

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.
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# 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 26<sup>th</sup> 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 50<sup>th</sup> 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 13<sup>th</sup> 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 13<sup>th</sup> 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

**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:

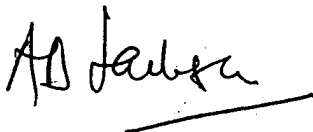
- there is no relevant audit information of which the charitable company's auditors are unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

**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 22<sup>nd</sup> 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](http://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 £		
<b>INCOME AND ENDOWMENTS FROM</b>					
Grants and donations	2	324,652	147,037	471,689	495,447
<b>Charitable activities</b>					
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
<b>Total</b>		<u>405,505</u>	<u>152,415</u>	<u>557,920</u>	<u>545,915</u>
<b>EXPENDITURE ON</b>					
Raising funds		39,874	-	39,874	38,143
<b>Charitable activities</b>	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	-
<b>Total</b>		<u>392,399</u>	<u>129,067</u>	<u>521,466</u>	<u>514,296</u>
<b>NET INCOME</b>		13,106	23,348	36,454	31,619
<b>RECONCILIATION OF FUNDS</b>					
Total funds brought forward		114,274	-	114,274	82,655
<b>TOTAL FUNDS CARRIED FORWARD</b>		<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 £
<b>FIXED ASSETS</b>					
Tangible assets	13	13,219	-	13,219	21,612
<b>CURRENT ASSETS</b>					
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
<b>CREDITORS</b>					
Amounts falling due within one year	15	(178,460)	-	(178,460)	(181,627)
<b>NET CURRENT ASSETS</b>		<u>114,161</u>	<u>23,348</u>	<u>137,509</u>	<u>92,662</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		<u>127,380</u>	<u>23,348</u>	<u>150,728</u>	<u>114,274</u>
<b>NET ASSETS</b>		<u>127,380</u>	<u>23,348</u>	<u>150,728</u>	<u>114,274</u>
<b>FUNDS</b>	16				
Unrestricted funds:					
General fund				127,380	114,274
Restricted funds:					
Donor specified				<u>23,348</u>	-
<b>TOTAL FUNDS</b>				<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.

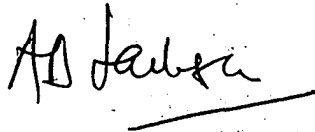
The notes form part of these financial statements

**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 22<sup>nd</sup> 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 £
<b>Cash flows from operating activities</b>			
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>
<b>Cash flows from investing activities</b>			
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>
<b>Change in cash and cash equivalents in the reporting period</b>		<b>(5,497)</b>	<b>56,737</b>
<b>Cash and cash equivalents at the beginning of the reporting period</b>		<b><u>216,086</u></b>	<b><u>159,349</u></b>
<b>Cash and cash equivalents at the end of the reporting period</b>		<b><u>210,589</u></b>	<b><u>216,086</u></b>

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 £
<b>Costs of Performance:</b>								
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>
<b>Support and Administration of the Charity (note 7)</b>								
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>
<b>Governance costs</b>								
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 £
<b>INCOME AND ENDOWMENTS FROM</b>			
Grants and donations	403,677	91,770	495,447
<b>Charitable activities</b>			
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
<b>Total</b>	<b>454,145</b>	<b>91,770</b>	<b>545,915</b>
<b>EXPENDITURE ON</b>			
Raising funds	38,143	-	38,143
<b>Charitable activities</b>			
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!	-	-	-
<b>Total</b>	<b>408,204</b>	<b>106,092</b>	<b>514,296</b>
<b>NET INCOME/(EXPENDITURE)</b>	<b>45,941</b>	<b>(14,322)</b>	<b>31,619</b>
<b>RECONCILIATION OF FUNDS</b>			
Total funds brought forward	68,333	14,322	82,655
<b>TOTAL FUNDS CARRIED FORWARD</b>	<b>114,274</b>	<b>-</b>	<b>114,274</b>

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

### 13. TANGIBLE FIXED ASSETS

	Computer equipment £	Office equipment £	Musical equipment £	Totals £
<b>COST</b>				
At 1 July 2021 and 31 March 2022	<u>83,806</u>	<u>12,578</u>	<u>58,010</u>	<u>154,394</u>
<b>DEPRECIATION</b>				
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>
<b>NET BOOK VALUE</b>				
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
	£	£	£
<b>Unrestricted funds</b>			
General fund	114,274	13,106	127,380
<b>Restricted funds</b>			
Donor specified	-	23,348	23,348
<b>TOTAL FUNDS</b>	<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
	£	£	£
<b>Unrestricted funds</b>			
General fund	405,505	(392,399)	13,106
<b>Restricted funds</b>			
Donor specified	152,415	(129,067)	23,348
<b>TOTAL FUNDS</b>	<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 £
<b>Unrestricted funds</b>			
General fund	68,333	45,941	114,274
<b>Restricted funds</b>			
Donor specified	14,322	(14,322)	-
<b>TOTAL FUNDS</b>	<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 £
<b>Unrestricted funds</b>			
General fund	454,145	(408,204)	45,941
<b>Restricted funds</b>			
Donor specified	91,770	(106,092)	(14,322)
<b>TOTAL FUNDS</b>	<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 £
<b>Net income for the reporting period (as per the Statement of Financial Activities)</b>	<b>36,454</b>	<b>31,619</b>
<b>Adjustments for:</b>		
Depreciation charges	8,393	7,561
Interest received	(12)	(15)
(Increase)/decrease in debtors	(47,177)	26,423
Decrease in creditors	(3,167)	(294)
<b>Net cash (used in)/provided by operations</b>	<u><b>(5,509)</b></u>	<u><b>65,294</b></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 £
<b>Net cash</b>			
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>
<b>Total</b>	<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>