

Annual Review

Black Country Living Museum Trust



for the period ending 31 December 2011

BLACK COUNTRY
LIVING
MUSEUM

Annual Review

for the period ending 31 December 2011



Chairman's Foreword

The Black Country Living Museum is pleased to present its annual review for the period ending 31 December 2011, stating its achievements, performance, public benefit and future plans.

My foreword reflects on the successes as well as the challenges of the second year of our new strategy. It is a strategy that has put the experience of visitors and the creative use of our collections centre stage - ahead of constructing new buildings - alongside improved care for the existing historic assets at the Museum's 26 acre open-air site, whilst developing new partnerships.

Designation For Our Collections

As a postscript to 2011 and a start to 2012, the Museum received Designation status - a welcome boost to its reputation and standing, as well as recognition of all that has been achieved since its modest beginnings in the 1970s. It doesn't come much better than receiving national recognition for your efforts, accorded to the Museum with the award of Designation in February 2012 by a panel of experts appointed by Arts Council England (ACE). Designation recognises the quality and national significance of collections held by regional museums, and since its introduction by the Minister for Culture, Media & Sport, Chris Smith, in 1997, it has been awarded to only a select few. In the words of ACE: "Designation is a mark of distinction; an accolade, celebrating unique collections of national and international importance and a vital component of England's cultural identity. Designated collections are iconic, authentic and of the finest quality;

resourced with sophisticated expert management, and set in aspirational and creative organisations."

Designation is therefore an enormous step forward for this Museum, not only recognising the strength of our entire collection, but an endorsement of how we are developing our own distinctive style of engaging people - our visitors - creatively in history. Even in testing economic times, used wisely, it will further help us to fulfil the Museum's potential, and greatly strengthen our pre-eminent role in the museums sector in the Black Country region.

Development of Castle Hill

The Museum sits at the foot of Castle Hill, a 200 hectare, mostly brown-field site on the Museum's southern and western boundary. This large area has enormous regeneration potential for leisure use; capable of helping to change perceptions of Dudley and the region by developing a tourism offer of which all can be proud. After a decade or more of uncertainty, it was hugely encouraging therefore, when Dudley Metropolitan Borough Council took a fresh look at Castle Hill and adopted a partnership approach including the three visitor attractions of the Museum, Dudley Canal & Limestone Caverns and Dudley Zoo. On the back of this, the development of Castle Hill was awarded £4.5m of European funding in October to create shared visitor facilities, part fund Dudley's new archive facility and act as a catalyst to private-sector investments.



Thomas Newcomen's Steam Engine

The Museum is home to the only full-size working replica of the world's first successful steam engine; Thomas Newcomen's Atmospheric Steam Engine, originally dating from 1712 and evidently built just a mile away from where the replica stands today. In preparation for the engine's 300th anniversary in 2012, we initiated a successful fundraising campaign to support a £100,000 programme of refurbishment. Despite being a replica, the engine is arguably the Museum's most important exhibit, given the fundamental impact of the original. The importance of the engine lay in its capability to pump water from mines, allowing the economic extraction of coal and iron ore from greater depths. It may have been a simple need, but the impact of Thomas Newcomen was both magnificent and genuinely historic and the Museum is delighted to be playing a major part in recognising his achievements.

Partnerships and Fundraising

This review has seen the Museum become more outward looking, with the creation of a number of new partnerships to help us achieve our objectives. Major partnerships have been developed – mostly in the delivery of our new learning programmes - including: Keele University, National Youth Theatre, Dudley College, Midlands Actors Theatre, Royal Society of Chemistry, Royal Academy of Engineering, Staffordshire County Council and Lord Lieutenant, Arts & Humanities Research Council, Centre for West Midlands History at the University of Birmingham, University of Wolverhampton, and the Association of European Open Air Museums. Many of these organisations have also partnered the Museum in funding applications; reinforcing academic integrity and boosting the depth and reach of the outcomes. Our partnership working is a welcome and emerging characteristic of the Museum.

