



Annual Review

for the year ending 31 December 2022

BLACK COUNTRY
LIVING
MUSEUM

Former residents and a former landlord gather to raise their glasses in front of the newly recreated Elephant & Castle Pub.



“Forging Ahead shows the importance that local and regional history plays in enriching our understanding of people, place and community and how we connect past and present.”

Dr Malcolm Dick OBE, former Trustee of the Museum

Welcome

What stands out as we look back on 2022 is the Museum's resilience: progress on Forging Ahead, recovery of our trading results post-Covid, continued investment, improved regional and national positioning, and a determination to push ahead into new directions.

As we look to 2023 with renewed optimism, it's important to reflect on the challenges that the Museum has overcome to position itself well for the future. The last few years have been really challenging for us as a heritage visitor attraction. As we welcomed 2022, a year where we were looking forward to getting back to normality, we witnessed an 'unprecedented' spike in Covid-19 cases; an initial setback that, fortunately, didn't lead to further restrictions on our opening throughout the year.

2022 also brought economic challenges, with working people and families up and down the country facing the financial hardship of a cost-of-living crisis. Disruption was seen on the rail network with several strikes affecting the country's mobility. Restrictions on international travel had not fully lifted, and we also had complications of Brexit regulations, which together presented a unique set of challenges to the UK tourism sector.

Despite these extraordinary times, for the year in review 2022, we are pleased to report that we welcomed 331,631 visitors; up 60% from the previous year and at 92% of pre-pandemic levels. The 60% year-on-year rise is particularly encouraging as the Association of Leading Visitor Attractions reported a 46% average increase in admissions to paid-for attractions. That the Museum has been able to buck the national trend in this way is a testament to continued investment, our relationship with the local community, our reputation for value for money, and the creativity and ingenuity of our staff.

Without the sacrifices of our staff, and the organisations that supported us, we would not now be eyeing the finishing line of Forging Ahead, the largest capital development project in our history. It is with huge thanks and gratitude to our funders and donors that work on this project was able to continue apace during the very challenging lockdown period.

We would like to thank our public sector funders: National Lottery Heritage Fund, Arts Council England, Black Country Local Enterprise Partnership, West Midlands Combined Authority, and the Department for Culture, Media and Sport. And, in particular, the significant contributions of our private donors, including the Patrick Foundation, Garfield Weston Foundation, Wolfson Foundation, FCC Communities Fund and Wellcome Trust. Thank you all for believing in our vision.

We have always believed in the Museum's ethos: a living museum that offers true immersion and storytelling. When our visitors step through our doors, they are greeted with more than embers of a bygone era, of objects and artefacts, but with real lived experiences, stoked through characters and their tales. Thank you to everyone, whether you visited, donated an item to our collection or interacted with us on social media, for your support and for giving us the opportunity to bring the story of the Black Country into living memory.

“ Forging Ahead surveys the challenges and complexities of the Black Country between 1945, when the outbreak of peace and a landslide Labour victory offered to usher in a new world, and 1968, when the last colliery in the Black Country finally closed. ”

Dr Simon Briercliffe, Researcher at the Museum



The Museum has valued its relationship with Arts Council England (ACE) as part of the National Portfolio between 2018-2022. Since joining ACE's National Portfolio in 2018, 7% of our total unrestricted funds (£560,000 per annum) have come from our relationship with ACE, and we begin this year in review by sharing news that the Museum has secured a new investment from ACE until 31 March 2026. As part of the new investment, under the UK Government's Levelling Up for Culture Places, to focus investment outside of London, we have received additional funding to support our work with schools in the Black Country - securing a total investment of £2,280,360 (£760,120 per year). This funding enables us to deliver a step change in our outreach and engagement work and is most welcome news after a difficult few years. We'd like to thank ACE for their continued positive assessment of the Museum.

Achievements

& Opportunities



In 2022 we continued to bounce back from the effects of the pandemic. In our first full year of opening since 2019, we welcomed 331,631 visitors, 92% of pre-pandemic levels. Despite the economic climate, our retail income outperformed that of 2019. It's important for us to offer our visitors value for money, and we hope these retail figures are an indication that we are managing to do that still.

