

BIRMINGHAM CONTEMPORARY MUSIC GROUP

England & Wales · Charity number 1001474

Details

Other names BCMG

Status Registered

Legal form Charitable company

Company number [02446126](#)

Registered 1991-01-09

Register [View on the Charity Commission register](#)

Contact

Address C B S O
Berkley Street
Birmingham
B1 2LF

Phone 01216162616

Email info@bcmg.org.uk

Website www.bcmg.org.uk

Activities

Objects: TO ADVANCE THE EDUCATION OF THE PUBLIC BY PROMOTING AND DEVELOPING THE ARTISTIC TASTE, KNOWLEDGE, UNDERSTANDING AND APPRECIATION OF MUSIC AND MUSIC THEATRE, INCLUDING IN PARTICULAR (BUT WITHOUT LIMITATION) CONTEMPORARY MUSIC COMPOSED SINCE 1900 PRIMARILY, BUT NOT EXCLUSIVELY IN THE MIDLANDS.

Activities: The Charity was established to advance the education of the public by promoting and developing the artistic taste, knowledge, understanding and appreciation of contemporary music.

Classification

- **How:** Provides Services
- **What:** Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- **Area of benefit:** PRIMARILY IN THE MIDLANDS(BUT NOT EXCLUSIVELY)
- Birmingham City
- Coventry City
- Dudley
- Sandwell
- Solihull
- Walsall
- Wolverhampton
- Throughout London

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£629,672	£575,459	£120,662	7
2024-03-31	£621,367	£637,276	£66,449	8
2023-03-31	£782,119	£850,489	£82,358	13
2022-03-31	£557,920	£521,466	£150,728	10
2021-06-30	£545,915	£514,296	£114,274	10

Trustees

Name	Role	Appointed
Paula Ann Whitehouse	Chair	2025-03-21
Anthony David Jackson		2018-12-01
BLAIR WINTON		2013-05-14
Gary John Spruce		2018-12-01
NIKE JONAH		2013-01-29
Ruth Jane Hopkins		2022-12-13
Sophia Johnson		2023-07-19
William Patrick Christopher Barry		2022-11-25

BIRMINGHAM CONTEMPORARY MUSIC GROUP

England & Wales - Charity number 1001474

Accounts

REGISTERED COMPANY NUMBER: 02446126 (England and Wales)
REGISTERED CHARITY NUMBER: 1001474

Report of the Trustees and
Unaudited Financial Statements
for the Year Ended 31 March 2025
for
Birmingham Contemporary Music Group

Locke Williams Associates LLP
Chartered Accountants
Studio 2
50-54 St Pauls Square
Birmingham
West Midlands
B3 1QS

Birmingham Contemporary Music Group

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**Report of the Trustees
for the Year Ended 31 March 2025**

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2025. The trustees have adopted the provisions of 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) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

Objectives and activities

The Charity was established to advance the information and education of the public by promoting and developing the artistic taste, knowledge, understanding and appreciation of contemporary music and music theatre. Its activities continue to achieve this objective, and this has remained unchanged throughout the year under review.

The strategy employed to achieve the Charity's objectives is to undertake the major activities listed below:

- The performance and promotion of concerts at the CBSO Centre and other venues
- The commissioning of new work
- Engagements in the UK and abroad
- Broadcasting and recording
- A wide-ranging learning programme
- Fundraising to achieve the above

Our Mission is to bring composers, musicians and audiences together, in all their diversity, regionally, nationally and internationally to celebrate the music of today and nurture the music and musicians of tomorrow. We do this from our Birmingham base through an integrated programme of performances, commissions, and learning activity, and by encouraging research, dialogue and the exchange of ideas.

Our core aim to commission and perform new work is shaped by our responsibilities to:

- PRODUCE work to the highest quality standards;
- BRING TOGETHER composers and audiences from all over the world;
- PRESENT new music that is connected to the circumstances of today and to the music that came before it;
- SELECT performance methods and venues that complement the music, enhance the audience experience, and increase its accessibility;
- SUPPORT the next generation of musicians and composers through education, mentoring, and other practical experiences;
- ENGAGE with young people and families; and
- MAINTAIN a strong, financially secure organisation that has the staffing, resources, and management policies/practices needed to achieve its mission and aims.

Public benefit

In setting our objectives and planning our activities our Trustees have given careful consideration to the Charity Commission's general guidance on public benefit.

**Report of the Trustees
for the Year Ended 31 March 2025**

ACHIEVEMENT AND PERFORMANCE

Achievements and performance

Birmingham Contemporary Music Group was founded 1987 as an initiative of musicians from the City of Birmingham Symphony Orchestra. Its Founding Patron is Sir Simon Rattle. As the Group approaches its fortieth year of operation, it is satisfying to be able to report strong artistic and financial health.

Given the history of the development of the arts in the UK, it is not easy to establish an organisation lauded internationally outside London. Funding - both public and private - is still largely focused there; and there is an assumption that the best must surely be in the capital. BCMG has challenged that perception, although the Group still ensures it has a London presence, with two successful Wigmore Hall events in the year under review and further events in the capital planned for the future. Recent tours to South Korea and Japan have met with considerable acclaim. The Group has a strong track record of taking the name of Birmingham around the world. Its programming and commissioning reflect a mix of the best of early career and established composers based in Britain; and of talented creators from around the world - often previously little known in the UK. The quality of the Group's programming, and the excellence of delivery by its musicians, is reflected in the regularity of broadcasts by the BBC. BCMG's learning programme and associated research also attract international attention and acclaim. It is one of only two performing organisations to have a formal association with the Open University, with Stephan Meier contributing to the OU's latest initiative.

Birmingham has a strong track-record of partnerships across the arts. Birmingham City University has been central to the development of the Group's research into the development of materials for schools. The specific aim has been to develop support for the teaching of composition in schools - an activity which teachers can find challenging. In February, a national conference was led by BCMG at the CBSO Centre, sharing initial research findings with a wide range of key figures from across the arts. Later in the year, came news that the Paul Hamlyn Foundation, which had already supported the first phase of research, would also underpin the second. Their cumulative support totals a very substantial six-figure sum and we express our warmest thanks to the Foundation's Trustees and Officers.

BCMG's strong partnership with the Royal Birmingham Conservatoire is a source of creative strength and mutual benefit. Although any substantial funding for BCMG's post-graduate programme to support the training in contemporary practice of talented musicians remains elusive, the NEXT programme has been kept alive through the partnership with the Conservatoire. This type of programme is a national need to ensure that the performers of tomorrow are equipped to deliver convincingly what composers are writing today.

For some considerable time, BCMG has been looking for a new Chair. The search has been extensive and national. I am very pleased to report that the Board has now appointed Paula Whitehouse as BCMG's Chair. Paula holds a senior position at Aston University, and I feel sure she will be able to bring a new range of professional skills and strengths to BCMG. BCMG has a strong and committed Board with a wide range of skills and contacts, and I thank all my fellow Board Members for their dedication and hard work. I include Melinda Maxwell and Anthony Howe who represent the Group's musicians' views at Board level in an unfailingly civilised and constructive way as well as providing their own guidance to the Board.

Birmingham has attracted people from many parts of the world, who have brought with them widely varying musical traditions. BCMG has taken up this opportunity creating and presenting new cultural partnerships through its "Music in Dialogue" series. Recent examples have included an acclaimed concerto for the Japanese traditional instrument - the Sho - subsequently taken to Japan; and facilitating early career British composers to visit Japan to create works having immersed themselves in the Noh tradition. One event during the year which clearly captured the imagination of the Birmingham public was a partnership between BCMG and Basil Gabidondo and his Band exploring how reggae came to the city. The Town Hall was completely sold out. An equally enthusiastic public response was apparent for BCMG's now well established Spring concert in Brindley Place; many hundreds of Birmingham citizens listen to challenging contemporary and twentieth century repertoire under the falling cherry blossom. The event has established strong partnerships including with the Ikon Gallery and local businesses.

**Report of the Trustees
for the Year Ended 31 March 2025**

The Group continues to attract strong encouragement and support from Arts Council England. The Board is fully aware of the financial constraints imposed on the Council in recent years, and hopes in time that these will be eased. It would be hard for a contemporary music ensemble of distinction to survive without an underpinning of public funding. The Board appreciates the support the Arts Council has been able to provide and the positive interventions the Council's officers have made. BCMG has a strong track record of also attracting funds from other sources and it is pleasing to see the Group begin to re-establish its reserves during the year relating to this report. In particular we record our great gratitude to the individual supporters who continue to demonstrate noteworthy generosity.

The Group's Artistic Director and Chief Executive is able to bring wide knowledge of musical developments in Continental Europe, as well as in the UK. The Board greatly values Stephan Meier's inspired leadership. BCMG has a small, hardworking administrative team; over the years, it has recruited people who have subsequently moved on to take key jobs in other organisations. This is inevitable for an arts body of this size. There could be no better example of this promotion, than that of the Group's Executive Director. George Lee has now taken up his appointment as Head of Artistic Planning & Production at the BBC National Orchestra of Wales. We wish him every possible success, welcome his successor and record our heartfelt thanks to the BCMG administrative team for their effectiveness and dedication to the Group.

FINANCIAL REVIEW

Principal funding sources

The Company's principal funding sources were revenue grant income from Arts Council England of £325,535 (2024: £325,535) and from City of Birmingham Symphony Orchestra of £6,042 (2024: £12,084); sponsorship and donations of £132,854 (2024: £152,849); and earned income arising from charitable activities of £85,311 (2024: £66,954).

Results

Notwithstanding the continuing backdrop of cuts in the public funding of arts organisations and continued financial pressure on grant-making bodies and individuals, the Company pursued an ambitious programme of work that sought to demonstrate its commitment to innovation and excellence in artistic performance. The Company's net surplus for the year was £54,213.

Reserves policy

The Charity is run in accordance with a medium to long-term financial framework of a balanced budget. Therefore, whilst within any one financial year a surplus or deficit may be recorded, it is the Trustees' intention that the Company will always be in a financial position to settle its liabilities as they fall due. For this reason, whilst the Company's core grant and revenue funding is relatively stable, the Company operates a reserves policy that seeks to protect against unexpected costs or shortfalls in project funding with respect to its artistic programme.

Consistent with the last two years, the Trustees have taken the view that reserves should equate to three months' support costs in the medium term. The general (unrestricted) reserves carried forward at 31 March 2025 of £120,662 (2024: £66,449), meet this target. Free reserves, excluding fixed assets, were £120,134 (2024: £62,449) of which £17,750 are designated. The Directors will continue to monitor the adequacy of reserves in the light of the Company's funding status and will replenish them as required over the medium term.

Reserves are set out in Note 18 to the Financial Statements.

Going concern

The financial statements have been prepared on a going concern basis as the trustees believe that no material uncertainties exist. The trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from the date of authorising these financial statements. The budgeted income and expenditure is sufficient with the level of reserves for the charity to be able to continue as a going concern.

**Report of the Trustees
for the Year Ended 31 March 2025**

FUTURE PLANS

2025-26 we are looking forward to further international cooperation and touring: to Tokyo Opera City with Dai Fujikura's brand new Sho Concerto, a Sound Investment commission's premiere conducted by CBSO Music Director Kazuki Yamada. With Paris based Ensemble L'instant Donné and keyboard - Whizz Zubin Kanga, we'll premiere three new works by young French and British composers.

Later in the year, Julian Anderson's song cycle "Life Cycle" will be finished and world premiered in Birmingham; and we welcome back Dhaka based singer-performer and composer Neel Kamrul for another Music in Dialogue forming part of "Bangla Month" in our home city as Bangladesh's largest exclave.

Supporting composers of all ages, together with our partner ensemble CBSO we'll celebrate György Kurtág's centenary in February 2026 and a rich Learning programme .

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Birmingham Contemporary Music Group is a Company and is therefore governed by its Memorandum and Articles of Association. The Company is limited by guarantee. The Directors of the Company are also members and as such they guarantee to contribute to the assets of the Company, in the event of it being wound up, such amount as may be required and not exceeding £1.

The Company is also registered as a Charity with the Charity Commission and is therefore subject to the Charity Commission's rules. As a Charity, the Company, in the opinion of its Directors, complies with the requirements of Section 60 of the Companies Names Act 2006 which exempts the Charity from the requirement to include "Limited" as part of its name.

Recruitment and appointment of new trustees

The identification of suitable Trustees considers the skills required by the Board at the time. Trustees are limited to serving two terms of three years each.

Organisational structure

The Board of Trustees, of which the minimum number is two, governs the Charity. The board meets on a formal basis at least four times a year. In addition, and where necessary, separate sub-committees are formed as required to examine specific aspects of the Charity's work. The Board's responsibilities include the review and approval of the quarterly and annual accounts, approval of artistic plans and adoption of Company policies.

The Board appoints an Artistic Director who is also Chief Executive Officer, to manage the day-to-day operations of the Charity.

Induction and training of new trustees

Each Trustee receives an induction pack and has an introductory meeting with staff. Each Trustee has the right to receive training, at the Company's expense, in order that they may understand their legal obligations and fulfil their roles. In addition, the Trustees are encouraged to meet the Company's employees and players on a regular basis in order to understand the organisation better and thus facilitate the undertaking of their duties.

Key management remuneration

The Board of Directors (Trustees) and the Chief Executive comprise the key management personnel of the charity in charge of directing and controlling, running, and operating the charity on a day-to-day basis. All Directors give of their time freely and no director received remuneration during the year. The pay of staff is reviewed annually.

Relationship with the CBSO

Whilst a separate organisation, the Company has a close working relationship with the City of Birmingham Symphony Orchestra ("CBSO"):

- Several of the Company's players have contracts of employment with the CBSO;
- The Company rents office space from the CBSO and the two companies share many of the same facilities provided by the CBSO.

**Report of the Trustees
for the Year Ended 31 March 2025**

STRUCTURE, GOVERNANCE AND MANAGEMENT

Risk management

The trustees have a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error.

The trustees have a risk management strategy which comprises:

- A periodic review of the risks which the Charity faces;
- The establishment of systems and procedures to mitigate identified risks;
- The implementation of procedures to minimise the impact of any risks which materialise.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

02446126 (England and Wales)

Registered Charity number

1001474

Registered office

CBSO Centre
Berkley Street
Birmingham
West Midlands
B1 2LF

Trustees

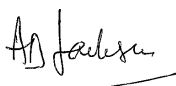
K W Baird (resigned 12.9.25)
J Chamberlain
A D Jackson
N Jonah
G J Spruce
B R Winton
J C Cochrane
R J Hopkins
W P C Barry
S A Johnson
P Whitehouse (appointed 21.3.25)

Independent Examiner

Locke Williams Associates LLP
Chartered Accountants
Studio 2
50-54 St Pauls Square
Birmingham
West Midlands
B3 1QS

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

Approved by order of the board of trustees on 17 October 2025 and signed on its behalf by:



A D Jackson - Trustee

**Independent Examiner's Report to the Trustees of
Birmingham Contemporary Music Group (Registered number: 02446126)**

Independent examiner's report to the trustees of Birmingham Contemporary Music Group ('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 your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, 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 the Company 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.



David Williams FCA FCCA

Locke Williams Associates LLP
Chartered Accountants
Studio 2
50-54 St Pauls Square
Birmingham
West Midlands
B3 1QS

Date: 17 October 2025

Birmingham Contemporary Music Group

**Statement of Financial Activities
(Incorporating an Income and Expenditure Account)
for the Year Ended 31 March 2025**

	Notes	Unrestricted funds £	Restricted funds £	31.3.25 Total funds £	31.3.24 Total funds £
INCOME AND ENDOWMENTS FROM					
Grants and donations	2	431,706	32,725	464,431	490,468
Charitable activities	5				
Box Office and performances		65,023	-	65,023	26,468
Learning and participation		15,290	-	15,290	27,484
Sector development		4,998	-	4,998	13,002
Other trading activities	3	724	-	724	608
Investment income	4	817	-	817	351
Other income		78,389	-	78,389	82,970
Total		596,947	32,725	629,672	641,351
EXPENDITURE ON					
Raising funds		-	-	-	158
Charitable activities	6				
Box Office and performances		321,054	32,725	353,779	349,907
Learning and participation		133,924	-	133,924	204,432
Sector development		13,867	-	13,867	31,810
Commissioning		73,889	-	73,889	70,953
Total		542,734	32,725	575,459	657,260
NET INCOME/(EXPENDITURE)		54,213	-	54,213	(15,909)
RECONCILIATION OF FUNDS					
Total funds brought forward		66,449	-	66,449	82,358
TOTAL FUNDS CARRIED FORWARD		120,662	-	120,662	66,449

The notes form part of these financial statements

Birmingham Contemporary Music Group (Registered number: 02446126)

**Balance Sheet
31 March 2025**

	Notes	Unrestricted funds £	Restricted funds £	31.3.25 Total funds £	31.3.24 Total funds £
FIXED ASSETS					
Tangible assets	14	528	-	528	4,000
CURRENT ASSETS					
Debtors	15	119,245	-	119,245	133,901
Cash at bank		83,108	-	83,108	3,616
		202,353	-	202,353	137,517
CREDITORS					
Amounts falling due within one year	16	(82,219)	-	(82,219)	(75,068)
NET CURRENT ASSETS		120,134	-	120,134	62,449
TOTAL ASSETS LESS CURRENT LIABILITIES		120,662	-	120,662	66,449
NET ASSETS/(LIABILITIES)		120,662	-	120,662	66,449
FUNDS	18				
Unrestricted funds:					
General fund				102,912	48,699
Designated fund				17,750	17,750
				120,662	66,449
TOTAL FUNDS				120,662	66,449

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2025.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2025 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

Balance Sheet - continued
31 March 2025

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on 17 October 2025 and were signed on its behalf by:

A handwritten signature in black ink, appearing to read 'A D Jackson', with a horizontal line underneath.

A D Jackson - Trustee

Birmingham Contemporary Music Group

**Cash Flow Statement
for the Year Ended 31 March 2025**

	Notes	31.3.25 £	31.3.24 £
Cash flows from operating activities			
Cash generated from operations	21	<u>94,662</u>	<u>(44,383)</u>
Net cash provided by/(used in) operating activities		<u>94,662</u>	<u>(44,383)</u>
Cash flows from investing activities			
Purchase of tangible fixed assets		(269)	-
Interest received		<u>817</u>	<u>351</u>
Net cash provided by investing activities		<u>548</u>	<u>351</u>
Cash flows from financing activities			
New loans in year		-	30,000
Loan repayments in year		<u>(10,000)</u>	<u>-</u>
Net cash (used in)/provided by financing activities		<u>(10,000)</u>	<u>30,000</u>
Change in cash and cash equivalents in the reporting period		85,210	(14,032)
Cash and cash equivalents at the beginning of the reporting period	22	<u>(2,102)</u>	<u>11,930</u>
Cash and cash equivalents at the end of the reporting period	22	<u><u>83,108</u></u>	<u><u>(2,102)</u></u>

The notes form part of these financial statements

Birmingham Contemporary Music Group

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

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) '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) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Income

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

For grants and donations to be recognised, the charity will have been notified of the amounts and the settlement date in writing. If there are conditions attached to the donation and this requires a level of performance before entitlement can be obtained then income is deferred until those conditions are fully met or the fulfilment of those conditions is within the control of the charity and it is probable that they will be fulfilled

Income from charitable activities includes ticket and fee income earned from undertaking performances, engagements and recordings. Income is received in exchange for supplying goods and services in furtherance of the charitable objectives and is recognised when entitlement has occurred.

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category.

Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Costs are shown net of any recoverable VAT.

Allocation and apportionment of costs

Charitable activity costs include those direct costs incurred in the furtherance of the charitable activities and are analysed between the significant activities undertaken.

Support (core) costs are those that assist the work of the charity but do not directly represent charitable activities and include office costs, governance costs, administrative payroll costs. They are incurred directly in support of expenditure on the objects of the charity.

Where support costs cannot be directly attributed to particular headings they have been allocated to cost of raising funds and expenditure on charitable activities on a basis consistent with use of the resources. Payroll costs been allocated to activities on the basis of employees involvement in each activity and other overheads, including general marketing and governance costs, have been allocated in proportion to incoming resources by activity.

Fund-raising costs are those incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of the charitable activities.

Intangible fixed assets

Amortisation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Birmingham Contemporary Music Group

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

1. ACCOUNTING POLICIES - continued

Intangible fixed assets

Other intangible assets (Software) - 33% on cost

Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Computer equipment	- 33% on cost and 20% on cost
Office equipment	- 33% on cost
Musical equipment	- 33% on cost

Taxation

The charity is an exempt charity within the meaning of schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

Hire purchase and leasing commitments

Rentals paid under operating leases are charged to the statement of financial activities on a straight line basis over the period of the lease.

2. GRANTS AND DONATIONS

	31.3.25	31.3.24
	£	£
Sponsorship and donations	132,854	152,849
Grants	331,577	337,619
	<u>464,431</u>	<u>490,468</u>
Sound Investment	9,076	8,010
Charitable Trusts and foundations	114,103	112,094
General Donations and Gift Aid	9,675	14,995
Designated Fund Donations	-	17,750
	<u>132,854</u>	<u>152,849</u>

Birmingham Contemporary Music Group

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

2. GRANTS AND DONATIONS - continued

Grants received, included in the above, are as follows:

	31.3.25 £	31.3.24 £
Arts Council England, West Midlands	325,535	325,535
CBSO	6,042	12,084
	<u>331,577</u>	<u>337,619</u>

3. OTHER TRADING ACTIVITIES

	31.3.25 £	31.3.24 £
Sales of CDs, music scores etc	724	608
	<u>724</u>	<u>608</u>

4. INVESTMENT INCOME

	31.3.25 £	31.3.24 £
Deposit account interest	817	351
	<u>817</u>	<u>351</u>

5. INCOME FROM CHARITABLE ACTIVITIES

	Activity	31.3.25 £	31.3.24 £
Box office	Box Office and performances	4,644	5,706
Performances	Box Office and performances	60,379	20,762
Learning & Participation	Learning and participation	15,290	27,484
Sector development	Sector development	4,998	13,002
		<u>85,311</u>	<u>66,954</u>

6. CHARITABLE ACTIVITIES COSTS

	Direct Costs (see note 7) £	Support costs (see note 8) £	Totals £
Box Office and performances	176,689	177,090	353,779
Learning and participation	63,699	70,225	133,924
Sector development	4,708	9,159	13,867
Commissioning	25,037	48,852	73,889
	<u>270,133</u>	<u>305,326</u>	<u>575,459</u>

Birmingham Contemporary Music Group

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

7. DIRECT COSTS OF CHARITABLE ACTIVITIES

	31.3.25	31.3.24
	£	£
Staff costs	17,886	44,396
Musicians' and artists' fees	134,865	167,323
Concert expenses	77,101	90,121
Commissioning	22,250	20,700
Marketing	18,031	15,341
	<u>270,133</u>	<u>337,881</u>

8. SUPPORT COSTS

	Management £
Box Office and performances	177,090
Learning and participation	70,225
Sector development	9,159
Commissioning	48,852
	<u>305,326</u>

Activity	Basis of allocation
Management	2025 income

Support costs are those that assist the work of the charity but do not directly represent charitable activities and include office costs, governance costs, administrative payroll costs. They are incurred directly in support of expenditure on the objects of the charity.