Last year we set ourselves a goal to review our fundraising activities to inform a new development (fundraising) strategy, which we achieved. Perhaps the most important part of the new fundraising strategy was to remind ourselves and everyone else with an interest in the Museum, that we are an educational charity - existing for the benefit of people; using our superb collections to inspire our audiences about the significance of the Black Country story. This requires us to demonstrate a different kind of value; not only as an expert collector and steward of old buildings and 'things', but as a dynamic outlet for enjoyable learning.

Challenges Ahead

I reported last year that 2010 had been a record-breaking year for visitor attendance, but with consumer confidence continuing at low ebb, we were beginning to see signs in the early part of 2011 that visitor attendance was being affected. As 2011 progressed, this proved to be the case. For the 2011 calendar year, we welcomed 298,965 visitors, compared to 307,845 during 2010; a fall representative of the results seen in national surveys of charging visitor attractions undertaken by Visit England. In addition, there was a significant fall in the profits of the Museum's trading subsidiary, due to lower visitor



attendance and lower levels of spending in both our retail shops and food & drink outlets.

As a self-funded museum this meant taking action to improve revenues, reduce non-essential expenditure and changing other plans which has had a significant effect on determining the Museum's budget for 2012, with no growth in visitor attendance forecast. Inevitably and given the continuing uncertainty of the economic outlook, we shall continue to maintain a close focus on visitor attendance and our spending, as 2012 progresses.

However, despite a lower level of visitor attendance and the continuing economic challenges, this review demonstrates the great strides that the Museum has made during 2011 with enhancing the service and experiences provided for our visitors. As ever, I am indebted to my fellow Trustees and those who serve on the Museum's Development Trust, as well as the directors of our trading company and the Museum Director and his team, for their continued support, commitment and encouragement.

Finally, I would like to acknowledge the support of all our donors and funders and to express my very grateful thanks for their commitment to the Museum. Without them, the Museum could not reach as many people as it does or achieve all the things that it wants to achieve for its visitors.

John H Hughes
Chairman

Chief Executive's Foreword

The Board of Trustees of the Museum has met four times during the period of this review and at each meeting I have reported on all those items, developments and snippets of news that often don't require a report in their own right. I've checked back and at the last meeting my report ran to 16 pages – a fairly typical length these days. This isn't a case of trying to impress by the weight of paper, but a simple measure of how active and dynamic the Museum has become across a broad portfolio of themes. It reveals also just how many opportunities we are now pursuing, often in partnership with others. During the period of this review, the Museum has necessarily become more complex, as prospects are taken-up or explored, the new staff teams from different professions work together, partnerships fostered and new activities for our visitors tested, developed, set aside or given the go-ahead. You could say – to use an engineering analogy - that the Museum has become an organisation of many more moving parts. It is exciting, fulfilling and great to witness and be part of. This annual review is further evidence of the Museum's new found vibrancy, even in the face of challenging economics.

I am especially pleased with the progress that has been made to develop the Museum's learning programmes, including our emerging courses for adult learners. This has meant establishing new links with the likes of Dudley College, University of Birmingham and the Arts & Humanities Research Council. Work has also continued



pace to ensure our engagement with schools delivers more ambitious learning outcomes. We want to truly differentiate between the needs of the Key Stages as well as different learning abilities, be more challenging for pupils and more relevant to the curriculum. Getting this right is a big and important challenge for the Museum, as an educational charity, and one which presents a fabulous opportunity for the Museum to lead the field and provide exceptional learning experiences.



Chief Executive's Foreword *continued*

As mentioned in the Chairman's foreword, we need to acknowledge that 2011 was a difficult trading period, with the critical headline numbers for visitor attendance and earned income a good deal lower than we would have wanted. This heralded the unwelcome process of identifying in-year savings and seeing how untested changes can deliver more revenue. However, even though the economic headwinds weren't blowing beneficially, we still managed, very successfully, to attract, delight and inform almost 300,000 visitors, adapt our spending plans without too much fuss, improve our management of the Museum, and tackle chronic issues to bring about massive improvements to our food & drink offer and retail experience. However, while recognising that achieving popularity is very important to us and a validation of what we do, it is by no means the only outcome we aspire to.

