

BLACK COUNTRY  
LIVING MUSEUM

# annual review

for the year  
ending 31 December 2015





*“The emphasis is on the living bit in the title, so it feels more like a vibrant and fun recreation of the “olden days”, as George, my six-year-old son, described it, rather than a museum.”*

Gavin McOwan, Guardian Travel, October 2015

# Welcome

2015 saw the Museum move forward with energy; a new five year strategic plan and a strengthened financial position were essential to a highly successful year.

Our new five year strategic plan, launched in January 2015, focuses on six key strategic aims to achieve greater resilience, and places our visitors at the heart of everything we do. Since adopting this new strategy, successes have been seen across the organisation, but perhaps the most significant has been the continued momentum in our visitor attendance with levels rising to 292,533 in 2015; 8% higher than 2014 (significantly above our budgeted figure) and 22% higher than 2013.

*“Our ambition is to create a truly world-class visitor attraction”*

Lowell Williams, Chair

In September, following John Hughes' exemplary service, Lowell Williams took over as Chair of the Museum's Board of Trustees. As Principal of Dudley College and a Board member of the Black Country Local Enterprise Partnership, Lowell brings a wealth of leadership experience and an outstanding commitment to serving the needs of the local community. 2015 also saw a successful open recruitment process for two new trustees to strengthen the Board and support the Museum in achieving its strategic objectives.

Whilst the Museum trades successfully to fund its day-to-day running costs, we fundraise to enable investment in the site and collections, and support the delivery of outstanding programmes of activity to engage people creatively in history. 2015 has been an outstanding year for fundraising at the Museum. Investment from Arts Council England (ACE) – as part of its Major Partner Museum (MPM) programme (2015/16-17/18) – was a significant feature of 2015, and made a highly valued contribution to our success and aspirations, as did all external funds raised, amounting to over £1.3m and received from The Connie and Albert Taylor Trust, the European Regional Development Fund and the Cory Environmental Trust in Britain, to name but a few.

This increasingly positive position means we can turn our attention to creating opportunities which offer the next step-change to our impact. We want to dramatically revision how visitors experience our open-air site and in doing so, create a truly world-class visitor attraction underpinned by real things, real people and real stories, and firmly established as one of the major drivers of the tourist economy in the West Midlands. Securing funding and progressing our six interconnected strategic aims to enable such a transformation of the site will be the most important work we do over the next twelve months.

*“The Museum is now delivering on its objective of creating significant surpluses to fund site improvements, generate positive cash flows and build cash free reserves.”*

Andrew Lovett, Chief Executive (Museum Director)



# Achievements

Recognition for outstanding work in 2015 came in the form of several awards: we won not one, but two Black Country Chamber of Commerce business awards; were presented with a Sandford Award for excellence in Heritage Education; and were awarded the title of best 'Project on a Limited Budget' at the Museums + Heritage Awards for our WWI Greengrocer's Shop.

Similarly, we continued to maintain quality approvals from key visitor-trusted organisations such as TripAdvisor and Visit England. Not only did we retain our TripAdvisor Certificate of Excellence for the fourth year in a row, we climbed more than ten places in its rankings for 'things to do in the West Midlands', taking us to number 6, and increased our Visit England accreditation score by two percentage points from 82% in 2014 to 84% in 2015.

We continued to work hard on the development of our ticketed evening events programme which we see as an important part of our distinctive visitor experience and a perfect way to maximise use of our open-air site. In 2015 such events accounted for 6% of gross trading revenues or £270,844 (2014: £254,336) and 8% of

*“ Brilliant experience for adults and children. Love it every time we go! ”*

Natalie Williams, Facebook, August 2015



total attendance, or 24,224 visitors. The 2015 sell-out programme included five Christmas evenings, three Halloween nights, Red by Night and the increasingly popular 1940s weekend. New events, including two Peaky Blinders Nights, are planned for 2016.