Support costs, included in the above, are as follows:

	Box Office and performances £	Learning and participation £	Sector development £
Wages	118,912	47,155	6,151
Social security	7,400	2,935	383
Pensions	8,488	3,366	439
Rent, rates and insurance	14,392	5,707	744
Other Office Expenses	21,371	8,474	1,105
Other	4,357	1,728	225
Depreciation of tangible and heritage assets	2,170	860	112
	<u>177,090</u>	<u>70,225</u>	<u>9,159</u>

Birmingham Contemporary Music Group

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2025**

8. SUPPORT COSTS - continued

		31.3.25	31.3.24
	Commissioning	Total	Total
	£	activities	activities
		£	£
Wages	32,804	205,022	208,692
Social security	2,042	12,760	14,317
Pensions	2,341	14,634	14,092
Rent, rates and insurance	3,970	24,813	23,985
Other Office Expenses	5,895	36,845	35,025
Other	1,202	7,512	18,957
Depreciation of tangible and heritage assets	598	3,740	4,153
	<u>48,852</u>	<u>305,326</u>	<u>319,221</u>

9. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	31.3.25	31.3.24
	£	£
Depreciation - owned assets	3,741	4,153
Independent Examination	<u>-</u>	<u>1,950</u>

10. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2025 nor for the year ended 31 March 2024.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2025 nor for the year ended 31 March 2024.

11. STAFF COSTS

	31.3.25	31.3.24
	£	£
Wages and salaries	222,908	253,088
Social security costs	12,760	14,317
Other pension costs	14,634	14,092
	<u>250,302</u>	<u>281,497</u>

The average monthly number of employees during the year was as follows:

	31.3.25	31.3.24
Management	4	5
Project staff	2	2
Administration	1	1
	<u>7</u>	<u>8</u>

No employees received emoluments in excess of £60,000.

Birmingham Contemporary Music Group

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

11. STAFF COSTS - continued

The total amount of employee benefits received by key management personnel is £112,436 (2024 £98,468). The charity considers its key management personnel comprise the board of directors, who are the charity's trustees and are unpaid, and the senior management team.

12. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Grants and donations	470,484	19,984	490,468
Charitable activities			
Box Office and performances	26,468	-	26,468
Learning and participation	27,484	-	27,484
Sector development	13,002	-	13,002
Other trading activities	608	-	608
Investment income	351	-	351
Other income	82,970	-	82,970
Total	<u>621,367</u>	<u>19,984</u>	<u>641,351</u>
EXPENDITURE ON			
Raising funds	158	-	158
Charitable activities			
Box Office and performances	349,907	-	349,907
Learning and participation	184,448	19,984	204,432
Sector development	31,810	-	31,810
Commissioning	70,953	-	70,953
Total	<u>637,276</u>	<u>19,984</u>	<u>657,260</u>
NET INCOME/(EXPENDITURE)	(15,909)	-	(15,909)
RECONCILIATION OF FUNDS			
Total funds brought forward	82,358	-	82,358
TOTAL FUNDS CARRIED FORWARD	<u>66,449</u>	<u>-</u>	<u>66,449</u>

Birmingham Contemporary Music Group

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2025**

13. INTANGIBLE FIXED ASSETS

	Other intangible assets £
COST	
At 1 April 2024 and 31 March 2025	6,080
AMORTISATION	
At 1 April 2024 and 31 March 2025	6,080
NET BOOK VALUE	
At 31 March 2025	-
At 31 March 2024	-

14. TANGIBLE FIXED ASSETS

	Computer equipment £	Office equipment £	Musical equipment £	Totals £
COST				
At 1 April 2024	85,318	13,362	58,010	156,690
Additions	269	-	-	269
At 31 March 2025	85,587	13,362	58,010	156,959
DEPRECIATION				
At 1 April 2024	81,580	13,100	58,010	152,690
Charge for year	3,479	262	-	3,741
At 31 March 2025	85,059	13,362	58,010	156,431
NET BOOK VALUE				
At 31 March 2025	528	-	-	528
At 31 March 2024	3,738	262	-	4,000

All assets are used in direct furtherance of the Charity's objects.

15. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.25	31.3.24
	£	£
Trade debtors	75	178
Other debtors	4,113	10,882
Prepayments and accrued income	115,057	122,841
	119,245	133,901

Birmingham Contemporary Music Group

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

16. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.25	31.3.24
	£	£
Bank loans and overdrafts (see note 17)	-	5,718
Other loans (see note 17)	20,000	30,000
Trade creditors	53,624	28,576
Social security and other taxes	6,494	3,482
Other creditors	1	1,292
Accruals and deferred income	2,100	6,000
	<u>82,219</u>	<u>75,068</u>

17. LOANS

An analysis of the maturity of loans is given below:

	31.3.25	31.3.24
	£	£
Amounts falling due within one year on demand:		
Bank overdrafts	-	5,718
Other loans	20,000	30,000
	<u>20,000</u>	<u>35,718</u>

During the year the charity repaid £10,000 of its short term loan of £30,000. The balance of the loan is repayable on demand and is interest free.

18. MOVEMENT IN FUNDS

	At 1.4.24 £	Net movement in funds £	At 31.3.25 £
Unrestricted funds			
General fund	48,699	54,213	102,912
Designated fund	17,750	-	17,750
	<u>66,449</u>	<u>54,213</u>	<u>120,662</u>
TOTAL FUNDS	<u>66,449</u>	<u>54,213</u>	<u>120,662</u>

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	596,947	(542,734)	54,213
Restricted funds			
Donor specified	32,725	(32,725)	-
	<u>629,672</u>	<u>(575,459)</u>	<u>54,213</u>
TOTAL FUNDS	<u>629,672</u>	<u>(575,459)</u>	<u>54,213</u>

Birmingham Contemporary Music Group

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

18. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.4.23 £	Net movement in funds £	At 31.3.24 £
Unrestricted funds			
General fund	82,358	(33,659)	48,699
Designated fund	-	17,750	17,750
	<u>82,358</u>	<u>(15,909)</u>	<u>66,449</u>
TOTAL FUNDS	<u>82,358</u>	<u>(15,909)</u>	<u>66,449</u>

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	603,617	(637,276)	(33,659)
Designated fund	17,750	-	17,750
	<u>621,367</u>	<u>(637,276)</u>	<u>(15,909)</u>
Restricted funds			
Donor specified	19,984	(19,984)	-
	<u>19,984</u>	<u>(19,984)</u>	<u>-</u>
TOTAL FUNDS	<u>641,351</u>	<u>(657,260)</u>	<u>(15,909)</u>

Designated Funds

The funds will be fully used to support the activities of BCMG on special release by the board.

19. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2025.

20. ULTIMATE CONTROLLING PARTY

The ultimate controlling party is considered to be the Board of Directors.

Birmingham Contemporary Music Group

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2025**

21. RECONCILIATION OF NET INCOME/(EXPENDITURE) TO NET CASH FLOW FROM OPERATING ACTIVITIES

	31.3.25	31.3.24
	£	£
Net income/(expenditure) for the reporting period (as per the Statement of Financial Activities)	54,213	(15,909)
Adjustments for:		
Depreciation charges	3,741	4,153
Interest received	(817)	(351)
Decrease in debtors	14,656	35,926
Increase/(decrease) in creditors	22,869	(68,202)
Net cash provided by/(used in) operations	94,662	(44,383)

22. ANALYSIS OF CASH AND CASH EQUIVALENTS

	31.3.25	31.3.24
	£	£
Notice deposits (less than 3 months)	83,108	3,616
Overdrafts included in bank loans and overdrafts falling due within one year		(5,718)
Total cash and cash equivalents	83,108	(2,102)

23. ANALYSIS OF CHANGES IN NET (DEBT)/FUNDS

	At 1.4.24	Cash flow	At 31.3.25
	£	£	£
Net cash			
Cash at bank and in hand	3,616	79,492	83,108
Bank overdraft	(5,718)	5,718	-
	(2,102)	85,210	83,108
Debt			
Debts falling due within 1 year	(30,000)	10,000	(20,000)
	(30,000)	10,000	(20,000)
Total	(32,102)	95,210	63,108

Birmingham Contemporary Music Group

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2025**

24. MEMBERS' GUARANTEES

The number and amounts of guarantees given by the members at 31 March 2025 were as follows:

	Number	Total Maximum£
Guarantees not exceeding £1 each	10	10

BIRMINGHAM CONTEMPORARY MUSIC GROUP

England & Wales - Charity number 1001474

Accounts

REGISTERED COMPANY NUMBER: 02446126 (England and Wales)
REGISTERED CHARITY NUMBER: 1001474

Report of the Trustees and
Unaudited Financial Statements
for the Year Ended 31 March 2024
for
Birmingham Contemporary Music Group

Locke Williams Associates LLP
Chartered Accountants
c/o Blackthorn House
St Pauls Square
Birmingham
West Midlands
B3 1RL

Birmingham Contemporary Music Group

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Notes to the Financial Statements	11 to 21

**Report of the Trustees
for the Year Ended 31 March 2024**

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2024. The trustees have adopted the provisions of 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) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

Objectives and activities

The Charity was established to advance the information and education of the public by promoting and developing the artistic taste, knowledge, understanding and appreciation of contemporary music and music theatre. Its activities continue to achieve this objective, and this has remained unchanged throughout the year under review.

The strategy employed to achieve the Charity's objectives is to undertake the major activities listed below:

- The performance and promotion of concerts at the CBSO Centre and other venues
- The commissioning of new work
- Engagements in the UK and abroad
- Broadcasting and recording
- A wide-ranging learning programme
- Fundraising to achieve the above

Our Mission is to bring composers, musicians and audiences together, in all their diversity, regionally, nationally and internationally to celebrate the music of today and nurture the music and musicians of tomorrow. We do this from our Birmingham base through an integrated programme of performances, commissions, and learning activity, and by encouraging research, dialogue and the exchange of ideas.

Our core aim to commission and perform new work is shaped by our responsibilities to:

- PRODUCE work to the highest quality standards;
- BRING TOGETHER composers and audiences from all over the world;
- PRESENT new music that is connected to the circumstances of today and to the music that came before it;
- SELECT performance methods and venues that complement the music, enhance the audience experience, and increase its accessibility;
- SUPPORT the next generation of musicians and composers through education, mentoring, and other practical experiences;
- ENGAGE with young people and families; and
- MAINTAIN a strong, financially secure organisation that has the staffing, resources, and management policies/practices needed to achieve its mission and aims.
- ENGAGE with young people and families; and
- MAINTAIN a strong, financially secure organisation that has the staffing, resources, and management policies/practices needed to achieve its mission and aims.

Public benefit

In setting our objectives and planning our activities our Trustees have given careful consideration to the Charity Commission's general guidance on public benefit.

**Report of the Trustees
for the Year Ended 31 March 2024**

ACHIEVEMENT AND PERFORMANCE

Achievements and performance

The arts in the UK were badly hit by the pandemic years: even after the lifting of restrictions, audiences were understandably cautious over returning to live events; engagements and touring in the UK and abroad took time to become re-established; and funding was limited when trusts and foundations - and indeed the Arts Council - had devoted substantial resources simply to keep organisations going.

I am very pleased to say that the year under review presented strong evidence of recovery. Our open-air concert in Brindley Place, Birmingham - now an annual event - attracted some 650 people; a cross-genre event led by the artist Haroon Mirza early in 2024 was sold-out; and visits across the UK resumed, including to established partners in Kent, Bristol and Coventry, where the Cathedral has become a much-appreciated BCMG venue. The ensemble made its first visit to the Tongyeong International Music Festival in South Korea; and the composers Hollie Harding and Ben Nobuto immersed themselves in the Noh Theatre tradition in Japan in preparation for Noh Reimagined in Birmingham.

It was a great pleasure to welcome the CBSO's Music Director, Kazuki Yamada, to conduct BCMG and its early-career training ensemble NEXT. We were very pleased that he was able to continue the tradition established by his predecessors and very much hope and plan that his involvement with BCMG will prove to be a regular feature.

Since its founding in 1987, BCMG has developed a wide range of partnerships. We are grateful to the trusts and foundations which have supported the Group's work, often over many years; and express our warm thanks for sustained support to Arts Council England, without whom it would not have been possible to build an ensemble of international distinction outside London. The relationship with the BBC has also been of central importance: during the year, first performances of works by Christian Mason, Daniel Kildane and Julian Anderson reached a considerably wider audience thanks to BBC broadcasts. A more recent association allowed BCMG to be involved in selecting the winner of the Voices of Black Opera's Samuel Coleridge-Taylor Award. In October, the winner - Thando Mjandana - joined soprano Mimi Doulton with BCMG at the University of Birmingham. A memorable event was conducted by Vimbayi Kaziboni. BCMG has built up a core group of loyal supporters and it was gratifying to see some of these participating as performers on the metronome to mark, in the Exchange Birmingham, the centenary of Ligeti's birth.

During the pandemic years, BCMG internationally recognised learning programme continued online. It is gratifying to see it now returning to live workshops, regularly overbooked, and to schools, actively developing good practice which can be a national model. Our action research project, Listen Imagine Compose Primary, involving 500 children from 5 Birmingham and 3 Bristol primary schools, resulted in a printed Toolkit for that behalf. Flourish! saw BCMG commissioning new works for youth and non-professional ensembles. The work of the learning and participation team has been recognised over the years, and Nancy Evans, the director, has established an international reputation. Further recognition came during the year - BCMG won the National Music and Drama Education Awards for excellence in primary/early years education.

BCMG was fortunate that it went into the pandemic years with - for an arts organisation - substantial reserves. It now plans to rebuild these: a handful of generous supporters of the ensemble have helped create a designated fund, which it is planned to build from year to year. This will give BCMG the security to continue to innovate in its wide range of guises.

BCMG has an engaged and hard-working board who bring differing skills to the organisation. I record my warmest thanks to my fellow board members for this commitment. In November, two board members retired - Lara Coffey, who brought in-depth knowledge of marketing; and Aftab Rahman, who has a strong knowledge of the arts and cultural sector in the West Midlands. We thank them most warmly for their service. During the year, Sophia Johnson joined the board, bringing new expertise in the cultural sector. The board benefits from the advice of two musicians, who are able to represent the views of the wider group of instrumentalists that make up the ensemble. Melinda Maxwell and Anthony Howe bring invariably constructive suggestions and these are valued.

Finally, the board records its thanks to BCMG's small executive team under the inspirational leadership of Stephan Meier. Karen Foster skilfully acted as executive director immediately post-pandemic, and during the year handed over to George Lee who brings experience of working at three nationally recognised arts organisations. We also welcomed during the year, Rabina Begum as Head of Finance; Rabina brings wide experience of finance in the charity sector.

**Report of the Trustees
for the Year Ended 31 March 2024**

FINANCIAL REVIEW

Principal funding sources

The Company's principal funding sources were revenue grant income from Arts Council England of £325,535 (2023: £325,535) and from City of Birmingham Symphony Orchestra of £12,084 (2023: £12,084); sponsorship and donations of £165,851 (2023: £300,289); and earned income arising from charitable activities of £53,951 (2023: £79,540).

Results

Notwithstanding the continuing backdrop of cuts in the public funding of arts organisations and continued financial pressure on grant-making bodies and individuals, the Company pursued an ambitious programme of work that sought to demonstrate its commitment to innovation and excellence in artistic performance. The Company's net deficit for the year after transfers was £15,909.

Reserves policy

The Charity is run in accordance with a medium to long-term financial framework of a balanced budget. Therefore, whilst within any one financial year a surplus or deficit may be recorded, it is the Trustees' intention that the Company will always be in a financial position to settle its liabilities as they fall due. For this reason, whilst the Company's core grant and revenue funding is relatively stable, the Company operates a reserves policy that seeks to protect against unexpected costs or shortfalls in project funding with respect to its artistic programme.

Consistent with the last two years, the Trustees have taken the view that reserves should equate to three months' support costs in the medium term. The general (unrestricted) reserves carried forward at 31 March 2024 of £66,449 (2023: £82,358), meet this target. Free reserves, excluding fixed assets, were £62,449 (2023: £74,205) of which £17,750 are designated. The Directors will continue to monitor the adequacy of reserves in the light of the Company's funding status and will replenish them as required over the medium term.

Reserves are set out in Note 18 to the Financial Statements.

Going concern

The financial statements have been prepared on a going concern basis as the trustees believe that no material uncertainties exist. The trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from the date of authorising these financial statements. The budgeted income and expenditure is sufficient with the level of reserves for the charity to be able to continue as a going concern.

FUTURE PLANS

2023-24, BCMG are looking forward enormously to premiere a double bill of commissions by Hilda Paredes "Young Person's Guide to the Contemporary Music Ensemble" and Ondrej Adamek; we'll send young British composers Hollie Harding and Ben Nobuto to Japan experiencing Noh theatre in performances and workshops, and premier their musical reactions "Noh Reimagined".

We will bring to life Joe Cutler's dark humoured chamber opera "Sonata for broken fingers", and Peter Eötvös' long postponed melodram Secret Kiss with Meg Kubota at Wigmore Hall. We will celebrate in style Arnold Schönberg's 150th birthday, and Pierre Boulez' centenary; we are looking forward to another season's NEXT cohort's contributions, and a rich Learning program.

We are pleased to welcome The Open University as our new long term partner.

**Report of the Trustees
for the Year Ended 31 March 2024**

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Birmingham Contemporary Music Group is a Company and is therefore governed by its Memorandum and Articles of Association. The Company is limited by guarantee. The Directors of the Company are also members and as such they guarantee to contribute to the assets of the Company, in the event of it being wound up, such amount as may be required and not exceeding £1.

The Company is also registered as a Charity with the Charity Commission and is therefore subject to the Charity Commission's rules. As a Charity, the Company, in the opinion of its Directors, complies with the requirements of Section 60 of the Companies Names Act 2006 which exempts the Charity from the requirement to include "Limited" as part of its name.

Recruitment and appointment of new trustees

The identification of suitable Trustees considers the skills required by the Board at the time. Trustees are limited to serving two terms of three years each.

Organisational structure

The Board of Trustees, of which the minimum number is two, governs the Charity. The board meets on a formal basis at least four times a year. In addition, and where necessary, separate sub-committees are formed as required to examine specific aspects of the Charity's work. The Board's responsibilities include the review and approval of the quarterly and annual accounts, approval of artistic plans and adoption of Company policies.

The Board appoints an Artistic Director who is also Chief Executive Officer, to manage the day-to-day operations of the Charity.

Induction and training of new trustees

Each Trustee receives an induction pack and has an introductory meeting with staff. Each Trustee has the right to receive training, at the Company's expense, in order that they may understand their legal obligations and fulfil their roles. In addition, the Trustees are encouraged to meet the Company's employees and players on a regular basis in order to understand the organisation better and thus facilitate the undertaking of their duties.

Key management remuneration

The Board of Directors (Trustees) and the Chief Executive comprise the key management personnel of the charity in charge of directing and controlling, running, and operating the charity on a day-to-day basis. All Directors give of their time freely and no director received remuneration during the year. The pay of staff is reviewed annually.

Relationship with the CBSO

Whilst a separate organisation, the Company has a close working relationship with the City of Birmingham Symphony Orchestra ("CBSO"):

- Several of the Company's players have contracts of employment with the CBSO;
- The Company rents office space from the CBSO and the two companies share many of the same facilities provided by the CBSO.

Risk management

The trustees have a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error.

The trustees have a risk management strategy which comprises:

- A periodic review of the risks which the Charity faces;
- The establishment of systems and procedures to mitigate identified risks;
- The implementation of procedures to minimise the impact of any risks which materialise.

**Report of the Trustees
for the Year Ended 31 March 2024**

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

02446126 (England and Wales)

Registered Charity number

1001474

Registered office

CBSO Centre
Berkley Street
Birmingham
West Midlands
B1 2LF

Trustees

K W Baird
J Chamberlain
L Coffey (resigned 17.11.23)
A D Jackson
N Jonah
A Rahman (resigned 17.11.23)
G J Spruce
B R Winton
J C Cochrane
R J Hopkins
W P C Barry
S A Johnson (appointed 19.7.23)

Independent Examiner

Locke Williams Associates LLP
Chartered Accountants
c/o Blackthorn House
St Pauls Square
Birmingham
West Midlands
B3 1RL

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

Approved by order of the board of trustees on 12/10/2024

and signed on its behalf by:



A D Jackson - Trustee

**Independent Examiner's Report to the Trustees of
Birmingham Contemporary Music Group (Registered number: 02446126)**

Independent examiner's report to the trustees of Birmingham Contemporary Music Group ('the Company')

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2024.

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 your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, 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 the Company 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.



David Williams FCA FCCA

Locke Williams Associates LLP
Chartered Accountants
c/o Blackthorn House
St Pauls Square
Birmingham
West Midlands
B3 1RL

Date: 14/10/2024

Birmingham Contemporary Music Group

**Statement of Financial Activities
(Incorporating an Income and Expenditure Account)
for the Year Ended 31 March 2024**

	Notes	Unrestricted funds £	Restricted funds £	31.3.24 Total funds £	31.3.23 Total funds £
INCOME AND ENDOWMENTS FROM					
Grants and donations	2	470,484	19,984	490,468	637,908
Charitable activities	5				
Box Office and performances		26,468	-	26,468	64,276
Learning and participation		27,484	-	27,484	6,128
Sector development		13,002	-	13,002	9,136
Other trading activities	3	608	-	608	3,155
Investment income	4	351	-	351	331
Other income		82,970	-	82,970	61,185
Total		621,367	19,984	641,351	782,119
EXPENDITURE ON					
Raising funds		158	-	158	32,377
Charitable activities	6				
Box Office and performances		349,907	-	349,907	284,044
Learning and participation		184,448	19,984	204,432	413,689
Recordings and media		-	-	-	4,295
Sector development		31,810	-	31,810	72,532
Commissioning		70,953	-	70,953	43,552
Total		637,276	19,984	657,260	850,489
NET INCOME/(EXPENDITURE)		(15,909)	-	(15,909)	(68,370)
RECONCILIATION OF FUNDS					
Total funds brought forward		82,358	-	82,358	150,728
TOTAL FUNDS CARRIED FORWARD		66,449	-	66,449	82,358

The notes form part of these financial statements

Birmingham Contemporary Music Group (Registered number: 02446126)

**Balance Sheet
31 March 2024**

	Notes	Unrestricted funds £	Restricted funds £	31.3.24 Total funds £	31.3.23 Total funds £
FIXED ASSETS					
Tangible assets	14	4,000	-	4,000	8,153
CURRENT ASSETS					
Debtors	15	133,901	-	133,901	169,827
Cash at bank and in hand		<u>3,616</u>	<u>-</u>	<u>3,616</u>	<u>11,930</u>
		137,517	-	137,517	181,757
CREDITORS					
Amounts falling due within one year	16	<u>(75,068)</u>	<u>-</u>	<u>(75,068)</u>	<u>(107,552)</u>
NET CURRENT ASSETS		<u>62,449</u>	<u>-</u>	<u>62,449</u>	<u>74,205</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>66,449</u>	<u>-</u>	<u>66,449</u>	<u>82,358</u>
NET ASSETS/(LIABILITIES)		<u><u>66,449</u></u>	<u><u>-</u></u>	<u><u>66,449</u></u>	<u><u>82,358</u></u>
FUNDS	18				
Unrestricted funds:					
General fund				48,699	82,358
Designated fund				<u>17,750</u>	<u>-</u>
				<u>66,449</u>	<u>82,358</u>
TOTAL FUNDS				<u><u>66,449</u></u>	<u><u>82,358</u></u>

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2024.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2024 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

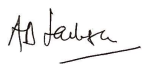
- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

The notes form part of these financial statements

Balance Sheet - continued
31 March 2024

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on 12/10/2024 and were signed on its behalf by:

A handwritten signature in black ink, appearing to read 'A D Jackson', with a horizontal line underneath.