I am also delighted that we have been able, with the appointment of Carolyn Pugh as our new Director of Development and by adopting a new and exceptionally well thought out development strategy, to move forward again positively with fundraising. It has been particularly important for us to re-introduce the Museum; articulating a compelling case for support, to win over and in some cases, win back, hearts and minds. These months have been time well spent getting our strategy in place. Next year we will do our best to deliver its ambitions.

From October 2011, Arts Council England assumed the duties previously the responsibility of the Museums, Archives & Libraries Council and has already identified 16 major museum services across England to receive funds from a refreshed Renaissance programme over the next three years. Details of further funding streams, including significant targeted funds to support Designated museums, when announced, will see the Museum take the

opportunity to apply for its share of these funds, previously out of its reach. In this respect the award of Designation is both welcome and very timely.

Looking ahead to 2012, we have been cautious about consumer confidence and how this is likely to affect the Museum's trading performance and have adapted our plans accordingly. However, we are confident that we can protect the changes already made, not least to the new management and staffing structures, and are well placed to continue to make the changes necessary, as well making the most of new opportunities, to fulfil the Museum's potential. A critical part of realising this potential lies in going beyond simply being a purveyor of nostalgia, with history seen as a safe haven in a fast changing world, to creating engagement with audiences where history is not a retreat, but a catalyst.

We are also very enthusiastic about the positive impact of welcoming the Olympic Torch Relay to the Museum during the summer of 2012, our involvement (with steam narrow boat President) in the Queen's Diamond Jubilee Thames Pageant in June, our new website, events programme and greater co-operation with the marketing activity of the City of Birmingham.

It is a pleasure, as I conclude my foreword to this review, to thank the staff teams across the Museum and to express my gratitude for their hard work, as well as to the Trustees, directors of the trading company and all volunteers, for what they have achieved and contributed.

Thank you.

Andrew Lovett

Chief Executive and Museum Director



Major Achievements, Performance and Activities



The Museum set itself a number of objectives for the period of this review and beyond:

(1) To maintain visitor attendance in excess of 300,000

This review covers a shortened accounting reference period of nine months. For comparison purposes, visitor attendance for the full twelve months of 2011 was 298,965 and 296,491 for the twelve months to 31 March 2012. Given the economic headwinds, the Museum is pleased that it came within 1% of achieving its target visitor attendance.

(2) To submit an application for Designation to Arts Council England

The Museum submitted its application on 21 September 2011 and was thrilled to receive notification of the award of Designation for the Museum's entire collection on 14 February 2012, recognising its quality and national significance. In receiving Designation, the Museum joins a select group of museums across the UK to be recognised by Arts Council England in this way.

(3) To make a positive contribution to the on-going discussions concerning the future development of Castle Hill, an extensive area of development land, immediately adjacent to the Museum

The Museum is a partner, along with Dudley Council, the Zoological Gardens and Dudley Canal Trust, in the development of Castle Hill. The Museum was delighted to be able to support the development of the Council's new Archive & Local History Centre (opening in late 2013) on the Castle Hill site and is now working closely with the Council to exploit the synergies that exist between the new facility and the Museum. The Museum

was also delighted to play a full and active part in securing significant European funding for Castle Hill, and its important land ownership in the area means it will continue to be an active and supportive stakeholder to ensure the best possible improvements.

(4) To develop and embed new formal and informal learning programmes and formats, to develop our own distinctive style of engaging people creatively in history

A great deal of progress has been made with achieving this objective as evidenced throughout this report. Further work is being progressed, often in partnership with local, regional and national organisations.

(5) To develop a new, improved facility, as the Museum's major food & drink outlet

In November 2011 the outlying and very dated Canalside café was closed to the public, and a new, much improved facility opened for visitors on 12 December in the main auditorium of the Museum's iconic Workers' Institute, together with the introduction of a greatly enhanced menu offer and new staffing teams.

(6) To have completed the identified refurbishment work on the Newcomen Atmospheric Steam Engine, in time for its 300th anniversary in 2012

A condition survey was received in May 2011, identifying c£100,000 of essential works. Refurbishment work began in August and was completed by June 2012 in readiness for celebratory events commencing in July. 100% of the necessary funds have been raised from external sources.