In June, we were honoured to win the Resilience & Innovation Award at the regional and national VisitEngland Awards for Excellence. VisitEngland praised the Museum's handling of the devastating impact of the pandemic: recognising our role in operating as a major vaccination hub for the region, bringing the Museum's learning offering into homes with the development of our online education tools, and how we embraced TikTok, becoming the most followed UK museum on the platform, with the fastest growing presence. Moreover, the Award's judges noted how the Museum did everything to ensure our survival. This award is for everyone connected with the Museum: staff, volunteers, visitors, funders and supporters. Thank you.

While we have cause for optimism, a concern for us as an educational charity is that school visits continue to lag behind pre-Covid levels. To help bridge the gap, additional funding from ACE will allow us to expand our outreach offering to schools and community groups, and reach new audiences. In reaching new audiences, the Museum's Audiences and Communications team was recognised at the Arts Council England and Digital Culture Network's Digital Culture Awards, winning the prize in the "Being Social" category for their work on TikTok. The Museum's account currently has 1.2 million followers and 22.4 million likes. This has been an important engagement

innovation for the Museum, allowing us to humorously capture stories of the past through a present-day, creative lens.

As with social media, our reputation as a go-to destination for more traditional media is growing. Following the Peaky Blinders fame, we've become a desirable filming location for period pieces and saw three large-scale filming projects take place during the year: Three Little Birds, a six-part ITV series written by Sir Lenny Henry; a music video by Swedish heavy metal quintet Sabaton for their production of '1916'; and Stonehouse, a three-part ITV drama about Labour politician John Stonehouse.

Of course, working as a Historic Character at the Museum is, by definition, an acting role. In the May half-term we introduced audiences to Mr Singh as part of our Boston' Jubilee Bash. The event celebrated the stories of people



“It's really exciting that Forging Ahead is about diversity and inclusion. It's great to explore and share the influences the Indian community had on the British public in the 50s. I'm hoping to share that now, as then, we've got more in common and less that divides us.”

Vimal Korpal, actor

in the South Asian community who arrived in the Black Country during the 1950s. Part of the Forging Ahead project, Mr Praveen Singh is a character based in part on the memories of Mr Piara Singh (featured on national news as part of our Bash) who migrated from India to Wolverhampton in 1951, aged 18. Mr Singh's character - developed in collaboration with actor and creator Vimal Korpal - plays a crucial role in telling the stories of migration to the UK during the 50s and 60s.

Behind the scenes, understanding barriers to diversifying our workforce and creating actions to drive change has continued to be a key focus for the Museum's Equality, Diversity & Inclusion work. In 2022, we addressed the

accessibility of our application process to ensure that there are no unfair advantages to candidates, as well as targeting our recruitment towards underrepresented groups in the Black Country. This work is particularly important to reflect the diversity and vibrancy of the region and to support our mission of telling inspiring stories that mirror those found in our community. Our close work with community groups has helped bring to life new Historic Characters like Mr Singh, Gwen Lally and Carmen Salmon.

In July, Commonwealth Games fever was gripping the region with the Queen's Baton Relay coming to the streets of Dudley and Black Country Living Museum. An independent study has since revealed that the Birmingham 2022 Commonwealth Games contributed at least £870 million to the UK economy, with the





West Midlands receiving more than half of the total benefit (£453.7 million). The Museum was proud to host Batonbearers and contribute to the region's Commonwealth Games legacy.

As with sport, the Black Country has contributed an enormous amount to the UK's hospitality services. There are few more symbolic representations of working class culture than the public house, and our region is home to some gems.

Given a new lease of life in August, the Elephant & Castle Pub - set in the 1960s - is our recreation of the iconic pub, which once stood on the corner of Stafford Street and Cannock Road in Wolverhampton. A grand Edwardian building built in 1905, and famed for its landmark elephant statue and decorative tiles (skilfully restored by a local company, A Studio, and local heritage craftsmen at Craven Dunnill), the pub had a reputation for its diverse clientele. After World War Two, many Irish and Commonwealth citizens from India, Pakistan and the Caribbean could be seen enjoying a drink (or a game of dominoes). Hard to believe nowadays, but, typical of its era, it had a public bar for the working class, and, for the middle class, a separate smoking room with slightly higher prices.

September was a month of celebration at the Museum. We turned our 'face' towards Castle Hill and the future site of the West Midlands Metro extension, with the opening of our new Visitor Centre. The architects at Napier Clarke have designed the building to be an evocative nod to our industrial past, but one that embraces new, modern and environmentally friendly technology such as air-source heat pumps. By facing the new Metro, we are increasing the Museum's accessibility and hope to encourage more visitors - and staff - to visit us sustainably. As we welcome visitors to this new facility, next year will see our former admissions building repurposed as the Museum Conference & Learning Centre to further support our educational work.