A D Jackson - Trustee

Birmingham Contemporary Music Group

**Cash Flow Statement
for the Year Ended 31 March 2024**

	Notes	31.3.24 £	31.3.23 £
Cash flows from operating activities			
Cash generated from operations	21	<u>(44,383)</u>	<u>(196,694)</u>
Net cash used in operating activities		<u>(44,383)</u>	<u>(196,694)</u>
Cash flows from investing activities			
Purchase of tangible fixed assets		-	(2,296)
Interest received		<u>351</u>	<u>331</u>
Net cash provided by/(used in) investing activities		<u>351</u>	<u>(1,965)</u>
Cash flows from financing activities			
New loans in year		<u>30,000</u>	<u>-</u>
Net cash provided by financing activities		<u>30,000</u>	<u>-</u>
		<u> </u>	<u> </u>
Change in cash and cash equivalents in the reporting period		(14,032)	(198,659)
Cash and cash equivalents at the beginning of the reporting period	22	<u>11,930</u>	<u>210,589</u>
Cash and cash equivalents at the end of the reporting period	22	<u><u>(2,102)</u></u>	<u><u>11,930</u></u>

The notes form part of these financial statements

Birmingham Contemporary Music Group

Notes to the Financial Statements for the Year Ended 31 March 2024

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) '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) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Income

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

For grants and donations to be recognised, the charity will have been notified of the amounts and the settlement date in writing. If there are conditions attached to the donation and this requires a level of performance before entitlement can be obtained then income is deferred until those conditions are fully met or the fulfilment of those conditions is within the control of the charity and it is probable that they will be fulfilled

Income from charitable activities includes ticket and fee income earned from undertaking performances, engagements and recordings. Income is received in exchange for supplying goods and services in furtherance of the charitable objectives and is recognised when entitlement has occurred.

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category.

Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Costs are shown net of any recoverable VAT.

Allocation and apportionment of costs

Charitable activity costs include those direct costs incurred in the furtherance of the charitable activities and are analysed between the significant activities undertaken.

Support (core) costs are those that assist the work of the charity but do not directly represent charitable activities and include office costs, governance costs, administrative payroll costs. They are incurred directly in support of expenditure on the objects of the charity.

Where support costs cannot be directly attributed to particular headings they have been allocated to cost of raising funds and expenditure on charitable activities on a basis consistent with use of the resources. Payroll costs have been allocated to activities on the basis of employees involvement in each activity and other overheads, including general marketing and governance costs, have been allocated in proportion to incoming resources by activity.

Fund-raising costs are those incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of the charitable activities.

Intangible fixed assets

Amortisation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Birmingham Contemporary Music Group

Notes to the Financial Statements - continued for the Year Ended 31 March 2024

1. ACCOUNTING POLICIES - continued

Intangible fixed assets

Other intangible assets (Software) - 33% on cost

Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Computer equipment - 33% on cost and 20% on cost

Office equipment - 33% on cost

Musical equipment - 33% on cost

Taxation

The charity is an exempt charity within the meaning of schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

Hire purchase and leasing commitments

Rentals paid under operating leases are charged to the statement of financial activities on a straight line basis over the period of the lease.

2. GRANTS AND DONATIONS

	31.3.24	31.3.23
	£	£
Sponsorship and donations	152,849	300,289
Grants	337,619	337,619
	<u>490,468</u>	<u>637,908</u>
Sound Investment	8,010	19,124
Charitable Trusts and foundations	112,094	249,217
General Donations and Gift Aid	14,995	31,948
Designated Fund Donations	<u>17,750</u>	<u>-</u>
	<u>152,849</u>	<u>300,289</u>

Birmingham Contemporary Music Group

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2024**

2. GRANTS AND DONATIONS - continued

Grants received, included in the above, are as follows:

	31.3.24	31.3.23
	£	£
Arts Council England, West Midlands	325,535	325,535
CBSO	12,084	12,084
	<u>337,619</u>	<u>337,619</u>

3. OTHER TRADING ACTIVITIES

	31.3.24	31.3.23
	£	£
Sales of CDs, music scores etc	608	1,655
Other fees	-	1,500
	<u>608</u>	<u>3,155</u>

4. INVESTMENT INCOME

	31.3.24	31.3.23
	£	£
Deposit account interest	<u>351</u>	<u>331</u>

5. INCOME FROM CHARITABLE ACTIVITIES

	31.3.24	31.3.23
	£	£
Activity	£	£
Box office	5,706	3,369
Performances	20,762	60,907
Learning & Participation	27,484	6,128
Sector development	13,002	9,136
	<u>66,954</u>	<u>79,540</u>

6. CHARITABLE ACTIVITIES COSTS

	Direct Costs (see note 7)	Support costs (see note 8)	Totals
	£	£	£
Box Office and performances	234,990	114,917	349,907
Learning and participation	70,358	134,074	204,432
Sector development	9,465	22,345	31,810
Commissioning	23,068	47,885	70,953
	<u>337,881</u>	<u>319,221</u>	<u>657,102</u>

Birmingham Contemporary Music Group

Notes to the Financial Statements - continued for the Year Ended 31 March 2024

7. DIRECT COSTS OF CHARITABLE ACTIVITIES

	31.3.24	31.3.23
	£	£
Staff costs	44,396	69,592
Musicians' and artists' fees	167,323	133,224
Concert expenses	90,121	256,553
Commissioning	20,700	51,459
Marketing	15,341	22,661
	<u>337,881</u>	<u>533,489</u>

8. SUPPORT COSTS

	Management £
Box Office and performances	114,917
Learning and participation	134,074
Sector development	22,345
Commissioning	<u>47,885</u>
	<u>319,221</u>

Support costs are those that assist the work of the charity but do not directly represent charitable activities and include office costs, governance costs, administrative payroll costs. They are incurred directly in support of expenditure on the objects of the charity.

Support costs, included in the above, are as follows:

	Box Office and performances £	Learning and participation £	Sector development £
Wages	75,129	87,651	14,608
Social security	5,154	6,013	1,002
Pensions	5,073	5,919	986
Rent, rates and insurance	8,634	10,074	1,679
Other Office Expenses	12,608	14,711	2,452
Other	6,824	7,962	1,327
Depreciation of tangible and heritage assets	1,495	1,744	291
Auditors' remuneration	-	-	-
	<u>114,917</u>	<u>134,074</u>	<u>22,345</u>

Birmingham Contemporary Music Group

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2024**

8. SUPPORT COSTS - continued

	Commissioning £	31.3.24 Total activities £	31.3.23 Total activities £
Wages	31,304	208,692	137,894
Social security	2,148	14,317	16,861
Pensions	2,114	14,092	19,094
Rent, rates and insurance	3,598	23,985	22,843
Other Office Expenses	5,254	35,025	35,372
Other	2,844	18,957	42,197
Depreciation of tangible and heritage assets	623	4,153	7,362
Auditors' remuneration	-	-	3,000
	<u>47,885</u>	<u>319,221</u>	<u>284,623</u>

9. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	31.3.24 £	31.3.23 £
Auditors' remuneration	-	3,000
Depreciation - owned assets	4,153	7,362
Independent Examination	<u>1,950</u>	<u>-</u>

10. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2024 nor for the year ended 31 March 2023.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2024 nor for the year ended 31 March 2023.

11. STAFF COSTS

	31.3.24 £	31.3.23 £
Wages and salaries	253,088	234,148
Social security costs	14,317	16,861
Other pension costs	<u>14,092</u>	<u>19,094</u>
	<u>281,497</u>	<u>270,103</u>

The average monthly number of employees during the year was as follows:

	31.3.24	31.3.23
Management	5	2
Project staff	2	11
Administration	<u>1</u>	<u>-</u>
	<u>8</u>	<u>13</u>

Birmingham Contemporary Music Group

Notes to the Financial Statements - continued for the Year Ended 31 March 2024

11. STAFF COSTS - continued

No employees received emoluments in excess of £60,000.

The total amount of employee benefits received by key management personnel is £98,468 (2023 £45,103). The charity considers its key management personnel comprise the board of directors, who are the charity's trustees and are unpaid, and the senior management team.

12. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Grants and donations	436,439	201,469	637,908
Charitable activities			
Box Office and performances	64,276	-	64,276
Learning and participation	-	6,128	6,128
Sector development	9,136	-	9,136
Other trading activities	3,155	-	3,155
Investment income	331	-	331
Other income	<u>61,185</u>	<u>-</u>	<u>61,185</u>
Total	<u>574,522</u>	<u>207,597</u>	<u>782,119</u>
EXPENDITURE ON			
Raising funds	32,377	-	32,377
Charitable activities			
Box Office and performances	284,044	-	284,044
Co-Promotions	-	-	-
Performances	-	-	-
Learning and participation	182,744	230,945	413,689
Recordings and media	4,295	-	4,295
Sector development	72,532	-	72,532
Core	-	-	-
Salaries - to be recoded!	-	-	-
Commissioning	<u>43,552</u>	<u>-</u>	<u>43,552</u>
Total	<u>619,544</u>	<u>230,945</u>	<u>850,489</u>
NET INCOME/(EXPENDITURE)	(45,022)	(23,348)	(68,370)
RECONCILIATION OF FUNDS			
Total funds brought forward	<u>127,380</u>	<u>23,348</u>	<u>150,728</u>
TOTAL FUNDS CARRIED FORWARD	<u>82,358</u>	<u>-</u>	<u>82,358</u>

Birmingham Contemporary Music Group

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2024**

13. INTANGIBLE FIXED ASSETS

	Other intangible assets £
COST	
At 1 April 2023 and 31 March 2024	<u>6,080</u>
AMORTISATION	
At 1 April 2023 and 31 March 2024	<u>6,080</u>
NET BOOK VALUE	
At 31 March 2024	<u><u>-</u></u>
At 31 March 2023	<u><u>-</u></u>

14. TANGIBLE FIXED ASSETS

	Computer equipment £	Office equipment £	Musical equipment £	Totals £
COST				
At 1 April 2023 and 31 March 2024	<u>85,318</u>	<u>13,362</u>	<u>58,010</u>	<u>156,690</u>
DEPRECIATION				
At 1 April 2023	77,688	12,839	58,010	148,537
Charge for year	<u>3,892</u>	<u>261</u>	<u>-</u>	<u>4,153</u>
At 31 March 2024	<u>81,580</u>	<u>13,100</u>	<u>58,010</u>	<u>152,690</u>
NET BOOK VALUE				
At 31 March 2024	<u><u>3,738</u></u>	<u><u>262</u></u>	<u><u>-</u></u>	<u><u>4,000</u></u>
At 31 March 2023	<u><u>7,630</u></u>	<u><u>523</u></u>	<u><u>-</u></u>	<u><u>8,153</u></u>

All assets are used in direct furtherance of the Charity's objects.

15. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.24	31.3.23
	£	£
Trade debtors	178	16,350
Other debtors	10,882	-
Prepayments and accrued income	<u>122,841</u>	<u>153,477</u>
	<u><u>133,901</u></u>	<u><u>169,827</u></u>

Birmingham Contemporary Music Group

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2024**

16. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.24	31.3.23
	£	£
Bank loans and overdrafts (see note 17)	5,718	-
Other loans (see note 17)	30,000	-
Trade creditors	28,576	69,479
Social security and other taxes	3,482	5,237
Other creditors	1,292	1,167
Accruals and deferred income	6,000	31,669
	<u>75,068</u>	<u>107,552</u>

17. LOANS

An analysis of the maturity of loans is given below:

	31.3.24	31.3.23
	£	£
Amounts falling due within one year on demand:		
Bank overdrafts	5,718	-
Other loans	30,000	-
	<u>35,718</u>	<u>-</u>

During the year the charity received a short term loan of £30,000. The loan is repayable on demand and is interest free.

18. MOVEMENT IN FUNDS

	At 1.4.23	Net movement in funds	At
	£	£	31.3.24
			£
Unrestricted funds			
General fund	82,358	(33,659)	48,699
Designated fund	-	17,750	17,750
	<u>82,358</u>	<u>(15,909)</u>	<u>66,449</u>
TOTAL FUNDS	<u>82,358</u>	<u>(15,909)</u>	<u>66,449</u>

Net movement in funds, included in the above are as follows:

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Unrestricted funds			
General fund	603,617	(637,276)	(33,659)
Designated fund	17,750	-	17,750
	<u>621,367</u>	<u>(637,276)</u>	<u>(15,909)</u>
Restricted funds			
Donor specified	19,984	(19,984)	-
	<u>19,984</u>	<u>(19,984)</u>	<u>-</u>
TOTAL FUNDS	<u>641,351</u>	<u>(657,260)</u>	<u>(15,909)</u>

Birmingham Contemporary Music Group

Notes to the Financial Statements - continued for the Year Ended 31 March 2024

18. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.4.22 £	Net movement in funds £	At 31.3.23 £
Unrestricted funds			
General fund	127,380	(45,022)	82,358
Restricted funds			
Donor specified	23,348	(23,348)	-
	<u> </u>	<u> </u>	<u> </u>
TOTAL FUNDS	<u>150,728</u>	<u>(68,370)</u>	<u>82,358</u>

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	574,522	(619,544)	(45,022)
Restricted funds			
Donor specified	207,597	(230,945)	(23,348)
	<u> </u>	<u> </u>	<u> </u>
TOTAL FUNDS	<u>782,119</u>	<u>(850,489)</u>	<u>(68,370)</u>

Designated Funds

The funds will be fully used to support the activities of BCMG on special release by the board.

19. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2024.

20. ULTIMATE CONTROLLING PARTY

The ultimate controlling party is considered to be the Board of Directors.

Birmingham Contemporary Music Group

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2024**

21. RECONCILIATION OF NET EXPENDITURE TO NET CASH FLOW FROM OPERATING ACTIVITIES

	31.3.24	31.3.23
	£	£
Net expenditure for the reporting period (as per the Statement of Financial Activities)	(15,909)	(68,370)
Adjustments for:		
Depreciation charges	4,153	7,362
Interest received	(351)	(331)
Decrease/(increase) in debtors	35,926	(64,447)
Decrease in creditors	(68,202)	(70,908)
Net cash used in operations	<u>(44,383)</u>	<u>(196,694)</u>

22. ANALYSIS OF CASH AND CASH EQUIVALENTS

	31.3.24	31.3.23
	£	£
Cash in hand	-	640
Notice deposits (less than 3 months)	3,616	11,290
Overdrafts included in bank loans and overdrafts falling due within one year	<u>(5,718)</u>	<u>-</u>
Total cash and cash equivalents	<u>(2,102)</u>	<u>11,930</u>

23. ANALYSIS OF CHANGES IN NET FUNDS/(DEBT)

	At 1.4.23	Cash flow	At 31.3.24
	£	£	£
Net cash			
Cash at bank and in hand	11,930	(8,314)	3,616
Bank overdraft	<u>-</u>	<u>(5,718)</u>	<u>(5,718)</u>
	<u>11,930</u>	<u>(14,032)</u>	<u>(2,102)</u>
Debt			
Debts falling due within 1 year	<u>-</u>	<u>(30,000)</u>	<u>(30,000)</u>
	<u>-</u>	<u>(30,000)</u>	<u>(30,000)</u>
Total	<u>11,930</u>	<u>(44,032)</u>	<u>(32,102)</u>

Birmingham Contemporary Music Group

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2024**

24. MEMBERS' GUARANTEES

The number and amounts of guarantees given by the members at 31 March 2024 were as follows:

	Number	Total Maximum£
Guarantees not exceeding £1 each	<u>10</u>	<u>10</u>

BIRMINGHAM CONTEMPORARY MUSIC GROUP

England & Wales - Charity number 1001474

Accounts

REGISTERED COMPANY NUMBER: 02446126 (England and Wales)

REGISTERED CHARITY NUMBER: 1001474

**Report of the Trustees and
Financial Statements
for the Year Ended 31 March 2023
for
Birmingham Contemporary Music Group**

Locke Williams Associates LLP
Chartered Accountants
Registered Auditors
c/o Blackthorn House
St Pauls Square
Birmingham
West Midlands
B3 1RL

Birmingham Contemporary Music Group

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for the Year Ended 31 March 2023**

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**Report of the Trustees
for the Year Ended 31 March 2023**

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2023. The trustees have adopted the provisions of 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) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

Objectives and activities

The Charity was established to advance the information and education of the public by promoting and developing the artistic taste, knowledge, understanding and appreciation of contemporary music and music theatre. Its activities continue to achieve this objective, and this has remained unchanged throughout the year under review.

The strategy employed to achieve the Charity's objectives is to undertake the major activities listed below:

- The performance and promotion of concerts at the CBSO Centre and other venues
- The commissioning of new work
- Engagements in the UK and abroad
- Broadcasting and recording
- A wide-ranging learning programme
- Fundraising to achieve the above

Our Mission is to bring composers, musicians and audiences together, in all their diversity, regionally, nationally and internationally to celebrate the music of today and nurture the music and musicians of tomorrow. We do this from our Birmingham base through an integrated programme of performances, commissions, and learning activity, and by encouraging research, dialogue and the exchange of ideas.

Our core aim to commission and perform new work is shaped by our responsibilities to:

- PRODUCE work to the highest quality standards;
- BRING TOGETHER composers and audiences from all over the world;
- PRESENT new music that is connected to the circumstances of today and to the music that came before it;
- SELECT performance methods and venues that complement the music, enhance the audience experience, and increase its accessibility;
- SUPPORT the next generation of musicians and composers through education, mentoring, and other practical experiences;
- ENGAGE with young people and families; and
- MAINTAIN a strong, financially secure organisation that has the staffing, resources, and management policies/practices needed to achieve its mission and aims.
- ENGAGE with young people and families; and
- MAINTAIN a strong, financially secure organisation that has the staffing, resources, and management policies/practices needed to achieve its mission and aims.

Public benefit

In setting our objectives and planning our activities our Trustees have given careful consideration to the Charity Commission's general guidance on public benefit.

**Report of the Trustees
for the Year Ended 31 March 2023**

ACHIEVEMENT AND PERFORMANCE

BCMG Commissions and Premieres

- First performances of works commissioned by others:
- Michael Zev Gordon (Birmingham, UK): *Raising Icarus* an opera in partnership with The Barber Institute
- **World Premieres of BCMG commissions:**
- Frédéric Pattar (Paris, France): *Philosophy should stop at midnight* for ensemble
- Nicolas Tzortzis (Berlin, Germany): *Croquis strideurs* for ensemble
- Ondřej Adámek (Berlin, Germany): *Whence Comes The Voice?* for voice and ensemble
- Rohan de Saram (London, UK): *Music for Kandyan Drum* for string sextet and percussion
- Howard Skempton (Leamington Spa, UK): *Hinterland* for ensemble
- Melinda Maxwell (Birmingham, UK): *Janus* for ensemble
- Julian Anderson (London, UK): *Nunca vi Granada* for soprano and ensemble
- George Lewis (USA): *Breaking* (co-commissioned with Das Neue Ensemble, Hannover)
- Howard Skempton (Leamington Spa, UK): *Heinen Skizzen* for Ulrich Heinen, Cellist
- Carmel Smickersgill (Manchester, UK): *Brute* for ensemble (in partnership with Ensemble 10/10, Liverpool)*
- **Flourish! Commonwealth Games Commissions:**
- Soweto Kinch (Birmingham, UK): *Fanfare* for jazz ensemble performed by The Notebenders
- Florence Anna Maunders (Birmingham, UK): *Fanfare* for orchestra performed by Birmingham Gay Symphony Orchestra
- Millicent James (Birmingham, UK): *Fanfare* for ensemble performed by Moseley Misfits
- Supriya Nagarajan (Birmingham, UK): *Fanfare* for sitar & tabla ensemble performed by Birmingham Raga and Tala ensemble
- Bobbie-Jane Gardner (Birmingham, UK): *Fanfare* for brass band performed by Birmingham Schools' Brass Band
- Pablo Barrios (London, UK): *Fanfare* for steel band performed by Birmingham Schools' Steel Band
- Katie Stevens (Birmingham, UK): *Fanfare* for ensemble performed by Live in the Lodge
- **World Premieres of non-BCMG Commissions:**
- Iannis Xenakis (Birmingham, UK): *Nomos Alpha* for solo cello, world premiere of visual performance given in collaboration with Royal Northern College of Music's PRISM commissioned by Simon Russel and Marcus de Sautoy
- Edmund Hunt (Birmingham, UK): *The Waking of Angantyr* for ensemble and live electronics
- Edmund Hunt (Birmingham, UK): *Bright Land of Wave's Flame* for countertenor, double bass and live electronics

Productions and Performances:

In order to support the return back to post-pandemic normality, BCMG cooperated with the Barber Institute, performing Michael Zev Gordon's *Raising Icarus*, a new chamber opera by Michael Zev Gordon about parental expectation and aspiration bringing the risk of harm to children.

Connecting the creative cities of Birmingham and Bristol, a programme celebrating work by former BCMG Artist in Residence, Oliver Knussen and a tribute to Harrison Birtwhistle who sadly passed away in April; *Eccentric Melodies* explored the melodies of these iconic composers.

Celebrating Iannis Xenakis' centenary on the day sees BCMG partnering with Sound and Music, University of Birmingham and Royal Northern College of Music's PRISM to create a festival for all the senses with world premieres alongside classics from the architect-composer, and an exciting co-commission of visuals by animator Simon Russell and mathematician Marcus du Sautoy. Also bringing the *Synesthesia* graphic score software to the concert hall, *created by Lamberto Caccioli & Joe Wright of Integra Lab, Royal Birmingham Conservatoire*.

**Report of the Trustees
for the Year Ended 31 March 2023**

The 13th performance of Stockhausen's Sternklang as part of the Acht Brücken Festival brought us to the beautiful Schlosspark Brühl; picking up from where we had left the piece before the pandemic, this international collaboration brought the comment "the crowning of the festival".

We also had a Music in Dialogue concert with Neel Kamrul from Bangladesh, Ondrej Adamek and Rohan de Saram fusing music from diverse cultures.

Later in the year, a celebration of Elliott Carter and George Lewis, a recording of music by Richard Baker and a new commission from our own oboist, Melinda Maxwell brought fresh and innovative music to our public.

We are proud to note that every single one of our major concerts has been recorded and broadcast by the BBC.

Our NEXT academists have been an integral part of these events, celebrating and working with composers Michael Zev Gordon, Iannis Xenakis, Elliott Carter and, notably, George Lewis.

In addition to these performances, BCMG's Learning & Participation department continues its highly acclaimed programming, offering creative music making workshops to young people in school and out of school, along with continuing professional development for educators, and composers and musicians wanting to work with young people.

BCMG's admired outreach programme, Learn & Take Part, worked with children, young people, students, families and the community in our home, the CBSO Centre and in schools, nurseries, community venues and universities during the period of this report. This included:

Out-of-School programme - weekend composing workshops:

- 8 day-long Music Maze composing workshops for young people aged 8-11 at CBSO Centre
- 1 Music Maze workshop in partnership with Awards for Young Musicians (AYM) and Severn Arts
- BCMG Young Composers – 3 series of 4 composing workshops (1 series per term) for young people aged 12-14
- Creative Composing Lab – 3 day-long composing workshops (spring, summer, autumn) for young people aged 14-18

Schools programme:

- Listen Imagine Compose Primary – 2-year action research project with 5 primary schools in Birmingham and 3 in Bristol involving professional composers working with children in Year 5 to compose their own music supported by the Paul Hamlyn Foundation in partnership with Birmingham City University and Sound and Music. In this period there were 98 workshops in schools as well as professional development for composers and teachers.
- 3 days of Music Maze in Bloom workshops in 3 Birmingham primary schools in partnership with the National Trust

Other:

- 10 new commissions for leisure time ensembles as part of Birmingham 2022 Cultural Festival. In addition to the commissions there were composer visits and world premiere concerts.
- 2 composing masterclasses for students at the University of Birmingham (harp & percussion)
- 2 days of workshops playing through student compositions for the University of Birmingham
- 1 day of playthroughs of student compositions for the University of Cambridge
- Learning Resources Website: BCMG's learning resources website is directed at teachers, workshop leaders and young composers. New content continues to be added in parallel with learning projects.