Major Achievements, Performance and Activities



(7) To improve and greatly increase the product range and profitability of the Museum shop

In December 2011 a new Retail Strategy was adopted, and since the appointment of a new Retail & Admissions Manager in May 2011, the product range in the shop has increased and developed significantly; taking inspiration from the Museum's collections and open-air site, to create a retail experience unique to the Museum. The impact of these and other changes will start to be evident during 2012.

(8) To continue to strengthen existing partnerships and to create new strategic alliances, and to develop the Museum's regional role and presence

The progress made against this objective is evident throughout this report and will continue to distinguish the Museum's new outlook and way of working.

The recent award of Designation by Arts Council England was also important in increasing the Museum's regional and national presence, as is much of the preparatory fundraising work that has now begun. Opportunities to work more closely with Arts Council England to increase the Museum's regional role will be pursued in the coming period.

Other significant achievements during the period of this review that we are proud of, include:

- Our collaboration with the National Youth Theatre, culminating in two performances of the specially commissioned and site-specific piece, *White City Black Country*, exploring the region's connections with the 1948 London Olympic Games.
- Enhancing the Museum's reputation and profile as a location for the filming of major costume drama.
- Re-enacting the historic events of near-by Cradley Heath, with performances and events celebrating the women chainmakers' strike of 1910, led by the charismatic campaigner, Mary Macarthur.
- Collaborating with the region's leading daily paper, *Express & Star* and well-known regional historian, Professor Carl Chin MBE, to launch *The Living History Awards*, a new prize for schools.
- Maintaining our position in the Top 10 charging cultural attractions in the West Midlands.
- Awards included:
 - Beacon Radio, Best Family Attraction
 - Group Travel Awards, Highly Commended
 - TripAdvisor, Certificate of Excellence



Achieving Public Benefit



Along with the major achievements, performance and activities already stated, other ways in which the Museum demonstrates its public benefit, as required by the Charities Act 2006, include:

- Providing opportunities for enjoyable and stimulating learning for the general public about the special significance of the Black Country, as well as providing tailored guided tours and other programmes and resources for 67,000 region-wide school and college-age children and students.
- Caring for and developing its collections, including some 61,000 objects and 150 buildings, features and other structures, of historical interest and significance and making them physically and intellectually accessible to the general public.
- Making its important collections of some 6,000 books, 7,600 photographs and at least 1,500 other important items of archive ephemera accessible to researchers and students, adding to the collective knowledge, understanding and expertise of the Black Country.
- Publishing and widely disseminating information about the Black Country to the public, via the Museum's website (receiving 460,000 visits annually), and by responding to 555 public enquires to our curatorial enquiry service.
- Providing diverse opportunities for volunteering (currently over 160 active volunteers).

Providing loans of objects to other museums is an important part of any museum's public benefit. During the period of this review, the Museum was delighted to make the significant loans from its permanent accessioned collection, including:



June – September:

Metal working artefacts and photographs to Wolverhampton Art Gallery, as part of the exhibition, 'Home of Metal: From Iron Ore to Grind Core.'

July:

1930 Sunbeam Solo motorcycle and 1936 Wolf motorcycle, Wearwell Cycle Co Ltd to Wolverhampton College for the event 'Science of Speed.'

October:

Women chainmakers' tools and products to the Women's Library in London to feature as part of their new temporary exhibition, 'All work and low pay: the story of women and work'

Significant Grants and Donations

The Museum wishes to acknowledge and thank the following organisations for their generous financial support of the Museum during the period of this review:

- Dudley Metropolitan Borough Council
- Veolia Environmental Trust
- Cory Environmental Trust in Britain
- Owen Family Trust
- 29th May 1961 Charitable Trust
- Edward Cadbury Charitable Trust
- The Friends of the Black Country Living Museum
- The Idlewild Trust
- Birmingham Common Good Trust
- The Chatwin Trust
- The P & C Hickinbotham Charitable Trust
- The CB & HH Taylor 1984 Trust
- Salamander Charitable Trust
- The Black Country Society

Of the restricted grants and donations received, the following projects were supported:

- Folkes Park
- The Oldbury Buildings
- Refurbishment of the Newcomen Steam Engine
- Restoration of books in the Keith Gale Library
- The publication of a collection of papers and articles celebrating 300 years of the Newcomen Steam Engine.