We also advanced our ticketing structure in 2015 with the introduction of our UnChained Annual Pass. For the same price as a day ticket, visitors can now return to the Museum as many times as they like within 12 months. This helps us to improve perceptions of value for money and overcome any financial barriers to visiting, as well as allowing us to elevate the relationship we form with our visitors, particularly our local community. We think about half of this year's increase in attendance can be attributed to its introduction.

A new introductory display and excellent new complementary film enhanced the visitor offer in 2015 and, along with the restoration of the Museum's tramway and the return of recently restored Birchills (one of the last surviving wooden joey boats with a day cabin), led to an increase in visitor satisfaction scores.

One area that didn't remain as strong as previous years in 2015 was the number of educational visits to the Museum and although we saw an overall increase in visitor attendance for the year, formal learning visits declined by 5% to c60,000, 20% of total attendance.



*“My visit was greatly enriched by the superb staff and volunteers who from my arrival to my exit, were open, friendly and interested. Well done! See you all again soon.”*

Mike Hill, Facebook, August 2015





90% of visitors continued to rate their visit as **excellent or very good** in 2015

**Tripadvisor**



Significant reductions were seen in Key Stage 2 (7-11 years), with a fall of 8% and Key Stage 3 (11-14 years) with a fall of 5%, compared to 2014; the key stages mainly impacted by recent changes to the National Curriculum. To counter this, future target audiences will be Early Years Foundation Stage (under 5s), for which we have no dedicated provision at the moment, and Key Stage 4 (14-16 years), Key Stage 5 (16-18 years) and higher education students, in the form of field trips.

The first year of our programme as an Arts Council England (ACE) funded Major Partner Museum (MPM) – along with our partner, Culture Coventry – began in April 2015. Total investment funding over the three year programme amounts to £2.658m, allocated between the Museum (£1.520m) and Culture Coventry (£1.138m).

Major investment items in the first three quarters of the MPM programme for BCLM were: supporting a cohort of Museum professionals from across the UK on the third Museums & Resilient Leadership Programme; procuring and implementing both a Customer Relationship

*“Visitor attendance and the associated revenues are the most important validation of what the Museum does, and the life-blood of all truly independent, aspirational museums.”*

Andrew Lovett, Chief Executive (Museum Director)

Management and Electronic Point of Sale system; developing our tourism offer; recruiting additional members of our fundraising team; embarking on audience development projects; recruiting several trainees and apprentices; and commissioning a contemporary arts project. We have been greatly supported in the delivery of the MPM programme by the specially-convened Project Board and its independent members, Di Lees, Director General at Imperial War Museums and Tim Bryan, Head of Collections & Interpretation at the British Motor Museum.

Finally, we have been delighted to see another very busy year for location filming, including a third series of *Peaky Blinders* for the BBC, *Victorian Bakers* again for the BBC, CBBC's *Our School 2*, a new feature film, *The Black Prince*, and a BBC documentary entitled *A Very British Romance*. The income generated from these projects further helps us achieve greater resilience and thus diversifying our income streams continues to be a key objective for us moving forward.

*“We film quite a lot there, it’s our base for the series. There are lots of little back streets and original workshops which are still working, so it’s an amazing place to visit.”*

Peaky Blinders Creator, Steven Knight



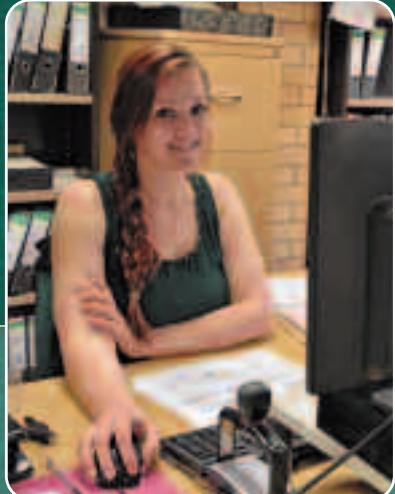
# The year in numbers...

**292,533** visitors welcomed!



**499**

objects and  
archives  
accessioned into  
the Museum's  
Collection



**2**

apprentices  
recruited



**£1.3  
million**

of external  
funding received

**2,100**

loaves of bread baked  
in the bakery



**36,000**

volunteer hours



**975,065**

hits to bclm.com



**3,808**

visitors embarked on a hunt for Santa!