**Report of the Trustees
for the Year Ended 31 March 2023**

FINANCIAL REVIEW

Principal funding sources

The Company's principal funding sources were revenue grant income from Arts Council England of £325,535 (2022: £269,894) and from City of Birmingham Symphony Orchestra of £12,084 (2022: £12,084); sponsorship and donations of £300,289 (2022: £189,711); and earned income arising from charitable activities of £79,540 (2022: £58,832).

Results

Notwithstanding the continuing backdrop of cuts in the public funding of arts organisations and continued financial pressure on grant-making bodies and individuals, the Company pursued an ambitious programme of work that sought to demonstrate its commitment to innovation and excellence in artistic performance. The Company's net deficit for the year after transfers was £68,370.

Reserves policy

The Charity is run in accordance with a medium to long-term financial framework of a balanced budget. Therefore, whilst within any one financial year a surplus or deficit may be recorded, it is the Trustees' intention that the Company will always be in a financial position to settle its liabilities as they fall due. For this reason, whilst the Company's core grant and revenue funding is relatively stable, the Company operates a reserves policy that seeks to protect against unexpected costs or shortfalls in project funding with respect to its artistic programme.

Consistent with the last two years, the Trustees have taken the view that reserves should equate to three months' support costs in the medium term. The general (unrestricted) reserves carried forward at 31 March 2023 of £82,358 (2022: £127,380), meet this target. Free reserves, excluding fixed assets, were £74,205 (2022: £114,161). The Directors will continue to monitor the adequacy of reserves in the light of the Company's funding status and will replenish them as required over the medium term.

Reserves are set out in Note 16 to the Financial Statements.

Going concern

The financial statements have been prepared on a going concern basis as the trustees believe that no material uncertainties exist. The trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from the date of authorising these financial statements. The budgeted income and expenditure is sufficient with the level of reserves for the charity to be able to continue as a going concern.

Future developments

Funding for the arts continues to be a challenge, not least for an organisation such as BCMG which is seeking to bring new work to a wider public. The Directors recognise the challenges that BCMG faces and have instigated several work streams to help address these issues. The future programme is ambitious, and quality will never be compromised despite the financial pressures. At the same time, we will rigorously monitor the financial progress of all projects against carefully designed budgets and ensure that the Company always has sufficient resources to fulfil its ambitions.

FUTURE PLANS

We are looking forward another Cherry Blossom open air concert in co-operation with IKON and Brindley Place, extended to the concert hall a few weeks later under the baton of Kazuki Yamada, in his very first week at the helm of the CBSO family. "Blossoming" has a Japanese composer focus as well as reflecting the environmental theme of the overall programme.

The long-postponed world premiere of Christian Mason's The Singing Tree on a libretto (in the shape of a tree) by Paul Griffiths at Town Hall, Birmingham brings our environmental focus of this season to its summit.

We will continue our Music in Dialogue programming strand with guests from Japan (Noh re-imagined as new music with Mu:arts) and China (Ensemble conTempo Beijing's long awaited reciprocal visit with the results of our International Composing Competition).

**Report of the Trustees
for the Year Ended 31 March 2023**

FUTURE PLANS - continued

Songs at Day, Songs at Night will feature the 2022 Voices of Black Opera "Samuel Coleridge-Taylor Award" winner Thando Mjandana premiering a **Daniel Kidane** - SI commission during Black History Month.

And "re_creation" will push the boundaries of what can be considered a concert, bringing together visual artist Haroon Mirza, composer Lucy Armstrong and exceptional singer Juliet Fraser in early 2024.

March sees us going back to Coventry Cathedral, and another Cherry Blossom open air concert, focussing on Air, Space and Growth, given the huge success of the **first delivery**.

NEXT will go into its fifth season, with ongoing support and collaboration of Royal Birmingham Conservatoire.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Birmingham Contemporary Music Group is a Company and is therefore governed by its Memorandum and Articles of Association. The Company is limited by guarantee. The Directors of the Company are also members and as such they guarantee to contribute to the assets of the Company, in the event of it being wound up, such amount as may be required and not exceeding £1.

The Company is also registered as a Charity with the Charity Commission and is therefore subject to the Charity Commission's rules. As a Charity, the Company, in the opinion of its Directors, complies with the requirements of Section 60 of the Companies Names Act 2006 which exempts the Charity from the requirement to include "Limited" as part of its name.

Recruitment and appointment of new trustees

The identification of suitable Trustees considers the skills required by the Board at the time. Trustees are limited to serving two terms of three years each.

Organisational structure

The Board of Trustees, of which the minimum number is two, governs the Charity. The board meets on a formal basis at least four times a year. In addition, and where necessary, separate sub-committees are formed as required to examine specific aspects of the Charity's work. The Board's responsibilities include the review and approval of the quarterly and annual accounts, approval of artistic plans and adoption of Company policies.

The Board appoints an Artistic Director who is also Chief Executive Officer, to manage the day-to-day operations of the Charity.

Induction and training of new trustees

Each Trustee receives an induction pack and has an introductory meeting with staff. Each Trustee has the right to receive training, at the Company's expense, in order that they may understand their legal obligations and fulfil their roles. In addition, the Trustees are encouraged to meet the Company's employees and players on a regular basis in order to understand the organisation better and thus facilitate the undertaking of their duties.

Key management remuneration

The Board of Directors (Trustees) and the Chief Executive comprise the key management personnel of the charity in charge of directing and controlling, running, and operating the charity on a day-to-day basis. All Directors give of their time freely and no director received remuneration during the year. The pay of staff is reviewed annually.

Relationship with the CBSO

Whilst a separate organisation, the Company has a close working relationship with the City of Birmingham Symphony Orchestra ("CBSO"):

- Several of the Company's players have contracts of employment with the CBSO;
- The Company rents office space from the CBSO and the two companies share many of the same facilities provided by the CBSO.

**Report of the Trustees
for the Year Ended 31 March 2023**

Risk management

The trustees have a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error.

The trustees have a risk management strategy which comprises:

- A periodic review of the risks which the Charity faces;
- The establishment of systems and procedures to mitigate identified risks;
- The implementation of procedures to minimise the impact of any risks which materialise.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

02446126 (England and Wales)

Registered Charity number

1001474

Registered office

CBSO Centre
Berkley Street
Birmingham
West Midlands
B1 2LF

Trustees

K W Baird
W Barry (appointed 25.11.22)
J Chamberlain
J C Cochrane (appointed 25.11.22)
L Coffey
R J Hopkins (appointed 13.12.22)
A D Jackson
N Jonah
A Rahman
G J Spruce
B R Winton

Auditors

Locke Williams Associates LLP
Chartered Accountants
Registered Auditors
c/o Blackthorn House
St Pauls Square
Birmingham
West Midlands
B3 1RL

**Report of the Trustees
for the Year Ended 31 March 2023**

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees (who are also the directors of Birmingham Contemporary Music Group for the purposes of company law) are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) including Financial Reporting Standard 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 which 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 the income and expenditure, of the charitable company for that period. In preparing those financial statements, the trustees are required to

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP;
- make judgements and estimates that are reasonable and prudent;
- 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 which disclose with reasonable accuracy at any time the financial position of the charitable company and to 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.

In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditors are unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

AUDITORS

The auditors, Locke Williams Associates LLP, will be proposed for re-appointment at the forthcoming Annual General Meeting.

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

Approved by order of the board of trustees on 23/10/2023 and signed on its behalf by:



.....
A D Jackson - Trustee

**Report of the Independent Auditors to the Trustees of
Birmingham Contemporary Music Group (Registered number: 02446126)**

Opinion

We have audited the financial statements of Birmingham Contemporary Music Group (the 'charitable company') for the year ended 31 March 2023 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2023 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

**Report of the Independent Auditors to the Trustees of
Birmingham Contemporary Music Group (Registered number: 02446126)**

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters where the Charities (Accounts and Reports) Regulations 2008 requires us to report to you if, in our opinion:

- the information given in the Report of the Trustees is inconsistent in any material respect with the financial statements; or
- the charitable company has not kept adequate accounting records; or
- the financial statements are not in agreement with the accounting records and returns; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the Statement of Trustees' Responsibilities, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Our responsibilities for the audit of the financial statements

We have been appointed as auditors under Section 144 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue a Report of the Independent Auditors that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

We gained an understanding of the legal and regulatory framework applicable to the company and the industry in which it operates, and considered the risk of acts by the company that were contrary to applicable laws and regulations, including fraud. We designed audit procedures to respond to these risks, recognising that the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment by, for example, forgery or intentional misrepresentations, or through collusion.

We focussed on laws and regulations which could give rise to a material misstatement in the financial statements, including, but not limited to, the Companies Act 2006 and UK tax legislation. Our tests included agreeing the financial statement disclosures to underlying supporting documentation, enquiries with management and enquiries of third parties where appropriate.

As in all our audits, we also addressed the risk of management override of internal controls, including testing journals and checking the authorisation of expenditure as part of our substantive testing, using analytical review to identify any significant or unusual transactions and evaluating whether there was evidence of bias by the trustees that represented a risk of material misstatement due to fraud.

There are inherent limitations in the audit procedures described above and, the further removed non-compliance with laws and regulations is from the events and transactions reflected in the financial statements, the less likely we would become aware of it. We did not identify any key audit matters relating to irregularities, including fraud.

**Report of the Independent Auditors to the Trustees of
Birmingham Contemporary Music Group (Registered number: 02446126)**

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our Report of the Independent Auditors.

Use of our report

This report is made solely to the charitable company's trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charitable company's trustees those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's trustees as a body, for our audit work, for this report, or for the opinions we have formed.



Locke Williams Associates LLP

Chartered Accountants

Registered Auditors

Eligible to act as an auditor in terms of Section 1212 of the Companies Act 2006

c/o Blackthorn House

St Pauls Square

Birmingham

West Midlands

B3 1RL

Date: 23 October 2023
Date:

Birmingham Contemporary Music Group

**Statement of Financial Activities
(Incorporating an Income and Expenditure Account)
for the Year Ended 31 March 2023**

				Year Ended 31.3.23	Period 1.7.21 to 31.3.22
	Notes	Unrestricted funds £	Restricted funds £	Total funds £	Total funds £
INCOME AND ENDOWMENTS FROM					
Grants and donations	2	436,439	201,469	637,908	471,689
Charitable activities	5				
BCMG Own promotions		39,905	-	39,905	22,533
Co-Promotions		-	-	-	10,000
Engagements		24,371	-	24,371	10,764
Learn & Take Part		-	6,128	6,128	5,378
Sector development		9,136	-	9,136	10,157
Other trading activities	3	3,155	-	3,155	2,885
Investment income	4	331	-	331	12
Other income		61,185	-	61,185	24,502
Total		574,522	207,597	782,119	557,920
EXPENDITURE ON					
Raising funds		32,377	-	32,377	39,874
Charitable activities	6				
BCMG Own promotions		252,489	-	252,489	147,741
Co-Promotions		548	-	548	55,158
Engagements		31,007	-	31,007	42,672
Learn & Take Part		182,744	230,945	413,689	177,367
Recordings and media		4,295	-	4,295	-
Sector development		72,532	-	72,532	56,054
Commissioning		43,552	-	43,552	2,600
Total		619,544	230,945	850,489	521,466
NET INCOME/(EXPENDITURE)		(45,022)	(23,348)	(68,370)	36,454
RECONCILIATION OF FUNDS					
Total funds brought forward		127,380	23,348	150,728	114,274
TOTAL FUNDS CARRIED FORWARD		82,358	-	82,358	150,728

The notes form part of these financial statements

Birmingham Contemporary Music Group (Registered number: 02446126)

**Balance Sheet
31 March 2023**

	Notes	Unrestricted funds £	Restricted funds £	31.3.23 Total funds £	31.3.22 Total funds £
FIXED ASSETS					
Tangible assets	13	8,153	-	8,153	13,219
CURRENT ASSETS					
Debtors	14	169,827	-	169,827	105,380
Cash at bank and in hand		11,930	-	11,930	210,589
		181,757	-	181,757	315,969
CREDITORS					
Amounts falling due within one year	15	(107,552)	-	(107,552)	(178,460)
NET CURRENT ASSETS		74,205	-	74,205	137,509
TOTAL ASSETS LESS CURRENT LIABILITIES		82,358	-	82,358	150,728
NET ASSETS		82,358	-	82,358	150,728
FUNDS	16				
Unrestricted funds:					
General fund				82,358	127,380
Restricted funds:					
Donor specified				-	23,348
TOTAL FUNDS				82,358	150,728

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2023.

The members have not deposited notice, pursuant to Section 476 of the Companies Act 2006 requiring an audit of these financial statements.

The trustees acknowledge their responsibilities for

- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

These financial statements have been audited under the requirements of Section 145 of the Charities Act 2011.

The notes form part of these financial statements

Balance Sheet - continued
31 March 2023

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on 23/10/2023 and were signed on its behalf by:



.....
A D Jackson - Trustee

Birmingham Contemporary Music Group

**Cash Flow Statement
for the Year Ended 31 March 2023**

		Year Ended 31.3.23 £	Period 1.7.21 to 31.3.22 £
	Notes		
Cash flows from operating activities			
Cash generated from operations	19	<u>(196,694)</u>	<u>(5,509)</u>
Net cash used in operating activities		<u>(196,694)</u>	<u>(5,509)</u>
 Cash flows from investing activities			
Purchase of tangible fixed assets		<u>(2,296)</u>	-
Interest received		<u>331</u>	<u>12</u>
Net cash (used in)/provided by investing activities		<u>(1,965)</u>	<u>12</u>
Change in cash and cash equivalents in the reporting period		(198,659)	(5,497)
Cash and cash equivalents at the beginning of the reporting period		<u>210,589</u>	<u>216,086</u>
 Cash and cash equivalents at the end of the reporting period		<u><u>11,930</u></u>	<u><u>210,589</u></u>

The notes form part of these financial statements

**Notes to the Financial Statements
for the Year Ended 31 March 2023**

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) '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) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Income

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

For grants and donations to be recognised, the charity will have been notified of the amounts and the settlement date in writing. If there are conditions attached to the donation and this requires a level of performance before entitlement can be obtained then income is deferred until those conditions are fully met or the fulfilment of those conditions is within the control of the charity and it is probable that they will be fulfilled

Income from charitable activities includes ticket and fee income earned from undertaking performances, engagements and recordings. Income is received in exchange for supplying goods and services in furtherance of the charitable objectives and is recognised when entitlement has occurred.

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category.

Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Costs are shown net of any recoverable VAT.

Allocation and apportionment of costs

Charitable activity costs include those direct costs incurred in the furtherance of the charitable activities and are analysed between the significant activities undertaken.

Support (core) costs are those that assist the work of the charity but do not directly represent charitable activities and include office costs, governance costs, administrative payroll costs. They are incurred directly in support of expenditure on the objects of the charity.

Where support costs cannot be directly attributed to particular headings they have been allocated to cost of raising funds and expenditure on charitable activities on a basis consistent with use of the resources. Payroll costs have been allocated to activities on the basis of employees involvement in each activity and other overheads, including general marketing and governance costs, have been allocated in proportion to incoming resources by activity.

Fund-raising costs are those incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of the charitable activities.

Intangible fixed assets

Amortisation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Birmingham Contemporary Music Group

Notes to the Financial Statements - continued for the Year Ended 31 March 2023

1. ACCOUNTING POLICIES - continued

Intangible fixed assets

Other intangible assets (Software) - 33% on cost

Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Computer equipment	- 33% on cost and 20% on cost
Office equipment	- 33% on cost
Musical equipment	- 33% on cost

Taxation

The charity is an exempt charity within the meaning of schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

Hire purchase and leasing commitments

Rentals paid under operating leases are charged to the statement of financial activities on a straight line basis over the period of the lease.

2. GRANTS AND DONATIONS

	Year Ended 31.3.23 £	Period 1.7.21 to 31.3.22 £
Sponsorship and donations	300,289	189,711
Grants	337,619	281,978
	<u>637,908</u>	<u>471,689</u>
Sound Investment	19,124	9,889
Charitable Trusts and foundations	249,217	165,222
General Donations and Gift Aid	31,948	14,600
	<u>300,289</u>	<u>189,711</u>

Birmingham Contemporary Music Group

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2023**

2. GRANTS AND DONATIONS - continued

Grants received, included in the above, are as follows:

	Year Ended 31.3.23 £	Period 1.7.21 to 31.3.22 £
Arts Council England, West Midlands	325,535	245,622
Arts Council England, Cultural Recovery Fund	-	24,272
CBSO	12,084	12,084
	<u>337,619</u>	<u>281,978</u>

3. OTHER TRADING ACTIVITIES

	Year Ended 31.3.23 £	Period 1.7.21 to 31.3.22 £
Sales of CDs, music scores etc	1,655	2,885
Other fees	1,500	-
	<u>3,155</u>	<u>2,885</u>

4. INVESTMENT INCOME

	Year Ended 31.3.23 £	Period 1.7.21 to 31.3.22 £
Deposit account interest	331	12

5. INCOME FROM CHARITABLE ACTIVITIES

Activity	Year Ended 31.3.23 £	Period 1.7.21 to 31.3.22 £
BCMG Own promotions	39,905	22,533
Co-Promotions	-	10,000
Engagements	24,371	10,764
Learn & Take Part	6,128	5,378
Sector development	9,136	10,157
	<u>79,540</u>	<u>58,832</u>

Birmingham Contemporary Music Group

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2023**

6. CHARITABLE ACTIVITIES COSTS

	Direct Costs £	Support costs (see note 7) £	Totals £
BCMG Own promotions	252,151	338	252,489
Co-Promotions	548	-	548
Engagements	30,807	200	31,007
Learn & Take Part	411,948	1,741	413,689
Recordings and media	4,295	-	4,295
Sector development	72,132	400	72,532
Commissioning	43,231	321	43,552
	<u>815,112</u>	<u>3,000</u>	<u>818,112</u>

	BCMG Own Promotions £	Co- Promotions	Engagements and recordings £	Learn & Take Part £	Sector Development £	Commissioning £	Recording £	2023 Total £	2022 Total £
Costs of Performance:									
Musicians' and artists fees	96,922	350	14,160	16,949	2,547	151	2,145	133,224	51,652
Concert expenses	90,050	198	3,648	176,345	751	8,720	1,577	256,553	179,176
Commissioning	26,992	-	200	4,551	400	19,316	-	51,459	2,600
Marketing	-	-	-	-	-	-	-	-	4,110
	<u>213,964</u>	<u>548</u>	<u>10,712</u>	<u>197,845</u>	<u>3,698</u>	<u>10,747</u>	<u>3,722</u>	<u>441,236</u>	<u>237,538</u>
Support and Administration of the Charity (note 7)									
Staff costs	23,770	-	11,670	139,582	51,098	18,787	-	244,907	171,325
Rent, rates and insurance	2,576	-	1,521	13,256	3,042	2,448	-	22,843	16,513
General marketing	2,372	-	1,400	13,260	2,801	2,254	573	22,660	7,968
Telephone, postage and stationery	2,417	-	1,426	12,436	2,863	2,296	-	21,438	12,156
Other	4,816	-	2,758	24,060	5,989	4,573	-	42,196	14,813
Depreciation	830	-	490	4,272	980	789	-	7,361	8,394
	<u>36,781</u>	<u>-</u>	<u>19,265</u>	<u>206,866</u>	<u>66,774</u>	<u>31,147</u>	<u>573</u>	<u>361,406</u>	<u>231,169</u>
Governance costs									
Staff costs	1,406	-	830	7,237	1,661	1,336	-	12,470	9,885
Audit and accountancy	338	-	200	1,741	400	321	-	3,000	3,000
	<u>1,744</u>	<u>-</u>	<u>1,030</u>	<u>8,978</u>	<u>2,060</u>	<u>1,658</u>	<u>-</u>	<u>15,470</u>	<u>12,885</u>
	<u>252,489</u>	<u>548</u>	<u>31,007</u>	<u>413,689</u>	<u>72,532</u>	<u>43,552</u>	<u>4,295</u>	<u>818,112</u>	<u>481,592</u>

Birmingham Contemporary Music Group

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2023**

7. SUPPORT COSTS

Support (core) costs are those that assist the work of the charity but do not directly represent charitable activities and include office costs, governance costs, administrative payroll costs. They are incurred directly in support of expenditure on the objects of the charity.

Where support costs cannot be directly attributed to particular headings they have been allocated to cost of raising funds and expenditure on charitable activities on a basis consistent with use of the resources. Payroll costs been allocated to activities on the basis of employees involvement in each activity and other overheads, including general marketing and governance costs, have been allocated in proportion to incoming resources by activity.

8. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	Year Ended	Period
	31.3.23	1.7.21 to 31.3.22
	£	£
Auditors' remuneration	3,000	3,000
Depreciation - owned assets	<u>7,362</u>	<u>8,393</u>

9. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2023 nor for the period ended 31 March 2022.

Trustees' expenses

No trustees received reimbursement of out of pocket expenses for the period ended 30 June 2021 (2020 two received £275).

10. STAFF COSTS

	Year Ended	Period
	31.3.23	1.7.21 to 31.3.22
	£	£
Wages and salaries	248,084	204,444
Social security costs	16,861	13,189
Other pension costs	<u>19,094</u>	<u>3,451</u>
	<u>284,039</u>	<u>221,084</u>

The average monthly number of employees during the year was as follows:

	Year Ended	Period
	31.3.23	1.7.21 to 31.3.22
Management and administration	2	2
Project staff	<u>11</u>	<u>9</u>
	<u>13</u>	<u>11</u>

Birmingham Contemporary Music Group

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2023**

10. STAFF COSTS - continued

No employees received emoluments in excess of £60,000.

The total amount of employee benefits received by key management personnel is £45,103 (2022 £32,857). The Trust considers its key management personnel comprise the board of directors, who are the Trust's trustees and are unpaid, and the senior management team.

11. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Grants and donations	324,652	147,037	471,689
Charitable activities			
BCMG Own promotions	22,533	-	22,533
Co-Promotions	10,000	-	10,000
Engagements	10,764	-	10,764
Learn & Take Part	-	5,378	5,378
Sector development	10,157	-	10,157
Other trading activities	2,885	-	2,885
Investment income	12	-	12
Other income	<u>24,502</u>	<u>-</u>	<u>24,502</u>
Total	<u>405,505</u>	<u>152,415</u>	<u>557,920</u>
EXPENDITURE ON			
Raising funds	39,874	-	39,874
Charitable activities			
BCMG Own promotions	147,741	-	147,741
Co-Promotions	55,158	-	55,158
Engagements	42,672	-	42,672
Learn & Take Part	48,300	129,067	177,367
Sector development	56,054	-	56,054
Core	-	-	-
Marketing	-	-	-
Salaries	-	-	-
Commissioning	<u>2,600</u>	<u>-</u>	<u>2,600</u>
Total	<u>392,399</u>	<u>129,067</u>	<u>521,466</u>
NET INCOME	13,106	23,348	36,454
RECONCILIATION OF FUNDS			
Total funds brought forward	<u>114,274</u>	<u>-</u>	<u>114,274</u>
TOTAL FUNDS CARRIED FORWARD	<u><u>127,380</u></u>	<u><u>23,348</u></u>	<u><u>150,728</u></u>

The prior period, as presented as the comparatives throughout these financial statements, was for the nine months to 31 March 2022. As such, they may not be directly comparable to those of the current full year to 31 March 2023.