Acquisitions

Collections lie at the core of any museum. The Museum develops its collections through purchases, gifts, bequests, or occasionally with time-limited loans, and in broad terms, to reflect the distinctive industrial character of the region, principally during the period 1800-1950. During the period of this review, the Museum has developed its collection by acquiring the following significant objects:

- Colin Giles laundry iron collection – 746 Black Country manufactured irons, plus stands.
- Collection of nine trade catalogues for Black Country firms, including Joseph Sankey of Bilston (1891), J & J Siddons of West Bromwich (1937) and C. E. Firmstone of Stourbridge, manufacturers of galvanised buckets, (1896).
- Edward Perry of Wolverhampton trade catalogue (1860).
- Cast iron fire grate by Bullock & Co of West Bromwich (c. 1830).
- Bible from Darby Hand Providence Chapel, presented on 1 February 1899 to a member of the men's adult bible class.



Future Plans & Objectives

Our Vision

To be nationally recognised and admired as a pre-eminent open-air museum in the United Kingdom.

Our Mission

To engage hearts and minds through the best use of its collections to inspire the widest possible audience about the story of the Black Country – the world's first industrial landscape.

To help us achieve our vision and mission the Museum's strategic objectives are to:

- Develop the Museum as a visitor destination of the highest quality – of the highest historical authenticity – creating experiences for a large and diverse audience, supported by customer service that always exceeds expectations;
- Develop the Museum as an admired centre of excellence for enjoyable formal and informal learning;
- Maintain and strengthen the Museum's sustainability and financial independence;
- Establish accomplished management practices and develop and reward the best people.

In support of the above, some of the major objectives identified by the Museum for the year ahead include:

- To have identified funding for the development of a new Learning & Resources Centre.
- To have made appropriate new appointments to the Board of Trustees, and to oversee new appointments to the Board of the Museum's subsidiary trading company.
- To launch a new web site.
- To launch a new individual membership scheme and to attract 300 members during 2012.
- To have submitted a successful bid to host the Annual Conference of the Association of European Open Air Museums in 2017.
- To have in place a new, 'industry' compliant, collections management system.
- To have identified the Museum's next major 'historic' development.



Financial Review

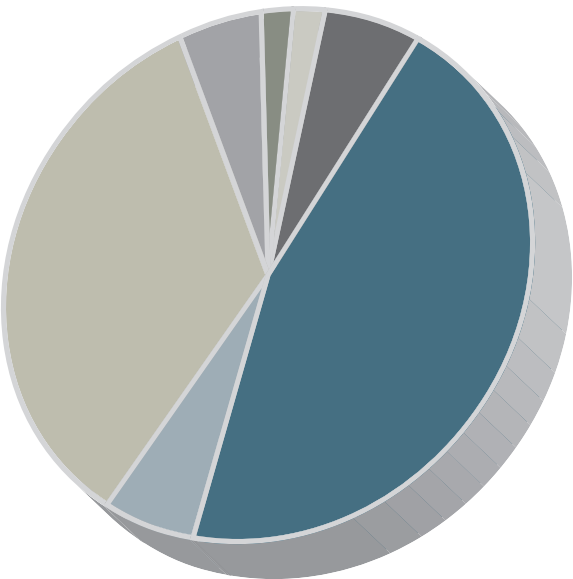
The summary financial statements may not contain sufficient information to allow for a full understanding of the financial affairs of the Museum. For further information, the full annual accounts, the auditors' report on those accounts and the Trustees' report should be consulted; copies of these can be obtained from the Museum or www.charity-commission.gov.uk.