**886**

public enquiries to our collections enquiry service



**£701,172**

surplus on all funds



**2,660**

litres of petrol used for our fleet of vehicles

**18,457**

new 'likes' on Facebook

# Support

Thank you to all the organisations which have provided generous financial support to the Museum during the year. In particular:

Arts Council England  
The Connie & Albert Taylor Trust  
DCMS / The Wolfson Foundation  
Ibstock Cory Environmental Trust  
Friends of the Black Country [Living] Museum  
Black Country [Living] Museum Transport Group  
Marston's plc  
The Pilgrim Trust  
Friends of President  
Foyle Foundation  
Owen Family Trust  
The Idlewild Trust  
Mrs J Crane (in memory of Mr Len Crane)  
James Beattie Charitable Trust  
E J Thompson Memorial Fund  
The Lord Austin Trust  
Cory Environmental Trust in Britain  
Arts Connect West Midlands  
Central England Co-operative  
Saintbury Trust  
Birmingham Common Good Trust  
Clive & Sylvia Richards Charity  
Dumbreck Charity  
Donations in memory of Dr Chris Upton  
ERA  
Mr & Mrs D Higgs  
Mr A F George MBE TD DL  
CB & HH Taylor 1984 Trust  
National Historic Ships UK  
Mr J H Hughes

# Enhancing the Museum's Collections

The Museum's entire collections are Designated by Arts Council England, recognising their quality and national significance. The Museum now holds a resource of considerable value, for authenticating the sense of regional identity and also for placing the full historical and cultural significance of the Black Country in a national context. Buildings, machines and other 'things' hold stories which attest to the national and international significance of the Black Country, chiefly spanning the years 1800-1950.

The Museum develops its collections through purchases, gifts, bequests, or occasionally with time-limited loans, and when doing so takes into account a number of criteria, including an item's provenance, subject matter and date.

During 2015, the Museum continued to develop its collection by acquiring a number of significant objects, including:

- A 1950s red K6 telephone box from Overdale Road, Quinton.
- A pocket watch made in Bilston (purchased with support from The Friends of the Museum).
- An 1865 commemorative plaque of the Earl of Dudley's Castle Mill works.





- Clocking-in and food tokens from the National Projectile factory, Dudley.
- A Set of Kenrick saucepans with 1942 shrapnel damage.
- A Twyford toilet and sink collection, given by the Twyford Company.
- An original photograph of Joe Darby, the legendary Netherton Leaper from 1880s.



# Future Plans

For the year ahead and in support of the Museum's Strategic Plan (2015-20), the Museum has identified the following major objectives and priorities:

## **Strategic Aim One - Develop Our Distinctiveness and Brand**

- ① To develop the Museum's Human Resources strategy, to ensure high quality leadership and management at all levels, and widespread development and support of all staff.

## **Strategic Aim Two - Safeguard, Enrich and Use Our Collections**

- ② To successfully complete an identified range of incremental site improvements.
- ③ To rationalise and improve the quality of collections care at the Museum's off-site storage facility at Hainge Road to support future site developments.

## **Strategic Aim Three - Transform the Visitor Journey**

- ④ To submit a first round application to the Heritage Lottery Fund (Heritage Grants) and either the Black Country Local Enterprise Partnership (LEP) and / or the new West Midlands Combined Authority, to support a major development of the Museum.

## **Strategic Aim Four - Increase Visitor Attendance**

- ⑤ To further develop the impact of the Museum's public events programme, and the quality and delivery of living interpretation.

## **Strategic Aim Five - Achieve National and International Impact**

- ⑥ To successfully lead and complete, within the allocation of Arts Council England funding of £919,114, the second year of the Major Partner Museum programme, in partnership with Culture Coventry.
- ⑦ To submit an application to Arts Council England for National Portfolio funding for the period 2018/19 – 2021/22.