Birmingham Contemporary Music Group

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2023**

12. INTANGIBLE FIXED ASSETS

	Other intangible assets £
COST	
At 1 April 2022 and 31 March 2023	<u>6,080</u>
AMORTISATION	
At 1 April 2022 and 31 March 2023	<u>6,080</u>
NET BOOK VALUE	
At 31 March 2023	<u><u>-</u></u>
At 31 March 2022	<u><u>-</u></u>

13. TANGIBLE FIXED ASSETS

	Computer equipment £	Office equipment £	Musical equipment £	Totals £
COST				
At 1 April 2022	83,806	12,578	58,010	154,394
Additions	<u>1,512</u>	<u>784</u>	<u>-</u>	<u>2,296</u>
At 31 March 2023	<u>85,318</u>	<u>13,362</u>	<u>58,010</u>	<u>156,690</u>
DEPRECIATION				
At 1 April 2022	70,587	12,578	58,010	141,175
Charge for year	<u>7,101</u>	<u>261</u>	<u>-</u>	<u>7,362</u>
At 31 March 2023	<u>77,688</u>	<u>12,839</u>	<u>58,010</u>	<u>148,537</u>
NET BOOK VALUE				
At 31 March 2023	<u><u>7,630</u></u>	<u><u>523</u></u>	<u><u>-</u></u>	<u><u>8,153</u></u>
At 31 March 2022	<u><u>13,219</u></u>	<u><u>-</u></u>	<u><u>-</u></u>	<u><u>13,219</u></u>

All assets are used in direct furtherance of the Charity's objects.

14. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.23	31.3.22
	£	£
Trade debtors	16,350	21,899
Other debtors	-	3
VAT	-	9,598
Prepayments and accrued income	<u>153,477</u>	<u>73,880</u>
	<u><u>169,827</u></u>	<u><u>105,380</u></u>

See note 15 for details of accrued income.

Birmingham Contemporary Music Group

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2023**

15. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.23	31.3.22
	£	£
Trade creditors	69,479	88,510
Social security and other taxes	5,237	-
Other creditors	1,167	-
Accruals and deferred income	<u>31,669</u>	<u>89,950</u>
	<u>107,552</u>	<u>178,460</u>

Deferred income comprises grants and awards received for core funding purposes and for future performance & learning projects. Income deferred in the current year is as follows.

	Accrued	Deferred	£
Brought forward	(44,636)	87,005	
Carried forward	<u>114,664</u>	<u>(28,683)</u>	
	70,028	58,322	128,350
Received in the year			<u>654,569</u>
Incoming resources recognised for the year			<u>782,119</u>

16. MOVEMENT IN FUNDS

	At 1.4.22	Net movement in funds	At
	£	£	31.3.23 £
Unrestricted funds			
General fund	127,380	(45,022)	82,358
Restricted funds			
Donor specified	23,348	(23,348)	-
TOTAL FUNDS	<u>150,728</u>	<u>(68,370)</u>	<u>82,358</u>

Net movement in funds, included in the above are as follows:

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Unrestricted funds			
General fund	574,522	(619,544)	(45,022)
Restricted funds			
Donor specified	207,597	(230,945)	(23,348)
TOTAL FUNDS	<u>782,119</u>	<u>(850,489)</u>	<u>(68,370)</u>

Birmingham Contemporary Music Group

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2023**

16. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.7.21 £	Net movement in funds £	At 31.3.22 £
Unrestricted funds			
General fund	114,274	13,106	127,380
Restricted funds			
Donor specified	-	23,348	23,348
TOTAL FUNDS	<u>114,274</u>	<u>36,454</u>	<u>150,728</u>

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	405,505	(392,399)	13,106
Restricted funds			
Donor specified	152,415	(129,067)	23,348
TOTAL FUNDS	<u>557,920</u>	<u>(521,466)</u>	<u>36,454</u>

17. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2023.

18. ULTIMATE CONTROLLING PARTY

The ultimate controlling party is considered to be the Board of Directors.

19. RECONCILIATION OF NET (EXPENDITURE)/INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES

	Year Ended 31.3.23 £	Period 1.7.21 to 31.3.22 £
Net (expenditure)/income for the reporting period (as per the Statement of Financial Activities)	(68,370)	36,454
Adjustments for:		
Depreciation charges	7,362	8,393
Interest received	(331)	(12)
Increase in debtors	(64,447)	(47,177)
Decrease in creditors	<u>(70,908)</u>	<u>(3,167)</u>
Net cash used in operations	<u>(196,694)</u>	<u>(5,509)</u>

Birmingham Contemporary Music Group

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2023**

20. ANALYSIS OF CHANGES IN NET FUNDS

	At 1.4.22 £	Cash flow £	At 31.3.23 £
Net cash			
Cash at bank and in hand	<u>210,589</u>	<u>(198,659)</u>	<u>11,930</u>
	<u>210,589</u>	<u>(198,659)</u>	<u>11,930</u>
Total	<u><u>210,589</u></u>	<u><u>(198,659)</u></u>	<u><u>11,930</u></u>

21. MEMBERS' GUARANTEES

The number and amounts of guarantees given by the members at 31 March 2023 were as follows:

	Number	Total Maximum£
Guarantees not exceeding £1 each	<u><u>12</u></u>	<u><u>12</u></u>

BIRMINGHAM CONTEMPORARY MUSIC GROUP

England & Wales - Charity number 1001474

Accounts

REGISTERED COMPANY NUMBER: 02446126 (England and Wales)
REGISTERED CHARITY NUMBER: 1001474

Report of the Trustees and Financial Statements

for the Period 1 July 2021 to 31 March 2022

for

BIRMINGHAM CONTEMPORARY MUSIC GROUP

**Birmingham
Contemporary
Music Group**



Locke Williams Associates LLP
Chartered Accountants
Registered Auditors
c/o Blackthorn House
St Pauls Square
Birmingham
West Midlands
B3 1RL

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COMPANIES HOUSE

BIRMINGHAM CONTEMPORARY MUSIC GROUP

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BIRMINGHAM CONTEMPORARY MUSIC GROUP

Chair's Report

for the Period 1 July 2021 to 31 March 2022

This year's report relates to a short, nine-month financial period, in order to align the Group's reporting period with those of our principal funder, Arts Council England. Financial years from 2022 will run 1 April – 31 March. This is part of a continuous programme of process and systems reviews that have helped Birmingham Contemporary Music Group (BCMG) become ever more efficient; by aligning our reporting with that of ACE we avoid duplication and its associated administrative burden. The result for the year - showing total funds carried forward of £150,728 - is encouraging. It should be noted, however, that it is the Group's ambition to reinstate projects which have had to be delayed. Carried forward funds will be important in delivering this aim.

After weathering the COVID-19 pandemic, BCMG returned to a full season of in-person performances in 2021-22. The season began with a performance of a new Clarinet Concertino written by Mark-Anthony Turnage CBE, in a concert at CBSO Centre that also marked the end of an era: the retirement of Ulrich "Uli" Heinen, co-founder of BCMG and its principal cellist for over thirty years. In recognition of Uli's dedication to BCMG, we heard a new work by Mark-Anthony Turnage at our opening concert, "ULI" and the board bestowed upon him the title of "First Cellist Emeritus".

Other notable performances include "Before Tomorrow" – performed by five percussionists in cars for socially distanced times atop the Edgbaston Street Car Park as part of Birmingham Weekender 2022, "Do we need a new compass?"

In March 2022 seven young composers answered the question, **Do we need a new compass?** During a time when global connectivity was both revolutionised by technology, and held back by politics and pandemic, BCMG determined to move into a better future together. A celebration of unity within the arts, and togetherness in the world, **Do we need a new compass?** saw 45 artists and 15 composers from 5 countries, building tomorrow's music together.

After numerous postponements, BCMG's Cherry Blossom Concert in collaboration with Ikon Gallery took place in March 2022. This beautiful, free, and sensory event for all ages created an ambient sound garden in Brindley Place, Birmingham, where flute, electronic sound projections and relaxing percussion performed a work inspired by the beautiful Japanese garden, Ryoanji, to an audience of more than 400.

Continuing with its Music in Dialogue programming, BCMG invited acclaimed British-Bangladeshi vocalist Sohini Alam and her band Khiyo – formed with composer/multi-instrumentalist Oliver Weeks – to headline Freedom 50, a special celebration of 50 years of Bangladesh's independence. Dancer and choreographer Amina Khayyam also gave a guest performance in a programme of new music and the poetry of national poet Rabindranath Tagore.

In November, BCMG brought an evening of night music to Birmingham's Symphony Hall's Jennifer Blackwell performance space and to Bristol's Arnolfini gallery, featuring six of the best contemporary composer's works reflecting the longer nights and the beauty of space.

December saw the release to cinema's of David Sawyer's Rumpetstiltskin; with a score performed by BCMG and featuring award winning dance company, Ballet Boyz. This was followed by the first TV airing of the film on December 23rd.

BCMG's admired learning programme continued during this period, with the Music Maze, Zigzag and Creative Composing Lab workshop programmes reaching young people via Zoom. In addition, dozens of resources have been published online to help young people compose at home. We know that these have had an international reach, as well as being fully utilised within the UK. With the gradual return of live activity, work is taking place in nine primary schools. BCMG is guiding composition by pupils on the theme of trees; work is linked to Christian Mason's The Singing Tree commission. This exploration of the environment we live in seems timely. We express our warm thanks to the Paul Hamlyn Foundation for their generous support of the learning programme in schools.

Supporting early career musicians developing contemporary music techniques has already brought NEXT alumni to perform with the group as professional players. The NEXT scheme, run in partnership with the Royal Birmingham Conservatoire, continues to give the widest experience of working with composers and contemporary music specialists to a group of emerging musicians, who perform and learn with members of the BCMG.

BIRMINGHAM CONTEMPORARY MUSIC GROUP

Chair's Report

for the Period 1 July 2021 to 31 March 2022

Similarly, BCMG works with the University of Birmingham, the Royal Birmingham Conservatoire and Cambridge University to deliver workshops to composers and music students developing their contemporary techniques.

The BCMG team - under the six-year leadership of Stephan Meier - has shown strong resilience throughout the pandemic. As we continue to see our work impacted in part by coronavirus restrictions, on behalf of the Board, I thank the staff all most warmly for their continued commitment to performing contemporary music in an ever-changing logistical environment.

As Acting Chair, it has been my pleasure to guide the BCMG through the changing regulations and funding requirements, to support our Artistic Director, Stephan Meier, in his search for ways to present music in challenging times and to steer the charity with the support and advice of my fellow trustees. Much of our work in this period focused on the Arts Council submission for funding from 2023, and I am pleased to say this has been successful.

Kenneth Baird
Acting Chair

Report of the Trustees
for the Period 1 July 2021 to 31 March 2022

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the period 1 July 2021 to 31 March 2022. The trustees have adopted the provisions of 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) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

Objectives and activities

The Charity was established to advance the information and education of the public by promoting and developing the artistic taste, knowledge, understanding and appreciation of contemporary music and music theatre. Its activities continue to achieve this objective, and this has remained unchanged throughout the year under review.

The strategy employed to achieve the Charity's objectives is to undertake the major activities listed below:

- The performance and promotion of concerts at the CBSO Centre and other venues
- The commissioning of new work
- Engagements in the UK and abroad
- Broadcasting and recording
- A wide-ranging learning programme
- Fundraising to achieve the above

Our Mission is to bring composers, musicians and audiences together, in all their diversity, regionally, nationally and internationally to celebrate the music of today and nurture the music and musicians of tomorrow. We do this from our Birmingham base through an integrated programme of performances, commissions, and learning activity, and by encouraging research, dialogue and the exchange of ideas.

Our core aim to commission and perform new work is shaped by our responsibilities to:

- PRODUCE work to the highest quality standards;
- BRING TOGETHER composers and audiences from all over the world;
- PRESENT new music that is connected to the circumstances of today and to the music that came before it;
- SELECT performance methods and venues that complement the music, enhance the audience experience, and increase its accessibility;
- SUPPORT the next generation of musicians and composers through education, mentoring, and other practical experiences;
- ENGAGE with young people and families; and
- MAINTAIN a strong, financially secure organisation that has the staffing, resources, and management policies/practices needed to achieve its mission and aims.
- ENGAGE with young people and families; and
- MAINTAIN a strong, financially secure organisation that has the staffing, resources, and management policies/practices needed to achieve its mission and aims.

BIRMINGHAM CONTEMPORARY MUSIC GROUP (Registered number: 02446126)

Report of the Trustees for the Period 1 July 2021 to 31 March 2022

ACHIEVEMENT AND PERFORMANCE

BCMG Commissions and Premieres

- First performances of works commissioned by others:
- **World Premieres of BCMG commissions:**
- Howard Skempton (Leamington Spa, UK): *Heinen Skizzen* for Ulrich Heinen, Cellist
- Carmel Smickersgill (Manchester, UK): *Brute* for ensemble (in partnership with Ensemble 10/10, Liverpool)*
- **BCMG Commissions:**
- **Lucy Armstrong** (London, UK): *Dynamic Corpse* for ensemble*
- Chia-Ying Lin (Florence, Italy): *Dear Heart-Strings* for ensemble*
- **World Premieres of non-BCMG Commissions:**
- Mark-Anthony Turnage (London, UK): *Concertino* for clarinet and ensemble
- Kaspar Querfurth (Berlin, Germany): *Cold Pastoral* for ensemble*
- Daniele Ghisi (Italy): *Black Rain* for ensemble*
- **Other Premieres:**
- Celeste Oram *Pierrot Laborieux* (2018) Italian and German premieres
- Robert Reid Allan *Terry Helenson's Revolutionary Dreams* (2018) Italian and German premieres
- *Daniele Ghisi Black Rain UK & German Premieres*
- *Kaspar Querfurth cold pastoral UK & German Premieres*
- Jia Guoping 'Ripples in Spacetime II' (premiered by NEXT cohort)
- **Andrew Norman** Companion's Guide to Rome (premiered by NEXT cohort)
- **Frédéric Pattar** *Miroirs Noirs II* (premiered by NEXT cohort)

*commissioned for *Do We Need A New Compass* in partnership with FontanaMix, Bologna and Das Neue Ensemble, Hannover, Germany funded by Ernst von Siemens Foundation.

Productions and Performances:

Friday 13th August, 5pm, Brindley Place

Birmingham Contemporary Music Group performing at Brindley Place's new pop up garden! Repertoire included; Tristan Murail - *Les Ruines circulaires*, Ma Xiao-Qing - *Back to the Beginning*, José DelAvellanal Carreño - *Speak, sing...*, Donghoon Shin *Couplet*, Steve Reich *New York Counterpoint*, Joey Roukens - *Un Cuadro de Yucatán* and Claude Vivier - *Pièce pour violon et clarinette*.

Saturday 28 and Sunday 29th August - Birmingham Weekender

Imagine six vehicles sitting on top of a car park in the centre of Birmingham communicating at a distance using only their car horns. Birmingham Contemporary Music Group performed *Before Tomorrow* by Fabien Lévy at Edgbaston Street Car Park as part of Birmingham Weekender.

Sunday 12 September, CBSO Centre, Birmingham and 26th September, West Mall, Kent

Concert including new works by Mark-Anthony Turnage, Eleanor Alberga and Rebecca Saunders, including a world-premiere performance of Turnage's *Concertino* – written and dedicated to the brilliant clarinettist, Jon Carnac. Works include **Mark-Anthony Turnage** – *This Silence*, **Eleanor Alberga** – *On a Bat's Back I do Fly*, **Rebecca Saunders** – *Stirrings*, **Mark-Anthony Turnage** – *Concertino* for Clarinet and Ensemble, *World Premiere*

World premiere of Howard Skempton's *Heinen Skizzen*, written for Ulrich Heinen, founding member of BCMG who is retiring this season.

BIRMINGHAM CONTEMPORARY MUSIC GROUP (Registered number: 02446126)

Report of the Trustees
for the Period 1 July 2021 to 31 March 2022

Monday 25 October - Robinson College Chapel, Cambridge - BCMG NEXT Ensemble

Including *Vortex Temporum* by Gerard Grisey. Imagine a bell chime; at first you hear the main note in the foreground then you become aware of a surrounding halo of other tones and harmonics. Grisey's music explores these complex and beautiful haloes of sound.

Wednesday 3 November - Coventry Cathedral. BCMG NEXT Ensemble

The musicians from NEXT – a study scheme for emerging performers of contemporary classical music, run in conjunction with Royal Birmingham Conservatoire - perform a selection of solos and duos from composers including Rebecca Saunders, Harrison Birtwistle and Helmut Lachenmann in the stunning surroundings of Coventry Cathedral.

Sunday 7 November - Birmingham Hippodrome

This year marks the 50th anniversary of Bangladesh Independence with Birmingham hosting a number of unique events as part of Freedom 50. Acclaimed British-Bangladeshi vocalist Sohini Alam and her band Khiyo – formed with composer/multi-instrumentalist Oliver Weeks – headline this special celebration of 50 years of Bangladesh's independence.

Friday 12 November - Birmingham Symphony Hall, Jennifer Blackwell Performance Space
Saturday 13th November - Arnolfini Gallery, Bristol

BCMG performed an evening of nocturnal music in Birmingham, repeated in Bristol which included; John Cage *The Perilous Night*, John Woolrich - *Watermark*, Charlotte Bray - *Midnight Interludes 2010*, George Crumb *4 Nocturnes - Night Music Nr. 2*, Julian Anderson *Capriccio* and *Nuits from: Sensation and Jia Guoping Ripples in Spacetime II*.

Thursday 16 December - Centrala, Birmingham; BCMG NEXT Ensemble

Echoes; an alternative to piped Christmas music with repertoire including Julian Anderson, *Scherzo with trains*, Edmund Finnis, *Brother*, Harrison Birtwistle, *Duets for Storab*, Franco Donatoni, *Soft* and Anna Thorvaldsdottir, *Spectra*.

Sun 19 Dec, Hayagriva Digital Premiere. Interview Premiere and Live Performance Premiere

This was the first broadcast of the first recording of *Hayagriva* by composer Param Vir; Birmingham Contemporary Music Group were delighted to have him so involved and guiding his vision of the piece during the recording session.

Tue 21 and Thur 23 December - cinema broadcast and TV premiere of 'Rumpelstiltskin by David Sawyer, supported by Sky TV.

Friday 21 Jan - The Lab, Royal Birmingham Conservatoire - BCMG NEXT Ensemble

The BCMG NEXT cohort perform a musical soirée featuring works by composers including Emily Howard and Theo Loevendie.

25 Feb 2022 - Black Mirrors. BCMG NEXT Ensemble in the Jennifer Blackwell Performance Space, Symphony Hall

Composer Frédéric Pattar and musicians from acclaimed French ensemble L'instant donné visited Birmingham to work with Birmingham Contemporary Music Group's early career NEXT musicians culminating in two special performances by our talented NEXT musicians and members of L'instant donné of the unnervingly beautiful works of Frédéric Pattar; *Miroirs Noirs II*, *Acte* and **Andrew Norman** - *Companion's Guide to Rome*.

BIRMINGHAM CONTEMPORARY MUSIC GROUP (Registered number: 02446126)

Report of the Trustees for the Period 1 July 2021 to 31 March 2022

Do we need a new compass?

10 March 2022 - Angelica | Centro di Ricerca Musicale - Teatro San Leonardo
12 March 2022 - Sprengel Museum, Hannover
17 March 2022 - CBSO Centre, Birmingham

Addressing the need for new directions in contemporary music, bringing our concert culture up to the tempo of global developments, and updating our international musical co-ordinates, seven young composers are answering the question, *Do we need a new compass?*

Do we need a new compass? | BCMG NEXT

Sun 20 March 2022 - Cherry Blossom Concert - Brindleyplace, Birmingham

After numerous postponements, our Cherry Blossom Concert in collaboration with Ikon Gallery was a **beautiful, free, and sensory event for all ages**. John Cage's *Ryoanji* filled the open-air venue with fragrant music enjoyed by a large audience of over 400 people.

BCMG's admired outreach programme, Learn & Take Part, returned to in person delivery during this period with workshops for children, young people, students, and families in our home, the CBSO Centre and in schools, nurseries, and universities. In the period of this report, this included:

Out-of-School programme - weekend composing and improvising workshops:

- Music Maze – 5 day-long, Sunday composing workshops, for young people aged 8-11 at CBSO Centre
- Zigzag Ensemble – 3 day-long, Sunday composing and improvising workshops for young people aged 12-18
- Creative Composing Lab – 2 day-long composing workshops (summer, autumn) for young people aged 14-18
- Drawing/Scoring – 2 family workshops exploring new software which allows users to create music from images they draw on a screen.

Schools programme:

- Listen Imagine Compose Primary – 2-year action research project with 5 primary schools in Birmingham and 3 in Bristol involving professional composers working with children in Year 4 to compose their own music supported by the Paul Hamlyn Foundation. In this period there were 75 workshops in schools. The programme also includes professional development for composers and teachers.

Other:

- Musicadoodledo – 5 creative themed music making sessions in each of three early years settings (15 in total)
- Higher education – 3 masterclasses on composing for particular instruments or combinations of instruments (harp, percussion, violin & piano) for students at the university of Birmingham and 1 day of workshops playing through student work at the Royal Birmingham Conservatoire.
- Learning Resources Website: BCMG's learning resources website is directed at teachers, workshop leaders and young composers. New content continues to be added in parallel with learning projects.

FUTURE PLANS

As the country returns to normality, post-pandemic, so the BCMG programme brings both rescheduled events and new concert programmes to its audience. An exciting project with the Barber Institute sees BCMG performing Michael Zev Gordon's *Raising Icarus*. A raw and powerful new chamber opera by Michael Zev Gordon breaks open an ancient myth to reveal its contemporary, psychological heart - how parental expectation and aspiration risk doing harm to our children.

Connecting the creative cities of Birmingham and Bristol, a programme celebrating work by former BCMG Artist in Residence, Oliver Knussen and a tribute to Harrison Birtwhistle who sadly passed away in April; *Eccentric Melodies* explores the melodies of these iconic composers.

BIRMINGHAM CONTEMPORARY MUSIC GROUP (Registered number: 02446126)

Report of the Trustees for the Period 1 July 2021 to 31 March 2022

Iannis Xenakis brings BCMG and partners Sound and Music, University of Birmingham, and PRiSM (Royal Northern College of Music) to create a festival for all senses. As a celebration of Xenakis' centenary, we will be performing exciting pieces of his work alongside visuals by animator Simon Russell and mathematician Marcus du Sautoy, as well as bringing the new

Synesthesia graphic score software to the concert hall. *Synesthesia created by Lamberto Caccioli & Joe Wright of Integra Lab, Royal Birmingham Conservatoire.*

We offer the 13th performance of Stockhausen's *Sternklang* as part of the Acht Brücken Festival in the Schlosspark Brühl - a project long delayed but much anticipated. We also have a Music in Dialogue concert with Neel Kamrul from Bangladesh, Ondrej Adamek and Rohan de Saran fusing music from diverse cultures.

Later in the year, a celebration of Elliott Carter and George Lewis, a recording of music by Richard Baker and a new commission from our own oboist, Melinda Maxwell bring fresh and innovative music to our public.

In addition to these performances, BCMG's Learn & Take Part Programme continues its highly acclaimed programming, offering creative music making workshops to young people in school and out of school, along with continuing professional development for educators, and composers and musicians wanting to work with young people.