At its meeting on 26 May 2011, the Board of the Museum resolved to change the Museum's Accounting Reference Date (ARD), from 31 March to 31 December, with effect from 31 December 2011. The effect of this change was to shorten the current (2011) accounting reference period to nine months, between 1 April 2011 and 31 December 2011. In this review, the results for the nine month period are compared with the full-year results to 31 March 2011. The full financial statements, together with the report of the Trustees of the Museum and auditor, for the period ended 31 December 2011, were approved by the Board of Trustees and signed on its behalf by the Chairman on 26 April 2012.

Statutory accounts for the period ended 31 December 2011 have been delivered to the Register of Companies and the Charity Commission. The Museum's auditor, CK Chartered Accountants & Statutory Auditor, has reported on those accounts and their report was unqualified.

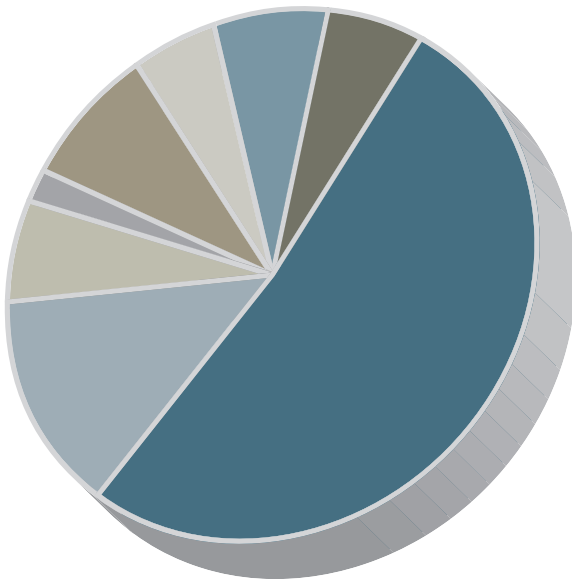


Income



- Admissions (45%)
- Events Programme (6%)
- Retail (34%)
- Gift Aid (5%)
- Restricted Donations (2%)
- Dudley Council (Grant in aid) (2%)
- Other Income (6%)

Spending



- Staffing (52%)
- Stocks and Supplies (14%)
- Governance & Administration (8%)
- Visitor Engagement (5%)
- Communications & Marketing (7%)
- Premises & Estate Management (6%)
- Collections, Learning & Research (2%)
- Depreciation (2%)

Statement of Financial Activities

	Unrestricted Funds £	Restricted Funds £	9 months to Dec 2011 £	Year ended March 2011 £
Incoming Resources				
Incoming resources from voluntary income:				
Donated admissions	1,056,360	-	1,056,360	1,243,963
Grants receivable	69,600	-	69,600	69,600
Charitable donations	1,051	62,693	63,744	238,343
 Incoming resources from generated funds:				
Income from subsidiary trading company	1,308,936	-	1,308,936	1,567,887
Parking, concessions and filming rights	101,348	-	101,348	108,918
Investment Income	10,960	-	10,960	2,614
 Incoming resources from charitable activities:				
Admission to the Museum	1,120,004	-	1,120,004	1,293,480
Other incoming resources	122,585	-	122,585	71,077
Total Incoming Resources	3,790,844	62,693	3,853,537	4,595,882
 Resources Expended				
Costs of generating voluntary income:				
Fundraising and publicity costs	392,459	-	392,459	419,393
 Cost of generating funds:				
Trading costs	1,066,309	-	1,066,309	1,158,641
Total costs of generating funds	1,458,768	-	1,458,768	1,578,034
Net Incoming Resources	2,332,076	62,693	2,394,769	3,017,848
 Charitable Expenditure:				
Charitable activities	2,381,657	178,167	2,559,824	3,047,852
Governance costs	164,299	-	164,299	236,157
Total charitable expenditure	2,545,956	178,167	2,724,123	3,284,009
Total Resources Expended	4,004,724	178,167	4,182,891	4,862,043
 Net movement in funds (excluding other recognised gains and losses)	(213,880)	(115,474)	(329,354)	(266,161)
 Other recognised gains and losses:				
Actuarial gain (loss) on defined benefit pension scheme	(298,000)	-	(298,000)	393,000
Net Movement in Funds	(511,880)	-	(627,354)	126,839
 Fund Balances at 1 April 2011	2,021,126	7,325,488	9,346,614	9,219,775
Fund Balances at 31 December 2011	1,509,246	7,210,014	8,719,260	9,346,614