While September was a month of new beginnings, it was also the month where Kevin Lowe's chapter - our chainmaker - came to a close at the Museum. Kevin was a longstanding member of staff at the Museum and started with us as a volunteer in 1992. He went on to have a decorated career forging chains and nails. Kevin was pivotal in creating our famous immersive experience and has meticulously trained a new generation of metalworkers - a rare skill today - to ensure that the Black Country's rich history in chainmaking continues in safe hands. Thanks, Kev; enjoy your well-earned, unchained retirement.

Looking towards 2023, we will witness more milestones in the Forging Ahead project, as more buildings open and new stories are told.

Among the buildings projected to open are a row of shops typical of the 1940s-1960s, featuring well-loved brands from the era.

Forging Ahead will deliver economic, cultural and social benefits to the Black Country, and we are proud to play our part in the wider £1 billion regeneration of Dudley. Further, it has been a project to amplify the Museum's relevance to contemporary life. It represents a time when ordinary working people from home and overseas came together to collectively achieve positive change for the



region. In these times, we hope Forging Ahead can be a reminder that it is our shared responsibility to shape the future we want to see.

Our current strategy took us up to Forging Ahead, and we must now look beyond. These are exciting times for the Museum, and we will work, in consultation with our stakeholders and visitors, to determine which part of Black Country history we will awaken next.

Wherever we are headed, we are humbled by the continued support of the people of the Black Country and emboldened by organisations who back our vision. And we will be guided always by people, place and community.



The Year in Numbers



1,532,192

Followers on social media



331,631

Visitors



188

Attendees at British Sign Language and Audio Descriptive tours



44,022

Visitors joining us for special events

699

Bottlecaps used by our community group and staff from Edwin Holden's Bottling Co to create our Jubilee banner





7,191

Servings of Babycham, Cherry B, scratchings and Banks's Mild sold in the Elephant & Castle Pub



40,537

Schools visitors



2,737

Objects collected

881

Pieces of news coverage about the Museum

144

BCLM Members attending Get Closer events



Support

Significant Grants & Donations

The Museum wishes to acknowledge and thank all of the organisations and individuals which have pledged or given generous financial and in-kind support during the period of this review, in particular:

Arts Council England
Association for Industrial Archaeology
Baron Davenport's Charity
Birmingham Common Good Trust
Charles Hayward Foundation
Department for Culture, Media & Sport (UK Government)
IWA Lichfield Branch
Lord Austin Trust
National Lottery Heritage Fund
The 29th May 1961 Charitable Trust
The Patrick Foundation
The Roger & Douglas Turner Trust
Wellcome Trust
West Midlands Combined Authority
Mr J Dunn