FINANCIAL REVIEW

Principal funding sources

The Company's principal funding sources were revenue grant income from Arts Council England of £245,622 (2021: £319,653) and from City of Birmingham Symphony Orchestra of £12,084 (2021: £9,063); other grant income of £0 (2021: £8,045); sponsorship and donations of £189,711 (2021: £102,051); and earned income arising from charitable activities of £58,832 (2021: £44,777).

Results

Notwithstanding the continuing backdrop of cuts in the public funding of arts organisations and continued financial pressure on grant-making bodies and individuals, the Company pursued an ambitious programme of work that sought to demonstrate its commitment to innovation and excellence in artistic performance. The Company's net surplus for the year after transfers was £36,454.

Reserves policy

The Charity is run in accordance with a medium to long-term financial framework of a balanced budget. Therefore, whilst within any one financial year a surplus or deficit may be recorded, it is the Trustees' intention that the Company will always be in a financial position to settle its liabilities as they fall due. For this reason, whilst the Company's core grant and revenue funding is relatively stable, the Company operates a reserves policy that seeks to protect against unexpected costs or shortfalls in project funding with respect to its artistic programme.

Consistent with the last two years, the Trustees have taken the view that reserves should equate to three months' support costs in the medium term. The general (unrestricted) reserves carried forward at 31 March 2022 of £127,380 (2021: £114,274), meet this target. Free reserves, excluding fixed assets, were £114,161 (2021: £92,662). The Directors will continue to monitor the adequacy of reserves in the light of the Company's funding status and will replenish them as required over the medium term.

Reserves are set out in Note 16 to the Financial Statements.

Going concern

The financial statements have been prepared on a going concern basis as the trustees believe that no material uncertainties exist. The trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from the date of authorising these financial statements. The budgeted income and expenditure is sufficient with the level of reserves for the charity to be able to continue as a going concern.

BIRMINGHAM CONTEMPORARY MUSIC GROUP (Registered number: 02446126)

Report of the Trustees for the Period 1 July 2021 to 31 March 2022

Future developments

Funding for the arts continues to be a challenge, not least for an organisation such as BCMG which is seeking to bring new work to a wider public. The Directors recognise the challenges that BCMG faces and have instigated several work streams to help address these issues. The future programme is ambitious, and quality will never be compromised despite the financial pressures. At the same time, we will rigorously monitor the financial progress of all projects against carefully designed budgets and ensure that the Company always has sufficient resources to fulfil its ambitions.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Birmingham Contemporary Music Group is a Company and is therefore governed by its Memorandum and Articles of Association. The Company is limited by guarantee. The Directors of the Company are also members and as such they guarantee to contribute to the assets of the Company, in the event of it being wound up, such amount as may be required and not exceeding £1.

The Company is also registered as a Charity with the Charity Commission and is therefore subject to the Charity Commission's rules. As a Charity, the Company, in the opinion of its Directors, complies with the requirements of Section 60 of the Companies Names Act 2006 which exempts the Charity from the requirement to include "Limited" as part of its name.

Recruitment and appointment of new trustees

The identification of suitable Trustees considers the skills required by the Board at the time. Trustees are limited to serving two terms of three years each.

Organisational structure

The Board of Trustees, of which the minimum number is two, governs the Charity. The board meets on a formal basis at least four times a year. In addition, and where necessary, separate sub-committees are formed as required to examine specific aspects of the Charity's work. The Board's responsibilities include the review and approval of the quarterly and annual accounts, approval of artistic plans and adoption of Company policies.

The Board appoints an Artistic Director who is also Chief Executive Officer, to manage the day-to-day operations of the Charity.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Induction and training of new trustees

Each Trustee receives an induction pack and has an introductory meeting with staff. Each Trustee has the right to receive training, at the Company's expense, in order that they may understand their legal obligations and fulfil their roles. In addition, the Trustees are encouraged to meet the Company's employees and players on a regular basis in order to understand the organisation better and thus facilitate the undertaking of their duties.

Key management remuneration

The Board of Directors (Trustees) and the Chief Executive comprise the key management personnel of the charity in charge of directing and controlling, running, and operating the charity on a day-to-day basis. All Directors give of their time freely and no director received remuneration during the year. The pay of staff is reviewed annually.

Relationship with the CBSO

Whilst a separate organisation, the Company has a close working relationship with the City of Birmingham Symphony Orchestra ("CBSO"):

- Several of the Company's players have contracts of employment with the CBSO;
- The Company rents office space from the CBSO and the two companies share many of the same facilities provided by the CBSO.

BIRMINGHAM CONTEMPORARY MUSIC GROUP (Registered number: 02446126)

Report of the Trustees
for the Period 1 July 2021 to 31 March 2022

REFERENCE AND ADMINISTRATIVE DETAILS

Risk management

The trustees have a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error.

The trustees have a risk management strategy which comprises:

- A periodic review of the risks which the Charity faces;
- The establishment of systems and procedures to mitigate identified risks;
- The implementation of procedures to minimise the impact of any risks which materialise.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number
02446126 (England and Wales)

Registered Charity number
1001474

Registered office
CBSO Centre
Berkley Street
Birmingham
West Midlands
B1 2LF

Trustees
K W Baird (Acting Chair)
J Chamberlain
L Coffey
P Collier (resigned 8 Sep 2011)
S D M Eastburn (resigned 16 Feb 2022)
A D Jackson
N Jonah
A Rahman
G J Spruce
B R Winton

Auditors
Locke Williams Associates LLP
Chartered Accountants
Registered Auditors
c/o Blackthorn House
St Pauls Square
Birmingham
West Midlands
B3 1RL

BIRMINGHAM CONTEMPORARY MUSIC GROUP (Registered number: 02446126)

Report of the Trustees
for the Period 1 July 2021 to 31 March 2022

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees (who are also the directors of Birmingham Contemporary Music Group for the purposes of company law) are responsible for preparing the Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) including Financial Reporting Standard 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 which 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 the income and expenditure, of the charitable company for that period. In preparing those financial statements, the trustees are required to

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP;
- make judgements and estimates that are reasonable and prudent;
- 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 which disclose with reasonable accuracy at any time the financial position of the charitable company and to 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.

In so far as the trustees are aware:

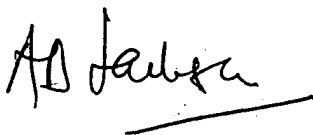
- there is no relevant audit information of which the charitable company's auditors are unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

AUDITORS

The auditors, Locke Williams Associates LLP, will be proposed for re-appointment at the forthcoming Annual General Meeting.

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

Approved by order of the board of trustees on 22nd July 2022 and signed on its behalf by:



.....
A D Jackson - Trustee

**Report of the Independent Auditors to the Trustees of
Birmingham Contemporary Music Group (Registered number: 02446126)**

Opinion

We have audited the financial statements of Birmingham Contemporary Music Group (the 'charitable company') for the period ended 31 March 2022 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2022 and of its incoming resources and application of resources, including its income and expenditure, for the period then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Report of the Independent Auditors to the Trustees of Birmingham Contemporary Music Group (Registered number: 02446126)

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our Report of the Independent Auditors.

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters where the Charities (Accounts and Reports) Regulations 2008 requires us to report to you if, in our opinion:

- the information given in the Report of the Trustees is inconsistent in any material respect with the financial statements; or
- the charitable company has not kept adequate accounting records; or
- the financial statements are not in agreement with the accounting records and returns; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the Statement of Trustees' Responsibilities, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Our responsibilities for the audit of the financial statements

We have been appointed as auditors under Section 144 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue a Report of the Independent Auditors that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

We gained an understanding of the legal and regulatory framework applicable to the company and the industry in which it operates, and considered the risk of acts by the company that were contrary to applicable laws and regulations, including fraud. We designed audit procedures to respond to these risks, recognising that the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment by, for example, forgery or intentional misrepresentations, or through collusion.

We focussed on laws and regulations which could give rise to a material misstatement in the financial statements, including, but not limited to, the Companies Act 2006 and UK tax legislation. Our tests included agreeing the financial statement disclosures to underlying supporting documentation, enquiries with management and enquiries of third parties where appropriate.

As in all our audits, we also addressed the risk of management override of internal controls, including testing journals and checking the authorisation of expenditure as part of our substantive testing, using analytical review to identify any significant or unusual transactions and evaluating whether there was evidence of bias by the trustees that represented a risk of material misstatement due to fraud.

**Report of the Independent Auditors to the Trustees of
Birmingham Contemporary Music Group (Registered number: 02446126)**

There are inherent limitations in the audit procedures described above and, the further removed non-compliance with laws and regulations is from the events and transactions reflected in the financial statements, the less likely we would become aware of it. We did not identify any key audit matters relating to irregularities, including fraud.

Use of our report

This report is made solely to the charitable company's trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charitable company's trustees those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's trustees as a body, for our audit work, for this report, or for the opinions we have formed.

Locke Williams Associates

Locke Williams Associates LLP
Chartered Accountants
Registered Auditors
Eligible to act as an auditor in terms of Section 1212 of the Companies Act 2006
c/o Blackthorn House
St Pauls Square
Birmingham
West Midlands
B3 1RL

16 December 2022



TRUSTED ACCOUNTING SOLUTIONS



Registered number: OC350146
Registered in England and Wales.
Katrina Williams FCA CTA TEP
David Williams FCA FCCA

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Locke Williams Associates LLP
Blackthorn House, St Pauls Square
Birmingham B3 1RL T: 0121 262 3980

BIRMINGHAM CONTEMPORARY MUSIC GROUP

Statement of Financial Activities (Incorporating an Income and Expenditure Account) for the Period 1 July 2021 to 31 March 2022

				Period 1.7.21 to 31.3.22 Total funds £	Year Ended 30.6.21 Total funds £
	Notes	Unrestricted funds £	Restricted funds £		
INCOME AND ENDOWMENTS FROM					
Grants and donations	2	324,652	147,037	471,689	495,447
Charitable activities					
BCMG Own promotions		22,533	-	22,533	9,150
Co-Promotions		10,000	-	10,000	23,677
Engagements		10,764	-	10,764	1,560
Learn & Take Part		-	5,378	5,378	10,338
Sector development		10,157	-	10,157	52
Other trading activities	3	2,885	-	2,885	6
Investment income	4	12	-	12	15
Other income		24,502	-	24,502	5,670
Total		<u>405,505</u>	<u>152,415</u>	<u>557,920</u>	<u>545,915</u>
EXPENDITURE ON					
Raising funds		39,874	-	39,874	38,143
Charitable activities	6				
BCMG Own promotions		147,741	-	147,741	181,003
Co-Promotions		55,158	-	55,158	110,395
Engagements		42,672	-	42,672	8,401
Learn & Take Part		48,300	129,067	177,367	143,183
Sector development		56,054	-	56,054	33,171
Core		-	-	-	-
Marketing		-	-	-	-
Salaries - to be recoded!		-	-	-	-
Commissioning		2,600	-	2,600	-
Total		<u>392,399</u>	<u>129,067</u>	<u>521,466</u>	<u>514,296</u>
NET INCOME		13,106	23,348	36,454	31,619
RECONCILIATION OF FUNDS					
Total funds brought forward		114,274	-	114,274	82,655
TOTAL FUNDS CARRIED FORWARD		<u>127,380</u>	<u>23,348</u>	<u>150,728</u>	<u>114,274</u>

The notes form part of these financial statements

BIRMINGHAM CONTEMPORARY MUSIC GROUP (Registered number: 02446126)

Balance Sheet
For the Period Ended 31 March 2022

	Notes	Unrestricted funds £	Restricted funds £	31.3.22 Total funds £	30.6.21 Total funds £
FIXED ASSETS					
Tangible assets	13	13,219	-	13,219	21,612
CURRENT ASSETS					
Debtors	14	105,380	-	105,380	58,203
Cash at bank and in hand		<u>187,241</u>	<u>23,348</u>	<u>210,589</u>	<u>216,086</u>
		292,621	23,348	315,969	274,289
CREDITORS					
Amounts falling due within one year	15	(178,460)	-	(178,460)	(181,627)
NET CURRENT ASSETS		<u>114,161</u>	<u>23,348</u>	<u>137,509</u>	<u>92,662</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>127,380</u>	<u>23,348</u>	<u>150,728</u>	<u>114,274</u>
NET ASSETS		<u>127,380</u>	<u>23,348</u>	<u>150,728</u>	<u>114,274</u>
FUNDS	16				
Unrestricted funds:					
General fund				127,380	114,274
Restricted funds:					
Donor specified				<u>23,348</u>	-
TOTAL FUNDS				<u>150,728</u>	<u>114,274</u>

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the period ended 31 March 2022.

The members have not deposited notice, pursuant to Section 476 of the Companies Act 2006 requiring an audit of these financial statements.

The trustees acknowledge their responsibilities for

- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

These financial statements have been audited under the requirements of Section 145 of the Charities Act 2011.

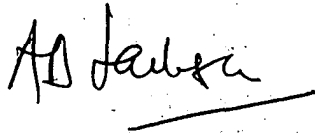
The notes form part of these financial statements

BIRMINGHAM CONTEMPORARY MUSIC GROUP (Registered number: 02446126)

Balance Sheet - continued
For the period ended 31 March 2022

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on 22nd July 2022 and were signed on its behalf by:

A handwritten signature in black ink, appearing to read 'A D Jackson', with a horizontal line drawn underneath it.

.....
A D Jackson - Trustee

The notes form part of these financial statements

BIRMINGHAM CONTEMPORARY MUSIC GROUP

Cash Flow Statement for the Period 1 July 2021 to 31 March 2022

	Notes	Period 1.7.21 to 31.3.22 £	Year Ended 30.6.21 £
Cash flows from operating activities			
Cash generated from operations	19	<u>(5,509)</u>	<u>65,294</u>
Net cash (used in)/provided by operating activities		<u>(5,509)</u>	<u>65,294</u>
Cash flows from investing activities			
Purchase of tangible fixed assets		-	(8,572)
Interest received		<u>12</u>	<u>15</u>
Net cash provided by/(used in) investing activities		<u>12</u>	<u>(8,557)</u>
Change in cash and cash equivalents in the reporting period		(5,497)	56,737
Cash and cash equivalents at the beginning of the reporting period		<u>216,086</u>	<u>159,349</u>
Cash and cash equivalents at the end of the reporting period		<u>210,589</u>	<u>216,086</u>

The notes form part of these financial statements

BIRMINGHAM CONTEMPORARY MUSIC GROUP

Notes to the Financial Statements for the Period 1 July 2021 to 31 March 2022

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) '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) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Income

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

For grants and donations to be recognised, the charity will have been notified of the amounts and the settlement date in writing. If there are conditions attached to the donation and this requires a level of performance before entitlement can be obtained then income is deferred until those conditions are fully met or the fulfilment of those conditions is within the control of the charity and it is probable that they will be fulfilled

Income from charitable activities includes ticket and fee income earned from undertaking performances, engagements and recordings. Income is received in exchange for supplying goods and services in furtherance of the charitable objectives and is recognised when entitlement has occurred.

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category.

Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Costs are shown net of any recoverable VAT.

Allocation and apportionment of costs

Charitable activity costs include those direct costs incurred in the furtherance of the charitable activities and are analysed between the significant activities undertaken.

Support (core) costs are those that assist the work of the charity but do not directly represent charitable activities and include office costs, governance costs, administrative payroll costs. They are incurred directly in support of expenditure on the objects of the charity.

Where support costs cannot be directly attributed to particular headings they have been allocated to cost of raising funds and expenditure on charitable activities on a basis consistent with use of the resources. Payroll costs been allocated to activities on the basis of employees involvement in each activity and other overheads, including general marketing and governance costs, have been allocated in proportion to incoming resources by activity.

Fund-raising costs are those incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of the charitable activities.

Intangible fixed assets

Amortisation is provided at the following annual rates in order to write off each asset over its estimated useful life.

BIRMINGHAM CONTEMPORARY MUSIC GROUP

Notes to the Financial Statements - continued for the Period 1 July 2021 to 31 March 2022

1. ACCOUNTING POLICIES - continued

Intangible fixed assets

Other intangible assets (Software) - 33% on cost

Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Computer equipment - 33% on cost and 20% on cost

Office equipment - 33% on cost

Musical equipment - 33% on cost

Taxation

The charity is an exempt charity within the meaning of schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

Hire purchase and leasing commitments

Rentals paid under operating leases are charged to the statement of financial activities on a straight line basis over the period of the lease.

2. GRANTS AND DONATIONS

	Period 1.7.21 to 31.3.22 £	Year Ended 30.6.21 £
Sponsorship and donations	189,711	102,051
Grants	281,978	393,396
	<u>471,689</u>	<u>495,447</u>
Sound Investment	9,889	6,081
Charitable Trusts and foundations	165,222	90,774
General Donations and Gift Aid	14,600	5,196
	<u>189,711</u>	<u>102,051</u>

BIRMINGHAM CONTEMPORARY MUSIC GROUP

Notes to the Financial Statements - continued for the Period 1 July 2021 to 31 March 2022

2. GRANTS AND DONATIONS - continued

Grants received, included in the above, are as follows:

	Period 1.7.21 to 31.3.22 £	Year Ended 30.6.21 £
Arts Council England, West Midlands	245,622	319,653
Arts Council England, Cultural Recovery Fund	24,272	56,635
CBSO	12,084	9,063
Other grants	-	8,045
	<u>281,978</u>	<u>393,396</u>

3. OTHER TRADING ACTIVITIES

	Period 1.7.21 to 31.3.22 £	Year Ended 30.6.21 £
Sales of CDs, music scores etc	<u>2,885</u>	<u>6</u>

4. INVESTMENT INCOME

	Period 1.7.21 to 31.3.22 £	Year Ended 30.6.21 £
Deposit account interest	<u>12</u>	<u>15</u>

5. INCOME FROM CHARITABLE ACTIVITIES

	Period 1.7.21 to 31.3.22 £	Year Ended 30.6.21 £
Activity		
BCMG Own promotions & Co-Promotions	32,533	32,827
Engagements	10,764	1,560
Learn & Take Part	5,378	10,338
Sector development	<u>10,157</u>	<u>52</u>
	<u>58,832</u>	<u>44,777</u>

BIRMINGHAM CONTEMPORARY MUSIC GROUP

Notes to the Financial Statements - continued for the Period 1 July 2021 to 31 March 2022

6. CHARITABLE ACTIVITIES COSTS

	Direct Costs £	Support costs (see note 7) £	Totals £
BCMG Own promotions	147,741	-	147,741
Co-Promotions	55,158	-	55,158
Engagements	42,672	-	42,672
Learn & Take Part	177,367	-	177,367
Sector development	56,054	-	56,054
Commissioning	2,600	-	2,600
Core	(3,000)	3,000	-
	<u>478,592</u>	<u>3,000</u>	<u>481,592</u>

	BCMG Own Promotions £	Co- Promotions £	Engagements and recordings £	Learn & Take Part £	Sector Development £	Commissioning £	2022 Total £	2021 Total £
Costs of Performance:								
Musicians' and artists fees	24,619	14,810	-	11,003	1,220	-	51,652	60,663
Concert expenses	37,394	4,127	3,683	118,064	15,908	-	179,176	78,435
Project staff	-	-	-	-	-	-	-	49,198
Commissioning	-	-	-	-	-	2,600	2,600	75
Marketing	4,110	-	-	-	-	-	4,110	12,129
Other	-	-	-	-	-	-	-	-
	<u>66,123</u>	<u>18,937</u>	<u>3,683</u>	<u>129,067</u>	<u>17,128</u>	<u>2,600</u>	<u>237,538</u>	<u>200,500</u>
Support and Administration of the Charity (note 7)								
Salaries and National Insurance	53,761	23,859	25,682	41,653	26,370	-	171,325	174,561
Rent, rates and insurance	6,325	2,807	3,021	1,509	2,851	-	16,513	32,748
General marketing	3,052	1,354	1,458	728	1,376	-	7,968	11,304
Telephone, postage and stationery	4,656	2,066	2,224	1,111	2,099	-	12,156	1,692
Other	5,674	2,518	2,710	1,354	2,557	-	14,813	32,116
Depreciation	3,215	1,427	1,536	767	1,449	-	8,394	7,561
	<u>76,683</u>	<u>34,031</u>	<u>36,631</u>	<u>47,122</u>	<u>36,702</u>	<u>-</u>	<u>231,169</u>	<u>259,982</u>
Governance costs								
Salaries and National Insurance	3,786	1,680	1,809	904	1,706	-	9,885	12,713
Audit and accountancy	1,149	510	549	274	518	-	3,000	2,958
	<u>4,935</u>	<u>2,190</u>	<u>2,358</u>	<u>1,178</u>	<u>2,224</u>	<u>-</u>	<u>12,885</u>	<u>15,671</u>
	<u>147,741</u>	<u>55,158</u>	<u>42,672</u>	<u>177,367</u>	<u>56,054</u>	<u>2,600</u>	<u>481,592</u>	<u>476,153</u>

BIRMINGHAM CONTEMPORARY MUSIC GROUP

Notes to the Financial Statements - continued for the Period 1 July 2021 to 31 March 2022

7. SUPPORT COSTS

Support (core) costs are those that assist the work of the charity but do not directly represent charitable activities and include office costs, governance costs, administrative payroll costs. They are incurred directly in support of expenditure on the objects of the charity.

Where support costs cannot be directly attributed to particular headings they have been allocated to cost of raising funds and expenditure on charitable activities on a basis consistent with use of the resources. Payroll costs been allocated to activities on the basis of employees involvement in each activity and other overheads, including general marketing and governance costs, have been allocated in proportion to incoming resources by activity.

8. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	Period 1.7.21 to 31.3.22 £	Year Ended 30.6.21 £
Auditors' remuneration	3,000	2,958
Depreciation - owned assets	<u>8,393</u>	<u>7,561</u>

9. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the period ended 31 March 2022 nor for the year ended 30 June 2021.

Trustees' expenses

No trustees received reimbursement of out of pocket expenses for the period ended 30 June 2021 (2020 two received £275).

10. STAFF COSTS

	Period 1.7.21 to 31.3.22 £	Year Ended 30.6.21 £
Wages and salaries	204,444	246,464
Social security costs	13,189	14,939
Other pension costs	<u>3,451</u>	<u>11,712</u>
	<u>221,084</u>	<u>273,115</u>

The average monthly number of employees during the period was as follows:

	Period 1.7.21 to 31.3.22	Year Ended 30.6.21
Management and administration	8	8
Project staff	<u>2</u>	<u>2</u>
	<u>10</u>	<u>10</u>

BIRMINGHAM CONTEMPORARY MUSIC GROUP

Notes to the Financial Statements - continued for the Period 1 July 2021 to 31 March 2022

10. STAFF COSTS - continued

No employees received emoluments in excess of £60,000.

The total amount of employee benefits received by key management personnel is £35,534 (2021 £46,127). The Trust considers its key management personnel comprise the board of directors, who are the Trust's trustees and are unpaid, and the senior management team.

11. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Grants and donations	403,677	91,770	495,447
Charitable activities			
BCMG Own promotions	9,150	-	9,150
Co-Promotions	23,677	-	23,677
Engagements	1,560	-	1,560
Learn & Take Part	10,338	-	10,338
Sector development	52	-	52
Other trading activities	6	-	6
Investment income	15	-	15
Other income	5,670	-	5,670
Total	454,145	91,770	545,915
EXPENDITURE ON			
Raising funds	38,143	-	38,143
Charitable activities			
BCMG Own promotions	181,003	-	181,003
Co-Promotions	110,395	-	110,395
Engagements	8,401	-	8,401
Learn & Take Part	143,183	-	143,183
Sector development	33,171	-	33,171
Core	(106,092)	106,092	-
Marketing	-	-	-
Salaries - to be recoded!	-	-	-
Total	408,204	106,092	514,296
NET INCOME/(EXPENDITURE)	45,941	(14,322)	31,619
RECONCILIATION OF FUNDS			
Total funds brought forward	68,333	14,322	82,655
TOTAL FUNDS CARRIED FORWARD	114,274	-	114,274

BIRMINGHAM CONTEMPORARY MUSIC GROUP

Notes to the Financial Statements - continued for the Period 1 July 2021 to 31 March 2022

12. INTANGIBLE FIXED ASSETS

	Other intangible assets £
COST	
At 1 July 2021 and 31 March 2022	<u>6,080</u>
AMORTISATION	
At 1 July 2021 and 31 March 2022	<u>6,080</u>
NET BOOK VALUE	
At 31 March 2022	<u>-</u>
At 30 June 2021	<u>-</u>

13. TANGIBLE FIXED ASSETS

	Computer equipment £	Office equipment £	Musical equipment £	Totals £
COST				
At 1 July 2021 and 31 March 2022	<u>83,806</u>	<u>12,578</u>	<u>58,010</u>	<u>154,394</u>
DEPRECIATION				
At 1 July 2021	62,375	12,397	58,010	132,782
Charge for year	<u>8,212</u>	<u>181</u>	-	<u>8,393</u>
At 31 March 2022	<u>70,587</u>	<u>12,578</u>	<u>58,010</u>	<u>141,175</u>
NET BOOK VALUE				
At 31 March 2022	<u>13,219</u>	<u>-</u>	<u>-</u>	<u>13,219</u>
At 30 June 2021	<u>21,431</u>	<u>181</u>	<u>-</u>	<u>21,612</u>

All assets are used in direct furtherance of the Charity's objects.

14. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.22 £	30.6.21 £
Trade debtors	21,899	6,891
Other debtors	3	-
VAT	9,598	9,724
Prepayments and accrued income	<u>73,880</u>	<u>41,588</u>
	<u>105,380</u>	<u>58,203</u>

See note 15 for details of accrued income.

BIRMINGHAM CONTEMPORARY MUSIC GROUP

Notes to the Financial Statements - continued for the Period 1 July 2021 to 31 March 2022

15. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.22	30.6.21
	£	£
Trade creditors	88,510	31,282
Social security and other taxes	-	4,057
Accruals and deferred income	<u>89,950</u>	<u>146,288</u>
	<u>178,460</u>	<u>181,627</u>

Deferred income comprises grants and awards received for core funding purposes and for future performance & learning projects. Income deferred in the current year is as follows.

	Accrued	Deferred	£
Brought forward	(10,231)	142,397	
Carried forward	<u>44,636</u>	<u>(132,005)</u>	
	34,405	10,392	44,797
Received in the year			<u>513,123</u>
Incoming resources recognised for the year			<u>557,920</u>

16. MOVEMENT IN FUNDS

	At 1.7.21	Net movement in funds	At 31.3.22
	£	£	£
Unrestricted funds			
General fund	114,274	13,106	127,380
Restricted funds			
Donor specified	-	23,348	23,348
TOTAL FUNDS	<u>114,274</u>	<u>36,454</u>	<u>150,728</u>

Net movement in funds, included in the above are as follows:

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Unrestricted funds			
General fund	405,505	(392,399)	13,106
Restricted funds			
Donor specified	152,415	(129,067)	23,348
TOTAL FUNDS	<u>557,920</u>	<u>(521,466)</u>	<u>36,454</u>

BIRMINGHAM CONTEMPORARY MUSIC GROUP

Notes to the Financial Statements - continued for the Period 1 July 2021 to 31 March 2022

16. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.7.20 £	Net movement in funds £	At 30.6.21 £
Unrestricted funds			
General fund	68,333	45,941	114,274
Restricted funds			
Donor specified	14,322	(14,322)	-
TOTAL FUNDS	<u>82,655</u>	<u>31,619</u>	<u>114,274</u>

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	454,145	(408,204)	45,941
Restricted funds			
Donor specified	91,770	(106,092)	(14,322)
TOTAL FUNDS	<u>545,915</u>	<u>(514,296)</u>	<u>31,619</u>

17. RELATED PARTY DISCLOSURES

There were no related party transactions for the period ended 31 March 2022.

18. ULTIMATE CONTROLLING PARTY

The ultimate controlling party is considered to be the Board of Directors.

19. RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES

	Period 1.7.21 to 31.3.22 £	Year Ended 30.6.21 £
Net income for the reporting period (as per the Statement of Financial Activities)	36,454	31,619
Adjustments for:		
Depreciation charges	8,393	7,561
Interest received	(12)	(15)
(Increase)/decrease in debtors	(47,177)	26,423
Decrease in creditors	(3,167)	(294)
Net cash (used in)/provided by operations	<u>(5,509)</u>	<u>65,294</u>

BIRMINGHAM CONTEMPORARY MUSIC GROUP

Notes to the Financial Statements - continued
for the Period 1 July 2021 to 31 March 2022

20.. ANALYSIS OF CHANGES IN NET FUNDS

	At 1.7.21 £	Cash flow £	At 31.3.22 £
Net cash			
Cash at bank and in hand	<u>216,086</u>	<u>(5,497)</u>	<u>210,589</u>
	<u>216,086</u>	<u>(5,497)</u>	<u>210,589</u>
Total	<u>216,086</u>	<u>(5,497)</u>	<u>210,589</u>

21. MEMBERS' GUARANTEES

The number and amounts of guarantees given by the members at 31 March 2022 were as follows:

	Number	Total Maximum£
Guarantees not exceeding £1 each	<u>11</u>	<u>11</u>

BIRMINGHAM CONTEMPORARY MUSIC GROUP

England & Wales - Charity number 1001474

Accounts

Report of the Trustees and Financial Statements

for the Year Ended 30 June 2021

for

BIRMINGHAM CONTEMPORARY MUSIC GROUP

**Birmingham
Contemporary
Music Group**



Locke Williams Associates LLP
Chartered Accountants
Registered Auditors
c/o Blackthorn House
St Pauls Square
Birmingham
West Midlands
B3 1RL

BIRMINGHAM CONTEMPORARY MUSIC GROUP

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for the Year Ended 30 June 2021

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BIRMINGHAM CONTEMPORARY MUSIC GROUP

Chair's Report for the Year Ended 30 June 2021

Last year's report demonstrated the impact of the Covid-19 pandemic on the work of Birmingham Contemporary Music Group (BCMG). We were not alone in the performing arts in having to cancel or postpone much of our programme. I am pleased to say that this report covers a period when we were able gradually to re-emerge not only through the inventive use of streaming, but with some live performances too. The result for the year - showing a carried forward credit of £114,274 - is encouraging. It should be noted, however, that it is the Group's ambition to reinstate projects which have had to be delayed. Carried forward funds will be important in delivering this aim.

In the summer of 2020, BCMG musicians performed in Stockhausen's *Sternklang* in Hanover - performing in the open air as intended by the composer. In Birmingham, Stockhausen's *Tierkreis* was performed - also in the open, in Brindleyplace - by BCMG's co-founder, Ulrich Heinen. The performance attracted an interested and engaged audience and follows in BCMG's now established tradition of open-air performance to take contemporary work to those who might not venture into a more formal setting. Performing outside also aided compliance with BCMG's rigorous Covid safety measures, consciously aiming to protect musicians and staff as well as the public.

Towards the end of period under review and very soon after the easing of Government Covid-related restrictions, BCMG returned to live indoor performance with Huang Ruo's *A Dust in Time* given in the attractive setting of St Paul's Church Birmingham. Earlier, this work had been filmed and released online by BCMG as part of the Beijing Music Festival. BCMG's association with China and Chinese artists was reflected in *Back to the Beginning*. The livestream featured works by British and Chinese composers, including the *Soliloquies and Dialogues* commission from Ma Xiao-Qing; I suspect the event was made especially memorable for those members of the public who participated on-line in Sir Harrison Birtwistle's *Roddy's Reel*.

During the pandemic, Arts Council England have shown flexibility and understanding over the inevitable changes in BCMG's programme. Funding has been maintained broadly at the level of previous years. We are most grateful to the Council and its officers for this. Additional support from the Arts Council has been provided through the Government's Cultural Recovery Fund. This award of £56,635 has enabled BCMG to record - in high-quality video - Birtwistle's *Cantus Iambeus* and Param Vir's *Hayagriva* for release on BCMG's YouTube channel. Both works were given subsequent public performances. The Cultural Recovery Fund award also enabled BCMG to workshop a Sound Investment commission - Christian Mason's *The Singing Tree*, and Helmut Lachenmann's *Concertini*. Both were rehearsed in Birmingham's Town Hall with musicians from NEXT - BCMG's early career artist training programme - joining established BCMG musicians. This was the first large-scale ensemble work to take place by BCMG in Birmingham since the series of lockdowns began. We are grateful to the Arts Council for this further investment and demonstration of confidence in the Group.

While the pandemic has brought frustrations and difficulties for us all, the consequent restrictions have hit musicians especially hard. It is therefore gratifying to see the gradual return of live ensemble work. Alongside this, lockdowns have enabled BCMG to reassess its work on-line. Inventive arrangements such as *Soliloquies and Dialogues* - commissions for musicians in lockdown by composers in lockdown - were repeated live. These performances at Arncliffe in Bristol represent a new partnership which we hope will see more work shared with Birmingham, BCMG's permanent home, and elsewhere. The livestream *Words from Abroad* featured competition winners of the 2019-20 O/Modernt Composition Award given in partnership with BCMG and marking the poet Paul Celan's centenary. During the period under review and in spite of circumstances, BCMG can creditably claim six commissions, with the associated first performances, and three further first performances through the Paul Celan call for scores. We continue to explore a wide range of work from around the world, with artists and composers of differing cultural backgrounds, as well as supporting British-based composers and musicians writing in a wide range of styles.

BCMG's admired learning programme continued during this period, with the Music Maze, Zigzag and Creative Composing Lab workshop programmes reaching young people via Zoom. In addition, dozens of resources have been published online to help young people compose at home. We know that these have had an international reach, as well as being fully utilised within the UK. With the gradual return of live activity, work is taking place in nine primary schools. BCMG is guiding composition by pupils on the theme of trees; work is linked to Christian Mason's *The Singing Tree* commission. This exploration of the environment we live in seems timely. We express our warm thanks to the Paul Hamlyn Foundation for their generous support of the learning programme in schools.

BIRMINGHAM CONTEMPORARY MUSIC GROUP

Chair's Report for the Year Ended 30 June 2021

During this period BCMG welcomed three new members of staff. Lakshmi Gollapalli, ACA, joined as Head of Finance; Elaine Griffin as Head of Development; and Amy Hoult as Marketing Executive. Although the administration of BCMG is lean, over the years the Group has played a useful role in training and developing staff, some of whom remain in the arts, others who, in time, move to related fields. Elizabeth Pearson-Hadley, previously Head of Finance has stayed in the arts in Birmingham; while Nicole Hermanns, former Head of Development, has moved to an important role in the city fund-raising in the health sector. We thank them both for their strong contributions to BCMG and wish them well in their new roles.

The BCMG team - under the leadership of Stephan Meier - has shown strong resilience throughout the series of lockdowns. Coordination and the level of activity has been exemplary in spite of the challenges of working from home. On behalf of the Board, I thank them all most warmly.

In June 2021, Christoph Trestler retired as Chair of BCMG. Christoph - who was elected in 2015 - brought strong leadership to the organisation. We are most grateful to him for his dedication over the six years of his appointment and for his considerable personal generosity to BCMG.

We must note the death of a former long-serving Board Member of BCMG. Simon Purkess, who died in July 2021, served as Honorary Finance Director for over 20 years. He devoted much time to the organisation, in spite of his considerable commitments as a partner in KPMG. Simon invariably recognised the need for risk-taking alongside sound finances in a contemporary organisation of this kind.

Kenneth Baird
Acting Chair

**Report of the Trustees
for the Year Ended 30 June 2021**

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 30 June 2021. The trustees have adopted the provisions of 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) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

Objectives and activities

The Charity was established to advance the information and education of the public by promoting and developing the artistic taste, knowledge, understanding and appreciation of contemporary music and music theatre. Its activities continue to achieve this objective, and this has remained unchanged throughout the year under review.

The strategy employed to achieve the Charity's objectives is to undertake the major activities listed below:

- The performance and promotion of concerts at the CBSO Centre and other venues
- The commissioning of new work
- Engagements in the UK and abroad
- Broadcasting and recording
- A wide-ranging learning programme
- Fundraising to achieve the above

Our Mission is to bring composers, musicians and audiences together, in all their diversity, regionally, nationally and internationally to celebrate the music of today and nurture the music and musicians of tomorrow. We do this from our Birmingham base through an integrated programme of performances, commissions, and learning activity, and by encouraging research, dialogue, and the exchange of ideas.

Our core aim to commission and perform new work is shaped by our responsibilities to:

- PRODUCE work to the highest quality standards.
- BRING TOGETHER composers and audiences from all over the world.
- PRESENT new music that is connected to the circumstances of today and to the music that came before it.
- SELECT performance methods and venues that complement the music, enhance the audience experience, and increase its accessibility.
- SUPPORT the next generation of musicians and composers through education, mentoring, and other practical experiences.
- ENGAGE with young people and families; and
- MAINTAIN a strong, financially secure organisation that has the staffing, resources, and management policies/practices needed to achieve its mission and aims.
- ENGAGE with young people and families; and
- MAINTAIN a strong, financially secure organisation that has the staffing, resources, and management policies/practices needed to achieve its mission and aims.

**Report of the Trustees
for the Year Ended 30 June 2021**

ACHIEVEMENT AND PERFORMANCE

BCMG Commissions and Premieres

- World premieres of five new commissions as part of Soliloquies and Dialogues, music written by composers in lockdown for musicians in lockdown:
 - Ma Xiao-Qing (China): Back to the Beginning (for Alexandra Wood, violinist)
 - Celeste Oram (San Diego, USA): Counting Steps (for professional trumpeter, Richard Blake and young trumpeter, Amelie Thomas)
 - José del Avellanal Carreño (Manchester, UK): speak, sing... (for Oliver Janes, Clarinettist)
 - Donghoon Shin (London, UK): Couplet (for Alexandra Wood, violinist)
 - Emily Howard (Manchester, UK): R (for Julian Warburton, Percussionist)
- Three world premieres of the winners of the 2019-20 O/Modernt Composition Award in partnership with BCMG, celebrating Paul Celan centenary:
 - Francisco Jose Andreo Gázquez: Celan Pieces
 - Andrea Sordano: Ein Körnchen Sands
 - Caterina Di Cecca: Mit wechselndem Schlüssel

Productions and Performances:

- TEIRKREIS - an outdoor performance at Brindleyplace of Stockhausen's TIERKREIS by BCMG cellist and co-founder Ulrich Heinen restarted BCMG's live performances on 29 August 2021.
- Sternklang - BCMG musicians joined musicians in Hanover for a performance of Stockhausen's Sternklang, 'park music for 5 groups' which included musicians of Das Neue Ensemble and Nordic Voices.
- A DUST IN TIME - a quartet of BCMG musicians recorded Chinese American composer Huang Ruo's work composed in lockdown, A DUST IN TIME, which was released as part of Beijing Music Festival and later made available for free on BCMG's YouTube Channel.
- Words from Abroad live-stream - BCMG's first live-stream event featuring competition winners of the 2019-20 O/Modernt Composition Award in partnership with BCMG, celebrating writer and poet Paul Celan's centenary. Originally organised as a live event, it was converted to digital-only due to COVID restrictions in Birmingham at the time. The event also included Donghoon Shin (former BCMG Apprentice Composer in Residence 2018) composition Couplet for solo violin, performed by Alexandra Wood - a work composed as part of BCMG's Soliloquies and Dialogues commissioning series.
- Back to the Beginning live-stream - a digital event featuring works by British and Chinese composers including Ma Xiao-Qing's Soliloquies and Dialogues commission, Back to the Beginning. The performance included members of the public participating in the performance of Sir Harrison Birtwistle's Roddy's Reel through the video platform Zoom.
- A DUST IN TIME live event - after a number of months unable to perform to live audiences in early 2021, BCMG once again returned to concerts with a live performance of Huang Ruo's A DUST IN TIME at St. Paul's in the Jewellery Quarter.
- Soliloquies and Dialogues live events - two performances of Soliloquies and Dialogues commissions, which included BCMG's first appearance at Bristol Arnolfini, a new partnership which we look forward to developing in future.
- Digital recordings - using Cultural Recovery Fund 2 finances, recordings of Sir Harrison Birtwistle's Cantus Iambeus and Param Vir's Hayagriva were produced in high quality video for release on BCMG YouTube channel, conducted by Geoffrey Paterson.
- Past the Stars - the finale of the season was a public performance of Param Vir's Hayagriva and Sir Harrison Birtwistle's Cantus Iambeus at Birmingham Town Hall conducted by Geoffrey Paterson, which also featuring performances by NEXT musicians and Param Vir's Wheeling Past the Stars performed by Ulrich Heinen (cello) and Patricia Auchterlonie (soprano)

**Report of the Trustees
for the Year Ended 30 June 2021**

Learn & Take Part:

- Continuation of our Out-of-School programme of weekend composing and improvising workshops online:
 - Music Maze - day-long, Sunday composing workshops across the year, for young people aged 8-11 at CBSO Centre, led by BCMG Director of Learning & Participation Nancy Evans and two BCMG musicians, linked to repertoire from BCMG concerts.
 - Zigzag Ensemble - day-long, Sunday composing and improvising workshops for young people aged 12-18 at CBSO Centre, led by composer and bass player Ben Markland, with one BCMG musician.
 - Creative Composing Lab - day-long composing workshops (autumn, spring, and summer) for young people aged 14-18 led by composer David Horne, with three BCMG musicians.
- In schools: 9 primary schools were engaged with composing on the theme of trees, connected to Christian Mason's The Singing Tree commission, and supported by Paul Hamlyn Foundation.
- Learning Resources Website: BCMG's learning resources website is directed at teachers, workshop leaders and young composers. New content continues to be added in parallel with learning projects including extensive resources aimed at home use through the COVID-19 lockdown period.

FINANCIAL REVIEW

Principal funding sources

The Company's principal funding sources were revenue grant income from Arts Council England of £319,653 (2020: £325,534) and from City of Birmingham Symphony Orchestra of £9,063 (2020: £11,864); other grant income of £8,045 (2020: £32,981); sponsorship and donations of £102,051 (2020: £120,609); and earned income arising from charitable activities of £44,777 (2020: £38,874).

Results

Notwithstanding the continuing backdrop of cuts in the public funding of arts organisations and continued financial pressure on grant-making bodies and individuals, the Company pursued an ambitious programme of work that sought to demonstrate its commitment to innovation and excellence in artistic performance. The Company's net surplus for the year after transfers was £31,619.

Reserves policy

The Charity is run in accordance with a medium to long-term financial framework of a balanced budget. Therefore, whilst within any one financial year a surplus or deficit may be recorded, it is the Trustees' intention that the Company will always be in a financial position to settle its liabilities as they fall due. For this reason, whilst the Company's core grant and revenue funding is relatively stable, the Company operates a reserves policy that seeks to protect against unexpected costs or shortfalls in project funding with respect to its artistic programme.

Consistent with the last two years, the Trustees have taken the view that reserves should equate to three months' support costs in the medium term. The general (unrestricted) reserves carried forward at 30 June 2021 of £114,274 (2020: £68,332), meet this target. Free reserves, excluding fixed assets, were £92,662 (2020: £47,732). The Directors will continue to monitor the adequacy of reserves in the light of the Company's funding status and will replenish them as required over the medium term.

Reserves are set out in Note 16 to the Financial Statements.

Going concern

The financial statements have been prepared on a going concern basis as the trustees believe that no material uncertainties exist. The trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from the date of authorising these financial statements. The budgeted income and expenditure is sufficient with the level of reserves for the charity to be able to continue as a going concern.

Future developments

Funding for the arts continues to be a challenge, not least for an organisation such as BCMG which is seeking to bring new work to a wider public. The Directors recognise the challenges that BCMG faces and have instigated several work streams to help address these issues. The future programme is ambitious, and quality will never be compromised despite the financial pressures. At the same time, we will rigorously monitor the financial progress of all projects against carefully designed budgets and ensure that the Company always has sufficient resources to fulfil its ambitions.

**Report of the Trustees
for the Year Ended 30 June 2021**

FUTURE PLANS

As confidence grows that live concerts will continue to be possible in 2021 and 2022, BCMG plans a full season of concerts. In summer 2021, we plan to return to Brindleyplace in Birmingham for open-air concerts with clarinettist Oliver Janes and violinist Colette Overdijk performing solos and duos, and we have been invited to perform as part of Birmingham Weekender where we intend to perform Fabien Lévy's *Before Tomorrow*, a work for five car horns - lockdown music in a post-lockdown world. We celebrate British composer Mark Anthony-Turnage's 60th birthday with the world premiere performance of his *Concertino* for clarinet and ensemble in Birmingham and at Music@Malling, and we join forces with LegacyWM for Freedom50, performing in celebration of 50 years of Bangladeshi independence. We will perform for the first time at Symphony Hall's new Jennifer Blackwell Performance Space and return to Bristol Arnolfini for a programme of nocturnes including music by John Cage, Charlotte Bray and Julian Anderson. Later in the season, we plan to perform new commissions in Hanover and Bologna as part of our *Do We Need a New Compass?* project in partnership with Das Neue Ensemble and FontanaMIX.

We continue to work with our partners to reorganise the performances and events that were postponed due to COVID-19, including our performance of Stockhausen's *Sternklang* at ACHT BRÜCKEN in Cologne, John Cage's *Ryoanji* under the cherry blossom in Brindleyplace in Birmingham in partnership with Ikon, the world premiere of the English-speaking version of Peter Eötvös's chamber opera, *Secret Kiss*, in partnership with Wigmore Hall, and a variety of learning activities.

In addition to these performances, BCMG's Learn & Take Part Programme continues its highly acclaimed programming, offering creative music making workshops to young people in school and out of school, along with continuing professional development for educators, and composers and musicians wanting to work with young people.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Birmingham Contemporary Music Group is a Company and is therefore governed by its Memorandum and Articles of Association. The Company is limited by guarantee. The Directors of the Company are also members and as such they guarantee to contribute to the assets of the Company, in the event of it being wound up, such amount as may be required and not exceeding £1.

The Company is also registered as a Charity with the Charity Commission and is therefore subject to the Charity Commission's rules. As a Charity, the Company, in the opinion of its Directors, complies with the requirements of Section 60 of the Companies Names Act 2006 which exempts the Charity from the requirement to include "Limited" as part of its name.

Recruitment and appointment of new trustees

The identification of suitable Trustees considers the skills required by the Board at the time. Trustees are limited to serving two terms of three years each.

Organisational structure

The Board of Trustees, of which the minimum number is two, governs the Charity. The board meets on a formal basis at least four times a year. In addition, and where necessary, separate sub-committees are formed as required to examine specific aspects of the Charity's work. The Board's responsibilities include the review and approval of the quarterly and annual accounts, approval of artistic plans and adoption of Company policies.

The Board appoints an Artistic Director who is also Chief Executive Officer, to manage the day-to-day operations of the Charity.

Induction and training of new trustees

Each Trustee receives an induction pack and has an introductory meeting with staff. Each Trustee has the right to receive training, at the Company's expense, in order that they may understand their legal obligations and fulfil their roles. In addition, the Trustees are encouraged to meet the Company's employees and players on a regular basis in order to understand the organisation better and thus facilitate the undertaking of their duties.