Group Balance Sheet

	December 2011		March 2011	
	£	£	£	£
Fixed Assets				
Tangible assets		5,132,454		5,323,508
Heritage assets		4,717,737		4,780,641
		<u>9,850,191</u>		<u>10,104,149</u>
Current Assets				
Stocks of goods for resale	64,929		72,142	
Debtors	171,262		103,844	
Cash at bank and in hand	789,404		1,258,439	
	<u>1,025,595</u>		<u>1,434,425</u>	
Creditors: amounts falling due within one year	<u>(460,898)</u>		<u>(752,536)</u>	
Net current assets		564,697		681,889
Total assets less current liabilities		<u>10,414,888</u>		<u>10,786,038</u>
Creditors: amounts falling due after one year		(404,628)		(424,424)
Net assets (excluding pension liability)		<u>10,010,260</u>		<u>10,361,614</u>
Defined benefit pension liability		(1,291,000)		(1,015,000)
Net Assets		<u>8,719,260</u>		<u>9,346,614</u>
Represented By:				
Restricted funds		7,210,014		7,325,488
Unrestricted funds:				
Designated funds	2,353,935		2,439,065	
General funds	446,311		597,061	
Pension reserve	<u>(1,291,000)</u>		<u>(1,015,000)</u>	
		1,509,246		2,021,126
		<u>8,719,260</u>		<u>9,346,614</u>

Consolidated Cash Flow Statement

	9 months to Dec 2011		Year ended March 2011	
	£	£	£	£
Net cash (outflow)/inflow from operating activities		(438,217)		230,523
Investment income	<u>10,960</u>		<u>2,614</u>	
Net cash inflow from returns on investments and servicing of finance		10,960		2,614
Capital expenditure				
Payments to acquire tangible fixed assets	<u>(21,982)</u>		<u>(226,846)</u>	
Net cash (outflow)/inflow from capital expenditure		(21,982)		(226,846)
Net cash outflow before financing		<u>(449,239)</u>		<u>6,291</u>
Financing				
Long term bank loan	<u>(19,796)</u>		<u>(25,801)</u>	
Net cash (outflow) from financing		(19,796)		(25,801)
Decrease in cash		<u>(469,035)</u>		<u>(19,510)</u>

Reference and Administrative Information

Patron	HRH The Duke of Gloucester KG GCVO
Directors & Trustees	A David Owen OBE A Graham Dean Anthony F George MBE TD DL Anthony Harris ¹ Elias Mattu ² Jane A Lodge John H Hughes (Chairman) Linda Horton ³ Melvyn Mottram ⁴ Michael S Williams Timothy Wright ⁴
Chief Executive (Museum Director)	Andrew Lovett
Company Secretary	John Polychronakis LLB
Charity Number	504481
Company Number	1226321
Principal Address & Registered Office	Black Country Living Museum Tipton Road Dudley DY1 4SQ West Midlands
Statutory Auditors	CK Audit No 4 Castle Court 2 Castlegate Way Dudley DY1 4RH West Midlands
Principal Bankers	Barclays Bank plc 47 High Street Dudley DY1 1PN West Midlands
Principal Solicitor	Wragge & Co LLP 55 Colmore Row Birmingham B3 2AS West Midlands
Telephone	0121 557 9643
Email	info@bclm.com
Website	www.bclm.com

The directors of the Museum for the purposes of company law are also its trustees for the purposes of charity law and throughout this review are collectively referred to as "the Trustees".

¹nominated by Walsall Borough Council; ²nominated by Wolverhampton Borough Council; ³nominated by Sandwell Borough Council; ⁴nominated by Dudley Borough Council





Black Country Living Museum, Tipton Road, Dudley, West Midlands, DY1 4SQ.
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Book your ticket online for discounted admission prices.



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www.bclm.com



The Museum is proud to be recognised and supported by



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