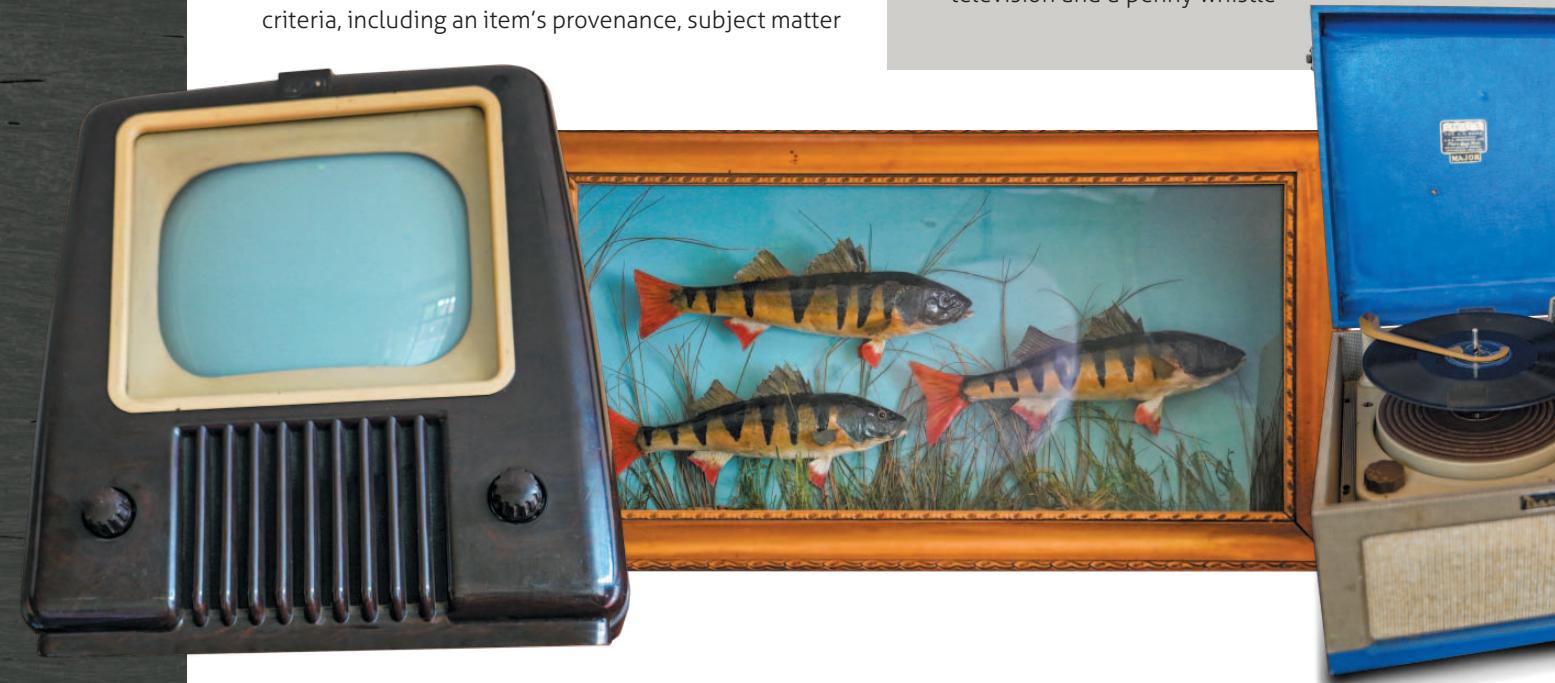
Enhancing the Museum's Collections

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 for placing the full historical and cultural significance of the Black Country in a national context. Buildings, machines and other objects hold stories which attest to the national and international significance of the Black Country, chiefly spanning the years 1800-1968.

The Museum develops its collections through purchases, gifts, bequests, or occasionally with time limited loans, and when doing so considers several criteria, including an item's provenance, subject matter

and date. During 2022, the Museum continued to develop its collection by acquiring a number of significant objects for the new development, including:

- A large vault door for the West Bromwich Building Society
- Cinema chairs, lovingly restored by the maintenance team, for Laurie Thomas Hairdressers
- Musical items including an upright piano and record player for Stanton's Music Shop
- Several objects for Laurie Thomas Hairdressers, including a display case with perch, a small television and a penny whistle





- A kitchenette, to bring to life the living area of Burgin's Newsagents



Future Plans

During 2023 the Museum will be undertaking a review of its existing strategic directions, including consultation with visitors and organisational stakeholders.

Otherwise, we will continue to work to achieve our existing five objectives, alongside specifically:

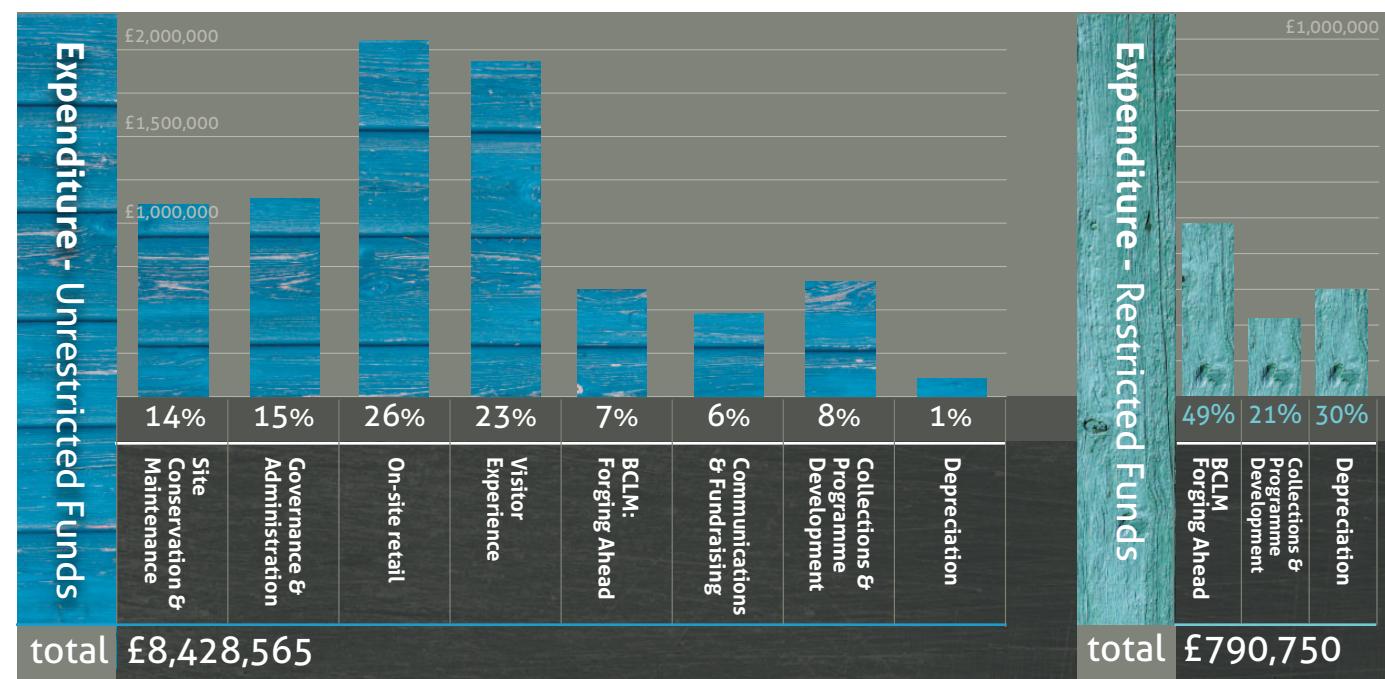
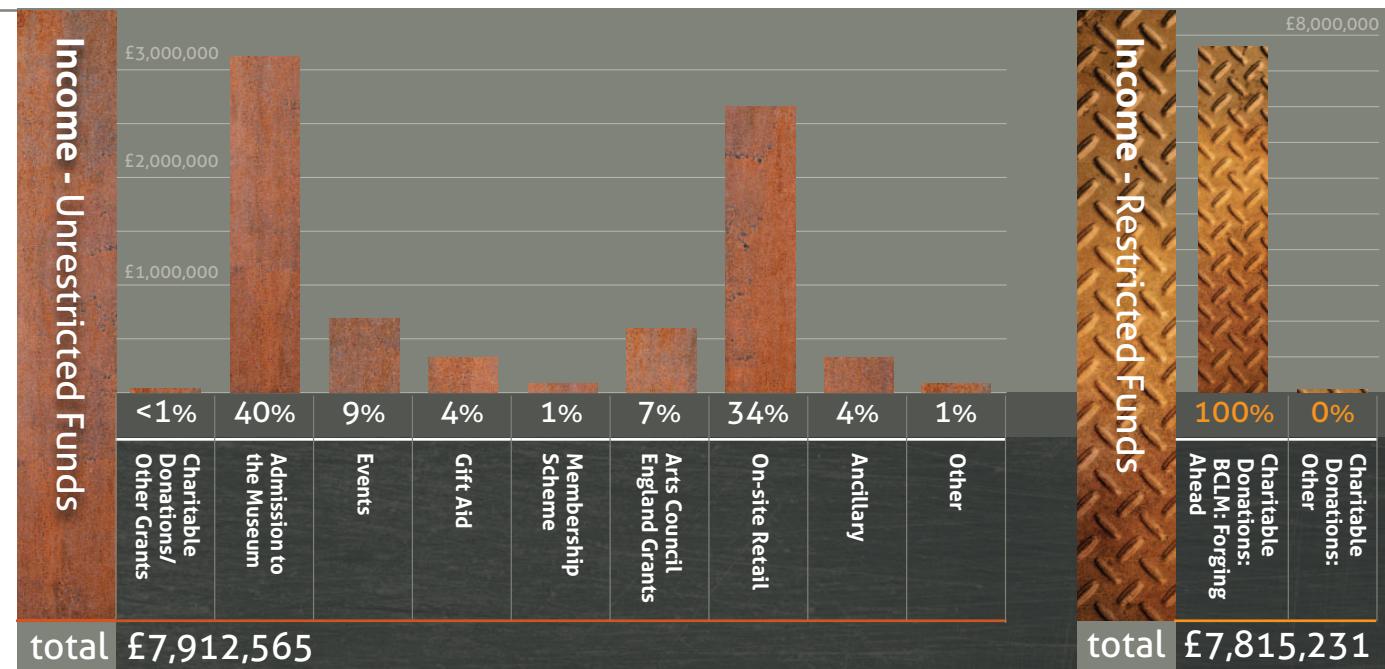
- Ⓐ Continuing to deliver Forging Ahead; which will include the opening of the Museum Conference & Learning Centre, new historic town area and industrial area and the rebuilding of Woodside Library.
- Ⓑ Deliver Little Makers Key Stage 1 project, as part of wider Arts Council England investment from 1 April 2023.
- Ⓒ Continuing to improve our environmental impact reporting and reducing our carbon emissions.



