and in hand	5	<u>213,791</u>	<u>176,319</u>
		263,803	192,970
Creditors: Amounts falling due within one year	6	<u>(14,533)</u>	<u>(7,215)</u>
Net assets		<u>249,270</u>	<u>185,755</u>
Funds of the charity:			
Restricted income funds			
Restricted funds	7	109,469	70,000
Unrestricted income funds			
Unrestricted funds		<u>139,801</u>	<u>115,755</u>
Total funds	7	<u>249,270</u>	<u>185,755</u>

For the financial year ending 31 March 2025 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 6 to 14 were approved by the trustees, and authorised for issue on 28 October 2025 and signed on their behalf by:


Carla Priddon
Trustee

The notes on pages 8 to 14 form an integral part of these financial statements.

Black Country Touring

Notes to the Financial Statements for the Year Ended 31 March 2025

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 November 2025, 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.

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.

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.

Black Country Touring

Notes to the Financial Statements for the Year Ended 31 March 2025

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.

Tangible fixed assets

Individual fixed assets costing £500.00 or more are initially recorded at cost, less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

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

Trade creditors

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of business from suppliers. Accounts payable are classified as current liabilities if the charity does not have an unconditional right, at the end of the reporting period, to defer settlement of the creditor for at least twelve months after the reporting date. If there is an unconditional right to defer settlement for at least twelve months after the reporting date, they are presented as non-current liabilities.

Trade creditors are recognised initially at the transaction price and subsequently measured at amortised cost using the effective interest method.

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.

2 Income from donations and legacies

	Unrestricted funds General £	Total 2025 £	Total 2024 £
Donations and legacies;			
Donations from individuals	3,247	3,247	259
Trusts and foundations	-	-	400
	<u>3,247</u>	<u>3,247</u>	<u>659</u>

Black Country Touring

Notes to the Financial Statements for the Year Ended 31 March 2025

3 Tangible fixed assets

	Furniture and equipment £	Total £
Cost		
At 1 April 2024	24,105	24,105
Disposals	<u>(5,903)</u>	<u>(5,903)</u>
At 31 March 2025	<u>18,202</u>	<u>18,202</u>
Depreciation		
At 1 April 2024	24,105	24,105
Eliminated on disposals	<u>(5,903)</u>	<u>(5,903)</u>
At 31 March 2025	<u>18,202</u>	<u>18,202</u>
Net book value		
At 31 March 2025	<u>-</u>	<u>-</u>
At 31 March 2024	<u>-</u>	<u>-</u>

4 Debtors

	2025 £	2024 £
Trade debtors	<u>50,012</u>	<u>16,651</u>

5 Cash and cash equivalents

	2025 £	2024 £
Cash at bank	<u>213,791</u>	<u>176,319</u>

6 Creditors: amounts falling due within one year

	2025 £	2024 £
Trade creditors	538	-
Other taxation and social security	7,295	5,515
Accruals	<u>6,700</u>	<u>1,700</u>
	<u>14,533</u>	<u>7,215</u>

Black Country Touring

Notes to the Financial Statements for the Year Ended 31 March 2025

7 Funds

	Balance at 1 April 2024 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 March 2025 £
Unrestricted funds					
<i>General</i>					
General unrestricted	95,755	418,601	(394,555)	(30,000)	89,801
<i>Designated</i>					
Arts Council NPO Projects	20,000	-	-	30,000	50,000
Total unrestricted funds	115,755	418,601	(394,555)	-	139,801
Restricted funds					
Heart of England					
Community Foundation	-	73,569	(73,569)	-	-
Wolverhampton CC	-	10,000	(10,000)	-	-
Creative Arts East	-	63,033	(34,423)	-	28,610
Film Hub Midlands	-	15,000	(10,141)	-	4,859
The Space	-	6,797	(6,797)	-	-
West Midlands Combined					
Authority	-	18,499	(18,499)	-	-
The Peoples Postcode					
Lottery	70,000	75,000	(69,000)	-	76,000
Total restricted funds	70,000	261,898	(222,429)	-	109,469
Total funds	185,755	680,499	(616,984)	-	249,270

The increase in the designated fund will be used for making a new production in 2026/27 and supporting some of our costs as we exit the £75k per year funding from PPL.

8 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:

	2025 No	2024 No
Staff	10	9

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

Black Country Touring

Notes to the Financial Statements for the Year Ended 31 March 2025

9 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.

Black Country Touring

Notes to the Financial Statements for the Year Ended 31 March 2025

10 Income from charitable activities

	Unrestricted funds General £	Restricted funds £	Total 2025 £	Total 2024 £
Fees and shows	64,432	-	64,432	99,709
Arts Council core grant	307,225	-	307,225	307,225
Programme projects and production income	6,100	-	6,100	20,057
Black Country Living Museum	15,000	-	15,000	22,948
Local authorities project income	21,838	10,000	31,838	24,224
Post Code Lottery	-	75,000	75,000	75,000
Heart of England Community Foundation	-	73,569	73,569	-
Creative Arts East	-	63,033	63,033	-
Film Hub	-	15,000	15,000	-
The Space	-	6,797	6,797	-
West Midlands Combined Authority	-	18,499	18,499	-
	<u>414,595</u>	<u>261,898</u>	<u>676,493</u>	<u>549,163</u>

11 Expenditure on charitable activities

	Unrestricted funds General £	Restricted funds £	Total 2025 £	Total 2024 £
Black Country Cinema cost	10,127	-	10,127	23,649
Productions & projects	70,820	116,441	187,261	152,067
Shows & performances	52,777	-	52,777	19,701
Artistic directors	49,230	-	49,230	48,252
Marketing & publicity	16,024	-	16,024	15,194
Travelling & subsistence	5,800	-	5,800	2,979
Salaries & employers NI & pension	226,120	36,988	263,108	242,226
Doubtful debts	(2,680)	-	(2,680)	12,976
Training	3,876	-	3,876	3,886
Insurance	1,208	-	1,208	1,162
Rent	9,000	-	9,000	9,000
Computer/ network	1,747	-	1,747	784
Independent examination	1,837	-	1,837	1,700
Subscriptions	1,242	-	1,242	2,103
Equipment & replacements	-	-	-	10,760
Other costs	15,510	-	15,510	8,855
Bank charges	67	-	67	85
Depreciation	-	-	-	882
	<u>462,705</u>	<u>153,429</u>	<u>616,134</u>	<u>556,261</u>

Black Country Touring

Notes to the Financial Statements for the Year Ended 31 March 2025

12 Taxation

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

13 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:

Thimblemill Library

Thimblemill Rd

Smethwick

B67 5RJ