## **Strategic Aim Six - Grow and Diversify Our Income**

- ⑧ To continue to strengthen the Museum's financial position by achieving visitor attendance of at least 305,950 for the year to 31 December 2016 and a surplus, before depreciation and one-off investments, of £309,000.
- ⑨ To maximise the benefits afforded by the recent significant investment in customer relationship management (CRM) and electronic-point-of-sale (EPOS) technology.
- ⑩ To increase the positive financial impact of business sponsorship and support.

There are complex inter-relationships between these objectives. They support each other, and success in one objective supports success in others.

# Financial Review

The summary financial statements set out in this review may not contain sufficient information to allow for a full understanding of the financial affairs of the Museum. The financial statements are a consolidation of the financial statements of the Museum and its subsidiary trading company. For further information, the full annual accounts, the auditors' report on those accounts and the Trustees' report should be consulted; copies of these can be obtained from the Museum or downloaded from [www.bclm.com](http://www.bclm.com) or the Charity Commission.

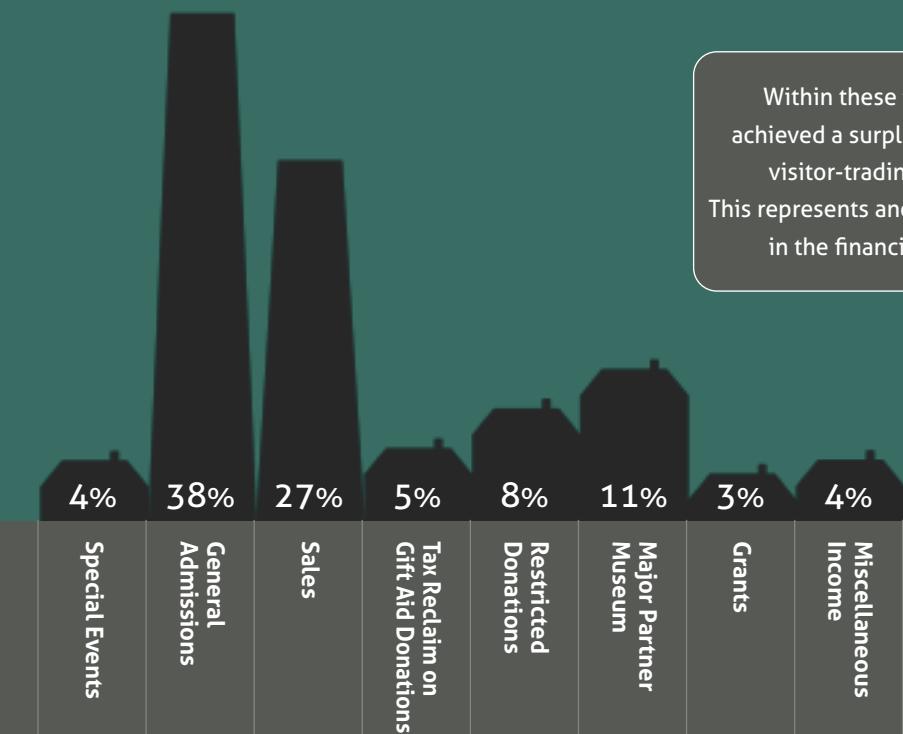
The full financial statements, together with the report of the Trustees of the Museum, for the year ended 31 December 2015, were approved by the Board of Trustees and signed on its behalf by the Chair on 26 May 2016.

Statutory accounts for the year ended 31 December 2015 have been delivered to the Register of Companies and the Charity Commission. The Museum's auditor, Crowe Clarke Whitehill has audited those accounts and their report was unqualified.