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 or the Charity Commission. The full financial statements, together with the report of the Trustees of the Museum, for the year ended 31 December 2022, were approved by the Board of Trustees and signed on its behalf by the Chair on 29 June 2023.

Statutory accounts for the year ended 31 December 2022 have been delivered to the Register of Companies and the Charity Commission. The Museum's auditor, Crowe UK LLP, has reported those accounts and their report was unqualified.



Annual Accounts

| | Unrestricted Funds £ | Restricted Funds £ | Total 2022 £ | Total 2021 £ |
|--|----------------------------|--------------------------|-----------------------------|--------------------|
| Group Statement of Financial Activities | | | | |
| Income | | | | |
| Donations and Legacies: | | | | |
| Charitable Donations | 774 | 7,838,827 | 7,839,600 | 12,103,198 |
| Charitable Activities: | | | | |
| Admission to the Museum | 4,287,634 | - | 4,287,634 | 3,135,325 |
| COVID-19 support funding | 8,667 | - | 8,667 | 1,642,720 |
| Grants (Arts Council England) | 557,590 | - | 557,590 | 560,120 |
| Other Trading Activities: | | | | |
| Retail income (Subsidiary trading company) | 2,659,017 | - | 2,659,017 | 1,819,670 |
| Ancillary enterprises | 331,776 | - | 331,776 | 416,948 |
| Investment Income | 2,400 | - | 2,400 | 303 |
| Other Income | 64,707 | - | 64,707 | 50,938 |
| Total Income | 7,912,565 | 7,838,827 | 15,751,392 | 19,729,222 |
| Expenditure | | | | |
| Raising Funds: | | | | |
| Retail (Subsidiary trading company) | 2,411,674 | - | 2,411,674 | 1,709,394 |
| Development and fundraising costs | 210,608 | - | 210,608 | 198,042 |
| Charitable Activities: | | | | |
| Opening and operating the Museum | 5,102,198 | 404,313 | 5,506,511 | 4,726,354 |
| Developing the Museum | 704,086 | 386,437 | 1,090,523 | 677,927 |
| Total Expenditure | 8,428,566 | 790,750 | 9,219,316 | 7,311,717 |
| Net Income/(Expenditure) before transfer | (516,001) | 7,048,077 | 6,532,076 | 12,417,505 |
| Transfers | 4,285 | (4,285) | - | - |
| Net Income/(Expenditure) after transfer | (511,716) | 7,043,792 | 6,532,076 | 12,417,505 |
| Other recognised gains and losses: | | | | |
| Actuarial gain / (loss) on defined benefit pension | 1,610,000 | - | 1,610,000 | 1,355,000 |
| Net Movement in Funds | 1,098,284 | 7,043,792 | 8,142,076 | 13,772,505 |
| Reconciliation of Funds: | | | | |
| Total Funds brought forward 1 January 2022 | 4,225,192 | 23,591,138 | 27,816,330 | 14,043,825 |
| Total Funds carried forward at 31 December 2022 | 5,323,476 | 30,634,930 | 35,958,406 | 27,816,330 |