**Report of the Trustees
for the Year Ended 30 June 2021**

STRUCTURE, GOVERNANCE AND MANAGEMENT

Key management remuneration

The Board of Directors (Trustees) and the Chief Executive comprise the key management personnel of the charity in charge of directing and controlling, running, and operating the charity on a day-to-day basis. All Directors give of their time freely and no director received remuneration during the year. The pay of staff is reviewed annually.

Relationship with the CBSO

Whilst a separate organisation, the Company has a close working relationship with the City of Birmingham Symphony Orchestra ("CBSO"):

- Several of the Company's players have contracts of employment with the CBSO.
- The Company rents office space from the CBSO and the two companies share many of the same facilities provided by the CBSO.

Risk management

The trustees have a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error.

The trustees have a risk management strategy which comprises:

- A periodic review of the risks which the Charity faces.
- The establishment of systems and procedures to mitigate identified risks.
- The implementation of procedures to minimise the impact of any risks which materialise.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

02446126 (England and Wales)

Registered Charity number

1001474

Registered office

CBSO Centre
Berkley Street
Birmingham
West Midlands
B1 2LF

Trustees

K W Baird
J Chamberlain
L Coffey
P Collier
S D M Eastburn
A D Jackson
N Jonah
A Rahman
G J Spruce
C Trestler (resigned 16.6.21)
B R Winton

**Report of the Trustees
for the Year Ended 30 June 2021**

REFERENCE AND ADMINISTRATIVE DETAILS

Auditors

Locke Williams Associates LLP
Chartered Accountants
Registered Auditors
c/o Blackthorn House
St Pauls Square
Birmingham
West Midlands
B3 1RL

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees (who are also the directors of Birmingham Contemporary Music Group for the purposes of company law) are responsible for preparing the Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) including Financial Reporting Standard 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 which 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 the income and expenditure, of the charitable company for that period. In preparing those financial statements, the trustees are required to

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP;
- make judgements and estimates that are reasonable and prudent;
- 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 which disclose with reasonable accuracy at any time the financial position of the charitable company and to 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.

In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditors are unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

AUDITORS

The auditors, Locke Williams Associates LLP, will be proposed for re-appointment at the forthcoming Annual General Meeting.

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

Approved by order of the board of trustees on 16 February 2022 and signed on its behalf by:



A D Jackson - Trustee

**Report of the Independent Auditors to the Trustees of
Birmingham Contemporary Music Group (Registered number: 02446126)**

Opinion

We have audited the financial statements of Birmingham Contemporary Music Group (the 'charitable company') for the year ended 30 June 2021 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement, and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 30 June 2021 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements, or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

**Report of the Independent Auditors to the Trustees of
Birmingham Contemporary Music Group (Registered number: 02446126)**

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters where the Charities (Accounts and Reports) Regulations 2008 requires us to report to you if, in our opinion:

- the information given in the Report of the Trustees is inconsistent in any material respect with the financial statements; or
- the charitable company has not kept adequate accounting records; or
- the financial statements are not in agreement with the accounting records and returns; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the Statement of Trustees' Responsibilities, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Our responsibilities for the audit of the financial statements

We have been appointed as auditors under Section 144 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue a Report of the Independent Auditors that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

We gained an understanding of the legal and regulatory framework applicable to the company and the industry in which it operates and considered the risk of acts by the company that were contrary to applicable laws and regulations, including fraud. We designed audit procedures to respond to these risks, recognising that the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment by, for example, forgery or intentional misrepresentations, or through collusion.

We focussed on laws and regulations which could give rise to a material misstatement in the financial statements, including, but not limited to, the Companies Act 2006 and UK tax legislation. Our tests included agreeing the financial statement disclosures to underlying supporting documentation, enquiries with management and enquiries of third parties where appropriate.

**Report of the Independent Auditors to the Trustees of
Birmingham Contemporary Music Group (Registered number: 02446126)**

There are inherent limitations in the audit procedures described above and, the further removed non-compliance with laws and regulations is from the events and transactions reflected in the financial statements, the less likely we would become aware of it. We did not identify any key audit matters relating to irregularities, including fraud.

As in all our audits, we also addressed the risk of management override of internal controls, including testing journals and checking the authorisation of expenditure as part of our substantive testing, using analytical review to identify any significant or unusual transactions and evaluating whether there was evidence of bias by the trustees that represented a risk of material misstatement due to fraud.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our Report of the Independent Auditors.

Use of our report

This report is made solely to the charitable company's trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charitable company's trustees those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's trustees as a body, for our audit work, for this report, or for the opinions we have formed.



Locke Williams Associates LLP
Chartered Accountants
Registered Auditors
Eligible to act as an auditor in terms of Section 1212 of the Companies Act 2006
c/o Blackthorn House
St Pauls Square
Birmingham
West Midlands
B3 1RL

22 March 2022



TRUSTED ACCOUNTING SOLUTIONS



Registered number: OC350146
Registered in England and Wales.
Katrina Williams FCA CTA TEP
David Williams FCA FCCA

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Locke Williams Associates LLP
Blackthorn House, St Pauls Square
Birmingham B3 1RL T: 0121 262 3980

BIRMINGHAM CONTEMPORARY MUSIC GROUP

Statement of Financial Activities (Incorporating an Income and Expenditure Account) for the Year Ended 30 June 2021

	Notes	Unrestricted funds £	Restricted funds £	30.6.21 Total funds £	30.6.20 Total funds £
INCOME AND ENDOWMENTS FROM					
Grants and donations	2	403,677	91,770	495,447	497,439
Charitable activities	5				
BCMG Own promotions		9,150	-	9,150	4,510
Co-Promotions		23,677	-	23,677	10,615
Engagements		1,560	-	1,560	16,649
Learn & Take Part		10,338	-	10,338	7,100
Sector development		52	-	52	-
Other trading activities	3	6	-	6	8,576
Investment income	4	15	-	15	113
Other income		5,670	-	5,670	38,610
Total		454,145	91,770	545,915	583,612
EXPENDITURE ON					
Raising funds		38,143	-	38,143	51,776
Charitable activities	6				
BCMG Own promotions		181,003	-	181,003	248,527
Co-Promotions		110,395	-	110,395	125,206
Engagements		8,401	-	8,401	39,646
Learn & Take Part		143,183	-	143,183	94,257
Sector development		33,171	-	33,171	-
Core		(106,092)	106,092	-	-
Marketing		-	-	-	-
Salaries - to be recoded!		-	-	-	-
Total		408,204	106,092	514,296	559,412
NET INCOME/(EXPENDITURE)		45,941	(14,322)	31,619	24,200
RECONCILIATION OF FUNDS					
Total funds brought forward		68,333	14,322	82,655	58,455
TOTAL FUNDS CARRIED FORWARD		114,274	-	114,274	82,655

The notes form part of these financial statements

BIRMINGHAM CONTEMPORARY MUSIC GROUP (Registered number: 02446126)

**Balance Sheet
30 June 2021**

	Notes	Unrestricted funds £	Restricted funds £	30.6.21 Total funds £	30.6.20 Total funds £
FIXED ASSETS					
Tangible assets	13	21,612	-	21,612	20,601
CURRENT ASSETS					
Debtors	14	58,203	-	58,203	84,626
Cash at bank and in hand		<u>73,689</u>	<u>142,397</u>	<u>216,086</u>	<u>159,349</u>
		131,892	142,397	274,289	243,975
CREDITORS					
Amounts falling due within one year	15	(39,230)	(142,397)	(181,627)	(181,921)
		<u></u>	<u></u>	<u></u>	<u></u>
NET CURRENT ASSETS		<u>92,662</u>	<u>-</u>	<u>92,662</u>	<u>62,054</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>114,274</u>	<u>-</u>	<u>114,274</u>	<u>82,655</u>
NET ASSETS		<u>114,274</u>	<u>-</u>	<u>114,274</u>	<u>82,655</u>
FUNDS	16				
Unrestricted funds:					
General fund				114,274	68,333
Restricted funds:					
Donor specified				<u>-</u>	<u>14,322</u>
TOTAL FUNDS				<u>114,274</u>	<u>82,655</u>

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 30 June 2021.

The members have not deposited notice, pursuant to Section 476 of the Companies Act 2006 requiring an audit of these financial statements.

The trustees acknowledge their responsibilities for

- ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

These financial statements have been audited under the requirements of Section 145 of the Charities Act 2011.

The notes form part of these financial statements

Balance Sheet - continued
30 June 2021

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on 16 February 2022 and were signed on its behalf by:

A handwritten signature in dark ink, appearing to read 'A D Jackson', written over a dotted line.

A D Jackson - Trustee

BIRMINGHAM CONTEMPORARY MUSIC GROUP

Cash Flow Statement for the Year Ended 30 June 2021

	Notes	30.6.21 £	30.6.20 £
Cash flows from operating activities			
Cash generated from operations	19	<u>65,294</u>	<u>80,274</u>
Net cash provided by operating activities		<u>65,294</u>	<u>80,274</u>
 Cash flows from investing activities			
Purchase of tangible fixed assets		<u>(8,572)</u>	(15,101)
Interest received		<u>15</u>	<u>113</u>
Net cash used in investing activities		<u>(8,557)</u>	<u>(14,988)</u>
Change in cash and cash equivalents in the reporting period		56,737	65,286
Cash and cash equivalents at the beginning of the reporting period		<u>159,349</u>	<u>94,063</u>
 Cash and cash equivalents at the end of the reporting period		<u><u>216,086</u></u>	<u><u>159,349</u></u>

The notes form part of these financial statements

**Notes to the Financial Statements
for the Year Ended 30 June 2021**

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) '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) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Income

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received, and the amount can be measured reliably.

For grants and donations to be recognised, the charity will have been notified of the amounts and the settlement date in writing. If there are conditions attached to the donation and this requires a level of performance before entitlement can be obtained, then income is deferred until those conditions are fully met or the fulfilment of those conditions is within the control of the charity and it is probable that they will be fulfilled.

Income from charitable activities includes ticket and fee income earned from undertaking performances, engagements, and recordings. Income is received in exchange for supplying goods and services in furtherance of the charitable objectives and is recognised when entitlement has occurred.

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category.

Where costs cannot be directly attributed to particular headings, they have been allocated to activities on a basis consistent with the use of resources.

Costs are shown net of any recoverable VAT.

Allocation and apportionment of costs

Charitable activity costs include those direct costs incurred in the furtherance of the charitable activities and are analysed between the significant activities undertaken.

Support (core) costs are those that assist the work of the charity but do not directly represent charitable activities and include office costs, governance costs, administrative payroll costs. They are incurred directly in support of expenditure on the objects of the charity.

Where support costs cannot be directly attributed to particular headings, they have been allocated to cost of raising funds and expenditure on charitable activities on a basis consistent with use of the resources. Payroll costs have been allocated to activities on the basis of employees' involvement in each activity and other overheads, including general marketing and governance costs, have been allocated in proportion to incoming resources by activity.

Fund-raising costs are those incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of the charitable activities.

BIRMINGHAM CONTEMPORARY MUSIC GROUP

Notes to the Financial Statements - continued for the Year Ended 30 June 2021

1. ACCOUNTING POLICIES - continued

Intangible fixed assets

Amortisation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Other intangible assets (Software) - 33% on cost

Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Computer equipment - 33% on cost and 20% on cost

Office equipment - 33% on cost

Musical equipment - 33% on cost

Taxation

The charity is an exempt charity within the meaning of schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

Hire purchase and leasing commitments

Rentals paid under operating leases are charged to the statement of financial activities on a straight-line basis over the period of the lease.

2. GRANTS AND DONATIONS

	30.6.21 £	30.6.20 £
Sponsorship and donations	102,051	120,609
Legacies	-	6,451
Grants	<u>393,396</u>	<u>370,379</u>
	<u><u>495,447</u></u>	<u><u>497,439</u></u>
Sound Investment	6,081	15,853
Charitable Trusts and foundations	90,774	91,414
General Donations and Gift Aid	<u>5,196</u>	<u>13,342</u>
	<u><u>102,051</u></u>	<u><u>120,609</u></u>

BIRMINGHAM CONTEMPORARY MUSIC GROUP

Notes to the Financial Statements - continued for the Year Ended 30 June 2021

2. GRANTS AND DONATIONS - continued

Grants received, included in the above, are as follows:

	30.6.21	30.6.20
	£	£
Arts Council England, West Midlands	319,653	325,535
Arts Council England, Cultural Recovery Fund	56,635	-
CBSO	9,063	11,864
Other grants	8,045	32,980
	<u>393,396</u>	<u>370,379</u>

3. OTHER TRADING ACTIVITIES

	30.6.21	30.6.20
	£	£
Sales of CDs, music scores etc	<u>6</u>	<u>8,576</u>

4. INVESTMENT INCOME

	30.6.21	30.6.20
	£	£
Deposit account interest	<u>15</u>	<u>113</u>

5. INCOME FROM CHARITABLE ACTIVITIES

	30.6.21	30.6.20
	£	£
Activity	32,827	15,125
BCMG Own promotions & Co-Promotions	1,612	16,649
Engagements	10,338	7,100
Learn & Take Part	<u>44,777</u>	<u>38,874</u>

BIRMINGHAM CONTEMPORARY MUSIC GROUP

Notes to the Financial Statements - continued for the Year Ended 30 June 2021

6. CHARITABLE ACTIVITIES COSTS

	Direct Costs £	Support costs (see note 7) £	Totals £
BCMG Own promotions	181,003	-	181,003
Co-Promotions	110,395	-	110,395
Engagements	8,401	-	8,401
Learn & Take Part	143,183	-	143,183
Sector development	33,171	-	33,171
Core	(2,958)	2,958	-
	<u>473,195</u>	<u>2,958</u>	<u>476,153</u>

	BCMG Own Promotions £	Co- Promotion s	Engagements and recordings £	Learn & Take Part £	Sector Development £	2021 Total £	2020 Total £
Costs of Performance:							
Musicians' and artists fees	32,036	10,224	2,750	14,973	680	60,663	126,091
Concert expenses	31,628	28,596	206	10,785	7,220	78,435	67,461
Project staff	-	-	-	23,927	25,271	49,198	46,741
Commissioning	31	19	1	24	-	75	19,404
Marketing	4,956	3,023	230	3,920	-	12,129	17,853
Other	-	-	-	-	-	-	2,810
	<u>68,651</u>	<u>41,862</u>	<u>3,187</u>	<u>53,629</u>	<u>33,171</u>	<u>200,500</u>	<u>280,360</u>

Support and Administration of the Charity (note 7)

Salaries and National Insurance	71,038	43,343	3,298	56,882	-	174,561	139,633
Rent, rates and insurance	13,381	8,161	621	10,585	-	32,748	26,888
General marketing	4,619	2,817	214	3,654	-	11,304	11,176
Telephone, postage and stationery	691	422	32	547	-	1,692	3,254
Other	13,129	8,001	609	10,377	-	32,116	26,255
Depreciation	3,090	1,884	143	2,444	-	7,561	5,365
	<u>105,948</u>	<u>64,628</u>	<u>4,917</u>	<u>84,489</u>	<u>-</u>	<u>259,982</u>	<u>212,571</u>

Governance costs

Salaries and National Insurance	5,195	3,168	241	4,109	-	12,713	11,761
Audit and accountancy	1,209	737	56	956	-	2,958	2,944
	<u>6,404</u>	<u>3,905</u>	<u>297</u>	<u>5,065</u>	<u>-</u>	<u>15,671</u>	<u>14,705</u>
	<u>181,003</u>	<u>110,395</u>	<u>8,401</u>	<u>143,183</u>	<u>33,171</u>	<u>476,153</u>	<u>507,636</u>

BIRMINGHAM CONTEMPORARY MUSIC GROUP

Notes to the Financial Statements - continued for the Year Ended 30 June 2021

7. SUPPORT COSTS

Support (core) costs are those that assist the work of the charity but do not directly represent charitable activities and include office costs, governance costs, administrative payroll costs. They are incurred directly in support of expenditure on the objects of the charity.

Where support costs cannot be directly attributed to particular headings, they have been allocated to cost of raising funds and expenditure on charitable activities on a basis consistent with use of the resources. Payroll costs been allocated to activities on the basis of employees' involvement in each activity and other overheads, including general marketing and governance costs, have been allocated in proportion to incoming resources by activity.

8. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	30.6.21	30.6.20
	£	£
Auditors' remuneration	2,958	2,945
Depreciation - owned assets	<u>7,561</u>	<u>5,365</u>

9. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 30 June 2021 nor for the year ended 30 June 2020.

Trustees' expenses

No trustees received reimbursement of out-of-pocket expenses for the period ended 30 June 2021 (2020 two received £275).

10. STAFF COSTS

	30.6.21	30.6.20
	£	£
Wages and salaries	246,464	242,360
Social security costs	14,939	13,271
Other pension costs	<u>11,712</u>	<u>11,580</u>
	<u>273,115</u>	<u>267,211</u>

The average monthly number of employees during the year was as follows:

	30.6.21	30.6.20
Management and administration	8	7
Project staff	<u>2</u>	<u>2</u>
	<u>10</u>	<u>9</u>

No employees received emoluments in excess of £60,000.

The total amount of employee benefits received by key management personnel is £46,127 (2020 £45,645). The Trust considers its key management personnel comprise the board of directors, who are the Trust's trustees and are unpaid, and the senior management team.

BIRMINGHAM CONTEMPORARY MUSIC GROUP

Notes to the Financial Statements - continued for the Year Ended 30 June 2021

11. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Grants and donations	347,714	149,725	497,439
Charitable activities			
BCMG Own promotions	4,510	-	4,510
Co-Promotions	10,615	-	10,615
Engagements	16,649	-	16,649
Learn & Take Part	7,100	-	7,100
Other trading activities	8,576	-	8,576
Investment income	113	-	113
Other income	38,610	-	38,610
Total	433,887	149,725	583,612
EXPENDITURE ON			
Raising funds	51,776	-	51,776
Charitable activities			
BCMG Own promotions	206,230	42,297	248,527
Co-Promotions	70,225	54,981	125,206
Engagements	37,739	1,907	39,646
Learn & Take Part	58,040	36,217	94,257
Total	424,010	135,402	559,412
NET INCOME	9,877	14,323	24,200
RECONCILIATION OF FUNDS			
Total funds brought forward	58,455	-	58,455
TOTAL FUNDS CARRIED FORWARD	<u>68,332</u>	<u>14,323</u>	<u>82,655</u>

BIRMINGHAM CONTEMPORARY MUSIC GROUP

Notes to the Financial Statements - continued for the Year Ended 30 June 2021

12. INTANGIBLE FIXED ASSETS

	Other intangible assets £
COST	
At 1 July 2020 and 30 June 2021	<u>6,080</u>
AMORTISATION	
At 1 July 2020 and 30 June 2021	<u>6,080</u>
NET BOOK VALUE	
At 30 June 2021	<u>-</u>
At 30 June 2020	<u>-</u>

13. TANGIBLE FIXED ASSETS

	Computer equipment £	Office equipment £	Musical equipment £	Totals £
COST				
At 1 July 2020	75,234	12,578	58,010	145,822
Additions	<u>8,572</u>	<u>-</u>	<u>-</u>	<u>8,572</u>
At 30 June 2021	<u>83,806</u>	<u>12,578</u>	<u>58,010</u>	<u>154,394</u>
DEPRECIATION				
At 1 July 2020	55,265	11,946	58,010	125,221
Charge for year	<u>7,110</u>	<u>451</u>	<u>-</u>	<u>7,561</u>
At 30 June 2021	<u>62,375</u>	<u>12,397</u>	<u>58,010</u>	<u>132,782</u>
NET BOOK VALUE				
At 30 June 2021	<u>21,431</u>	<u>181</u>	<u>-</u>	<u>21,612</u>
At 30 June 2020	<u>19,969</u>	<u>632</u>	<u>-</u>	<u>20,601</u>

All assets are used in direct furtherance of the Charity's objects.

14. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	30.6.21 £	30.6.20 £
Trade debtors	6,891	6,591
VAT	9,724	7,661
Prepayments and accrued income	<u>41,588</u>	<u>70,374</u>
	<u>58,203</u>	<u>84,626</u>

See note 15 for details of accrued income.

BIRMINGHAM CONTEMPORARY MUSIC GROUP

Notes to the Financial Statements - continued for the Year Ended 30 June 2021

15. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	30.6.21	30.6.20
	£	£
Trade creditors	31,282	14,979
Social security and other taxes	4,057	4,702
Accruals and deferred income	<u>146,288</u>	<u>162,240</u>
	<u>181,627</u>	<u>181,921</u>

Deferred income comprises grants and awards received for core funding purposes and for future performance & learning projects. Income deferred in the current year is as follows.

	Accrued	Deferred	£
Brought forward	(51,237)	93,105	
Carried forward	<u>10,231</u>	<u>(142,397)</u>	
	(41,006)	(49,292)	(90,298)
Received in the year			<u>636,213</u>
Incoming resources recognised for the year			<u>545,915</u>

16. MOVEMENT IN FUNDS

	At 1.7.20	Net movement in funds	At 30.6.21
	£	£	£
Unrestricted funds			
General fund	68,333	45,941	114,274
Restricted funds			
Donor specified	14,322	(14,322)	-
TOTAL FUNDS	<u>82,655</u>	<u>31,619</u>	<u>114,274</u>

Net movement in funds, included in the above are as follows:

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Unrestricted funds			
General fund	454,145	(408,204)	45,941
Restricted funds			
Donor specified	91,770	(106,092)	(14,322)
TOTAL FUNDS	<u>545,915</u>	<u>(514,296)</u>	<u>31,619</u>

BIRMINGHAM CONTEMPORARY MUSIC GROUP

Notes to the Financial Statements - continued for the Year Ended 30 June 2021

16. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.7.19 £	Net movement in funds £	At 30.6.20 £
Unrestricted funds			
General fund	58,455	9,878	68,333
Restricted funds			
Donor specified	-	14,322	14,322
TOTAL FUNDS	<u>58,455</u>	<u>24,200</u>	<u>82,655</u>

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	433,887	(424,009)	9,878
Restricted funds			
Donor specified	149,725	(135,403)	14,322
TOTAL FUNDS	<u>583,612</u>	<u>(559,412)</u>	<u>24,200</u>

17. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 30 June 2021.

18. ULTIMATE CONTROLLING PARTY

The ultimate controlling party is considered to be the Board of Directors.

19. RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES

	30.6.21 £	30.6.20 £
Net income for the reporting period (as per the Statement of Financial Activities)	31,619	24,200
Adjustments for:		
Depreciation charges	7,561	5,365
Interest received	(15)	(113)
Decrease in debtors	26,423	21,493
(Decrease)/increase in creditors	(294)	29,329
Net cash provided by operations	<u>65,294</u>	<u>80,274</u>

BIRMINGHAM CONTEMPORARY MUSIC GROUP

Notes to the Financial Statements - continued for the Year Ended 30 June 2021

20.. ANALYSIS OF CHANGES IN NET FUNDS

	At 1.7.20 £	Cash flow £	At 30.6.21 £
Net cash			
Cash at bank and in hand	<u>159,349</u>	<u>56,737</u>	<u>216,086</u>
	<u>159,349</u>	<u>56,737</u>	<u>216,086</u>
Total	<u><u>159,349</u></u>	<u><u>56,737</u></u>	<u><u>216,086</u></u>

21. MEMBERS' GUARANTEES

The number and amounts of guarantees given by the members at 30 June 2021 were as follows:

	Number	Total Maximum£
Guarantees not exceeding £1 each	<u><u>11</u></u>	<u><u>11</u></u>