## income

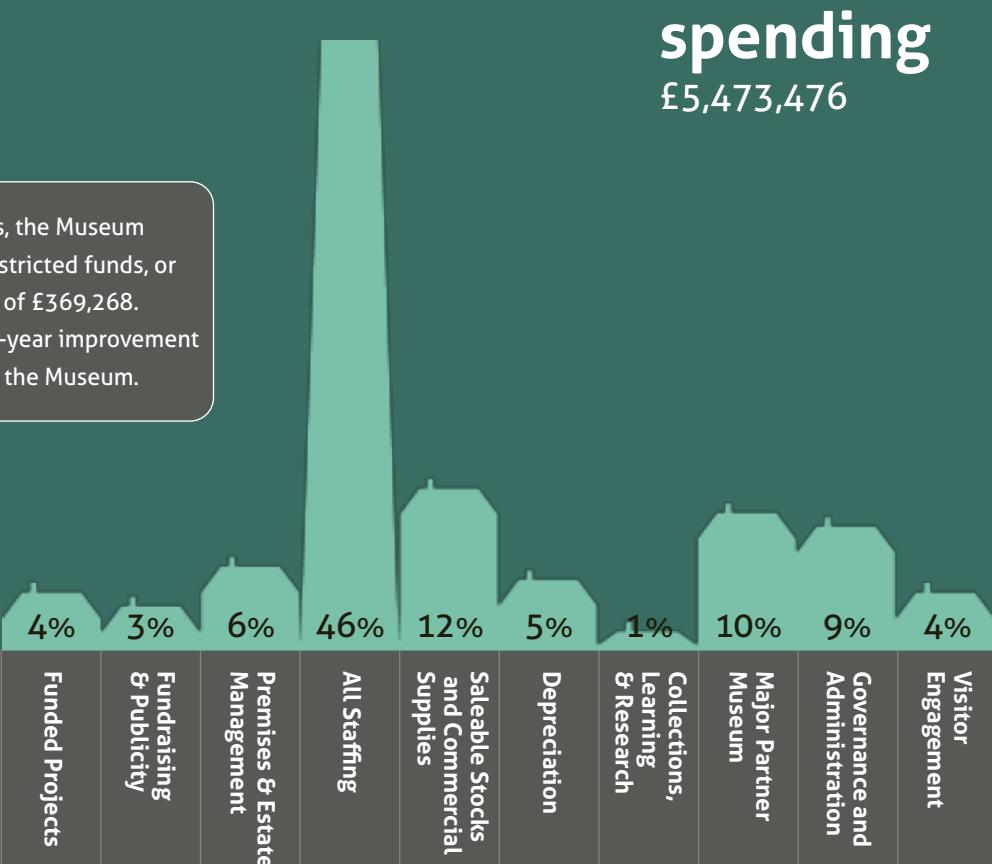
£6,174,648



Within these total numbers, the Museum achieved a surplus on its unrestricted funds, or visitor-trading operations, of £369,268. This represents another year-on-year improvement in the financial position of the Museum.