| | 2022 £ | 2021 £ |
|---|-------------------|-------------------|
| Group (Consolidated) Balance Sheet | | |
| Fixed Assets | | |
| Tangible assets | 29,200,614 | 16,383,731 |
| Heritage assets | 4,564,880 | 4,807,284 |
| Total Fixed Assets | 33,765,494 | 21,191,015 |
| Current Assets | | |
| Stocks of goods for resale | 101,015 | 98,283 |
| Debtors | 1,321,773 | 5,243,585 |
| Cash at bank and in hand | 3,471,588 | 4,850,268 |
| Total Current Assets | 4,894,376 | 10,192,136 |
| Creditors: amounts falling due within 1 year | (2,648,450) | (1,947,123) |
| Net Current Assets | 2,245,926 | 8,245,013 |
| Total assets less Current Liabilities | 36,011,420 | 29,436,028 |
| Creditors: amounts falling due after more than 1 year | (53,014) | (91,698) |
| | (91,698) | (134,481) |
| Net Assets (excluding pension liability) | 35,958,406 | 29,344,330 |
| Defined benefit pension liability | - | (1,528,000) |
| Total Net Assets | 35,958,406 | 27,816,330 |
| The funds of the charity: | | |
| Restricted funds | 30,634,930 | 23,591,138 |
| Unrestricted funds: | | |
| Designated funds | 2,850,401 | 3,174,405 |
| General funds | 2,473,075 | 2,578,787 |
| Pension reserve | - | (1,528,000) |
| | 5,323,476 | 4,225,192 |
| | 35,958,406 | 27,816,330 |

Accounts (continued)



| | Year ended December 2022 £ | Year ended December 2021 £ |
|---|----------------------------------|----------------------------------|
| Consolidated Cash Flow Statement | | |
| Cash flows from operating activities: | | |
| Net cash inflow from operating activities | 11,641,064 | 9,971,941 |
| Cash flows from investing activities: | | |
| Interest from investments | 2,400 | 303 |
| Proceeds from the sale of tangible fixed assets | - | - |
| Purchase of tangible fixed assets | (12,980,116) | (8,783,623) |
| Net cash used in investing activities | (12,977,716) | (8,783,320) |
| Cash flows from financing activities: | | |
| Repayment of borrowing | (42,028) | (43,670) |
| Net cash used in financing activities | (42,028) | (43,670) |
| Change in cash and cash equivalents in the year | (1,378,680) | 1,144,951 |
| Cash and cash equivalents at the beginning of the year | 4,850,268 | 3,705,317 |
| Total cash and cash equivalents at the end of the year | 3,471,588 | 4,850,268 |

Reference & Administrative Information

| | |
|---|--|
| Museum Trust Established | 15 September 1975 |
| Patron | HRH The Duke of Gloucester KG GCVO |
| Trustees (Directors) | Christopher Ansell Jonathan Badyal (Deputy Chair) Katy Baker Duncan Bedhall Dr Paul Belford (Chair) Sally Bourner Parminder Dosanjh Cllr. Matt Follows ¹ Victoria Jessop (Deputy Chair) Louise Jones Ruth Levesley Tarlok Singh Mander Catherine Murphy |
| Chief Executive | Andrew Lovett OBE |
| Charity Number | 504481 |
| Museum Accreditation Reference Numbers: | 761 and 829 |
| Company Number | 1226321 |
| VAT Registration Number (Group): | 765321138 |
| Principal Address & Registered Office | Black Country Living Museum Tipton Road, Dudley West Midlands DY1 4SQ |
| Independent Auditors: | Crowe U.K. LLP Black Country House Oldbury, West Midlands B69 2DG |

¹ Nominated by Association of Black Country Authorities



Principal Bankers

Barclays Bank plc
(Barclays Corporate)
1st Floor
Queen Square
Wolverhampton
West Midlands
WV1 1DS

Principal Solicitors

Gowling WLG (UK) LLP
2 Snow Hill
Birmingham
West Midlands
B4 6WR

Other Advisors

Anthony Collins
Solicitors LLP
134 Edmund Street
Birmingham
West Midlands
B3 2ES

Company Secretary:

Craig Edmondson

Black Country Living Museum

Telephone +44 (0)121 557 9643
Email info@bclm.com
Website www.bclm.com

All information is correct at time of publication.
For more information please visit our website: www.bclm.com



Where is the Black Country?

The map below depicts the current boundaries of the four boroughs that make up the Black Country – Dudley, Wolverhampton, Walsall and Sandwell.



The Museum is proud to be recognised and supported by



BLACK COUNTRY LIVING MUSEUM

tel: +44 (0)121 557 9643

www.bclm.com



search:

Black Country Living Museum