## spending

£5,473,476



# Accounts

	Unrestricted Funds £	Restricted Funds £	December 2015 £	December 2014 £
<b>Statement of Financial Activities</b>				
<b>Income</b>				
<b>Donations and Legacies:</b>				
Donated Admissions	1,497,945	-	<b>1,497,945</b>	1,178,049
Charitable Donations	11,383	488,112	<b>499,495</b>	137,115
<b>Charitable Activities:</b>				
Admission to the Museum	1,435,741	-	<b>1,435,741</b>	1,389,114
Major Partner Museum (Arts Council England)	-	664,500	<b>664,500</b>	-
Grants	-	155,670	<b>155,670</b>	240,905
<b>Other Trading Activities:</b>				
Subsidiary trading company	1,669,177	-	<b>1,669,177</b>	1,434,123
Parking, filming and concessions	202,832	-	<b>202,832</b>	191,128
<b>Investment Income</b>	<b>1</b>	-	<b>1</b>	<b>1</b>
<b>Other Income</b>	<b>49,287</b>	-	<b>49,287</b>	<b>52,108</b>
<b>Total Income</b>	<b>4,866,366</b>	<b>1,308,282</b>	<b>6,174,648</b>	<b>4,622,543</b>
<b>Expenditure</b>				
<b>Raising Funds:</b>				
Subsidiary trading company	1,319,576	-	<b>1,319,576</b>	1,039,829
Development and fundraising costs	94,360	-	<b>94,360</b>	61,287
<b>Charitable Activities:</b>				
Opening and operating the Museum	3,008,771	176,335	<b>3,185,106</b>	3,333,236
Developing the Museum	74,391	273,718	<b>348,109</b>	101,240
Major Partner Museum (Arts Council England)	-	526,325	<b>526,325</b>	-
<b>Total Expenditure</b>	<b>4,497,098</b>	<b>976,378</b>	<b>5,473,476</b>	<b>4,535,592</b>
<b>Net Income/(Expenditure)</b>	<b>369,268</b>	<b>331,904</b>	<b>701,172</b>	<b>86,951</b>
<b>Transfers Between Funds</b>	<b>18,090</b>	<b>(18,090)</b>	<b>-</b>	<b>-</b>
<b>Other recognised gains and losses:</b>				
Actuarial gain / (loss) on defined benefit pension	168,000	-	<b>168,000</b>	(185,000)
<b>Net Movement in Funds</b>	<b>555,358</b>	<b>313,814</b>	<b>869,172</b>	<b>(98,049)</b>
<b>Reconciliation of Funds:</b>				
<b>Total Funds brought forward 1 January 2015</b>	<b>617,178</b>	<b>7,539,892</b>	<b>8,157,070</b>	<b>8,255,119</b>
<b>Total Funds carried forward at 31 December 2015</b>	<b>1,172,536</b>	<b>7,853,706</b>	<b>9,026,242</b>	<b>8,157,070</b>

	December 2015 £	December 2014 £
<b>Group (Consolidated) Balance Sheet</b>		
<b>Fixed Assets</b>		
Intangible assets	12,804	-
Tangible assets	4,926,546	4,490,419
Heritage assets	5,215,813	5,161,729
<b>Total Fixed Assets</b>	<b>10,155,163</b>	<b>9,652,148</b>
<b>Current Assets</b>		
Stocks of goods for resale	96,203	96,736
Debtors	98,570	88,269
Cash at bank and in hand	828,252	641,481
<b>Total Current Assets</b>	<b>1,023,025</b>	<b>826,486</b>
Creditors: amounts falling due within one year	(502,068)	(471,136)
<b>Net Current Assets</b>	<b>520,957</b>	<b>355,350</b>
Total assets less current liabilities	10,676,120	10,007,498
Creditors: amounts falling due after more than one year	(311,878)	(344,428)
<b>Net Assets (excluding pension liability)</b>	<b>10,364,242</b>	<b>9,663,070</b>
Defined benefit pension liability	(1,338,000)	(1,506,000)
<b>Total Net Assets</b>	<b>9,026,242</b>	<b>8,157,070</b>
<b>The funds of the charity:</b>		
Restricted funds	7,853,706	7,539,892
Unrestricted funds:		
Designated funds	2,081,593	2,026,422
General funds	428,943	96,756
Pension reserve	(1,338,000)	(1,506,000)
	1,172,536	617,178
	<b>9,026,242</b>	<b>8,157,070</b>

# Accounts (continued)



	Year ended December 2015 £	Year ended December 2014 £
<b>Consolidated Cash Flow Statement</b>		
<b>Cash flows from operating activities:</b>		
Net cash inflow from operating activities	<b>989,534</b>	370,054
<b>Cash flows from investing activities:</b>		
Interest from investments	1	1
Proceeds from the sale of tangible fixed assets	-	400
Purchase of tangible fixed assets	(771,213)	(53,545)
<b>Net cash used in investing activities</b>	<b>(771,212)</b>	(53,144)
<b>Cash flows from financing activities:</b>		
Repayment of borrowing	(31,550)	(30,643)
<b>Net cash used in financing activities</b>	<b>(31,550)</b>	(30,643)
<b>Change in cash and cash equivalents in the year</b>	<b>186,771</b>	286,267
Cash and cash equivalents at the beginning of the year	<b>641,481</b>	355,214
<b>Total cash and cash equivalents at the end of the year</b>	<b>828,252</b>	641,481

# Reference & Administrative Information

**Museum Trust Established** 15 September 1975

**Patron** HRH The Duke of Gloucester  
KG GCVO

**Trustees (Directors)**  
Paul Belford  
Dr Malcolm Dick  
Cllr Judy Foster <sup>1</sup>  
Andrew Fry  
Nicola Harding  
Nick Loveland  
Dr Matthew Tanner MBE  
Fiona Toye (Deputy Chair)  
Lowell Williams (Chair)  
Mike Williams

**Chief Executive  
(Museum Director)** Andrew Lovett

**Charity Number** 504481

**Company Number** 1226321

**Principal Address &  
Registered Office** Black Country Living Museum  
Tipton Road  
Dudley  
West Midlands  
DY1 4SQ



**Independent Auditors** Crowe Clark  
Whitehill LLP  
Black Country House  
Rounds Green Road  
Oldbury  
West Midlands  
B69 2DG

**Principal Bankers** Barclays Bank plc  
(Barclays Corporate)  
1st Floor  
Queen Square  
Wolverhampton  
WV1 1DS

**Principal Solicitors** Gowling WLG (UK) LLP  
Two Snowhill  
Birmingham  
West Midlands  
B4 6WR

**Black Country Living Museum**  
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Email info@bclm.com  
Website www.bclm.com  
Facebook facebook.com/bclivingmuseum  
Twitter @bclivingmuseum

<sup>1</sup> Nominated by Association of Black Country Authorities

# Black Country timeline

BLACK COUNTRY	1712	The world's first steam engine is invented by Thomas Newcomen and installed in a mine at Coneygree, Dudley	
BLACK COUNTRY	1769	First Black Country canal is constructed from Wednesbury to Birmingham	
BLACK COUNTRY	1800	1802 William Jones establishes the first Black Country brewery in Snow Hill, Wolverhampton	
BLACK COUNTRY	1837	1837 Railway arrives in the Black Country when the "Wednesfield Heath for Wolverhampton" station opens	
BLACK COUNTRY	1842	1842 The Earl of Dudley's massive new lime kilns become operational	
BLACK COUNTRY	1846	1846 19 killed and 3 seriously injured in explosion at Rounds Green Colliery, Oldbury	
BLACK COUNTRY	1850	1851 Great Exhibition London - Glass for the Crystal Palace supplied by Chance of Smethwick	
BLACK COUNTRY	1857	1857 The peak of Black Country iron production with between 120 and 130 blast furnaces producing 777,000 tons of iron	
BLACK COUNTRY	1868	1868 "Black by day and red by night", the American Consul describes his view of the Black Country	
BLACK COUNTRY	1878	1878 West Bromwich Albion Football Club formed by workers from Salter's Spring Works	
BLACK COUNTRY	1900	1909 Steam boat President is launched	
BLACK COUNTRY	1910	1910 Women chain makers of Cradley Heath successfully strike to enforce the first ever minimum wage	
BLACK COUNTRY	1910	1910 Baggeridge Colliery opens, tapping into the hidden reserves beyond the South Staffordshire Coalfield's Western Fault	
BLACK COUNTRY	1911	1911 Titanic's massive centre anchor made in Netherton and Halesowen	
BLACK COUNTRY	1920	1920 Sunbeam win a record breaking victory at the Isle of Mann T.T. with a top speed of 59.7 mph	
BLACK COUNTRY	1926	1926 Nationally, a General Strike is called when miners dispute pay cuts	
BLACK COUNTRY	1950	1968 Baggeridge Colliery, the last Black Country coal mine closes	
BLACK COUNTRY	1978	1978 Black Country Living Museum officially opens its doors	
BLACK COUNTRY	2013	2013 The Museum welcomes its 8 millionth visitor	



The Museum is proud to be recognised and supported by



**BLACK COUNTRY  
LIVING  
MUSEUM**

tel: +44 (0)121 557 9643  
[www.bclm.com](http://www.bclm.com)



Black Country Living Museum Trust is registered as an educational charity.  
Charity No. 504481. Company Registration No. 1226321 (England & Wales)

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