

BIRMINGHAM OPEN MEDIA COMMUNITY INTEREST COMPANY

Registered Number
08823230
(England and Wales)

Unaudited Financial Statements for the Year ended
31 March 2022.



BIRMINGHAM OPEN MEDIA COMMUNITY INTEREST COMPANY

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BIRMINGHAM OPEN MEDIA COMMUNITY INTEREST COMPANY

Company Information for the year from 1 April 2021 to 31 March 2022

Directors

DANMOLE, Yinka

EASTON, Asha Marie

KAUR, Imandeep

MURPHY, Peta Jean Mary

NEWMAN, Karen

ROBERTS, Antonio Benjamin

SHAW, Jonathan

SUTTON, Gemma Victoria

SUTTON, Michael

Registered Address

1 Dudley Street

Birmingham

B5 4EG

Registered Number

08823230 (England and Wales)

BIRMINGHAM OPEN MEDIA COMMUNITY INTEREST COMPANY

Profit and Loss Account for the year from 1 April 2021 to 31 March 2022

	2022 £	2021 £
Turnover	35,354	43,755
Other income	457,649	441,335
Cost of raw materials and consumables	(9,981)	(4,682)
Staff costs	(232,308)	(198,343)
Depreciation and other amounts written off assets	(2,819)	(2,819)
Other Charges	(210,578)	(241,416)
Tax	(7,626)	(7,409)
Profit for the year	<u>29,691</u>	<u>30,421</u>

BIRMINGHAM OPEN MEDIA COMMUNITY INTEREST COMPANY

Balance Sheet as at 31 March 2022

	2022 £	2021 £
Fixed Assets	4,072	15,806
Current Assets	110,011	60,475
Creditors amounts falling due within one year	(49,908)	(41,796)
Net current assets (liabilities)	60,103	18,679
Total assets less current liabilities	64,175	34,485
Net assets (liabilities)	64,175	34,485
Capital and reserves	64,175	34,485

The company is a private company limited by guarantee and registered in England and Wales. It was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006.

The Directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the micro-entity provisions and delivered in accordance with the provisions applicable to companies subject to the small companies regime.

The average number of persons employed by the company in the period was 12 (previous period: 12).

The financial statements were approved and authorised for issue by the Board of Directors on 1 December 2022, and are signed on its behalf by:



NEWMAN, Karen
Director
Registered Company No. 08823230

BIRMINGHAM OPEN MEDIA COMMUNITY INTEREST COMPANY

Detailed Profit and Loss Account for the year from 1 April 2021 to 31 March 2022

	2022 £	2021 £
Turnover		
Birmingham CC COVID Grants	16,000	42,600
Cafe Income	11,753	979
Events / Hires / Consultancy	5,459	(200)
Income Schools & Uni engagement	1,767	-
Ticket Sales	375	376
	<u>35,354</u>	<u>43,755</u>
Other Operating Income		
ACE Emergency Funding	-	34,165
ACE NPO	145,224	145,224
ACE OTHER INCOME	40,000	10,000
British Council	6,563	-
Esmee Fairbairn Emergency Funding	-	29,848
HMRC Income (Furlough)	3,922	25,620
Immersive Studio / Tech R&D	53,330	25,000
Income Festival 2022	-	100,000
National Lottery Community Fund	122,374	57,780
Other Income - Sundry	2,492	7,295
Other Restricted Income	14,047	5,903
Trusts & Foundations	69,697	500
	<u>457,649</u>	<u>441,335</u>
Raw materials and consumables used		
CAFE Costs	9,486	4,682
Memberships and subscriptions	495	-
	<u>9,981</u>	<u>4,682</u>
Staff Costs		
Employers NI	12,621	10,060

This page does not form part of the statutory financial statements

BIRMINGHAM OPEN MEDIA COMMUNITY INTEREST COMPANY

Detailed Profit and Loss Account (continued) for the year from 1 April 2021 to 31 March 2022

	2022 £	2021 £
Pensions	4,062	3,537
R&D / Travel / Hospitality	5,471	931
Salaries (all salaries)	210,154	183,815
	<u>232,308</u>	<u>198,343</u>
Depreciation, amortisation and impairment expense		
Depreciation Expense	2,819	2,819
	<u>2,819</u>	<u>2,819</u>
Other charges		
2018-19 EXHIBS	-	460
Accountancy & External Audit	7,670	6,958
Amortisation expense	8,914	8,914
Bank Charges	794	658
Building Feasibility	16,363	10,880
Cleaning and Sundry	5,122	2,481
Events	63	-
HR Equality & Diversity	2,009	-
Insurances	1,833	1,819
IT / Computing	8,916	4,465
Legal & Professional	1,050	1,805
Maintenance & Electrical (repairs & renewals)	4,095	4,350
Programme - Artist Digital Skills	19,572	27,327
Programme - Engagement	30,417	18,465
Programme - Exhibitions	35,451	14,918
Programme - Immersive Studio / Tech R&D	23,496	3,628
Programme - R&D	-	1,256
Programme - Touring / International	4,457	(392)
Programme Festival 2022	-	93,081

This page does not form part of the statutory financial statements

BIRMINGHAM OPEN MEDIA COMMUNITY INTEREST COMPANY

Detailed Profit and Loss Account (continued) for the year from 1 April 2021 to 31 March 2022

	2022	2021
	£	£
Rent and Rates	24,912	24,703
Staff Wellbeing	-	2,665
Utilities	5,200	8,956
Website / Stationery / Advertising / Postage	10,244	4,019
	<u>210,578</u>	<u>241,416</u>
Corporation Tax		
Corporation tax	7,626	7,409
	<u>7,626</u>	<u>7,409</u>
Profit/(loss) for the year		
Net Profit	<u>29,691</u>	<u>30,421</u>
	<u>29,691</u>	<u>30,421</u>

200016/15

CIC 34

Community Interest Company Report

For official use
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**Please
complete in
typescript, or
in bold black
capitals.**

Company Name in full

Birmingham Open Media Community Interest Company

Company Number

8823230

Year Ending

31/03/2022

Please ensure the company name is consistent with the company name entered on the accounts.

This template illustrates what the Regulator of Community Interest Companies considers to be best practice for completing a simplified community interest company report. All such reports must be delivered in accordance with section 34 of the Companies (Audit, Investigations and Community Enterprise) Act 2004 and contain the information required by Part 7 of the Community Interest Company Regulations 2005. For further guidance see chapter 8 of the Regulator's guidance notes and the alternate example provided for a more complex company with more detailed notes.

(N.B. A Filing Fee of £15 is payable on this document. Please enclose a cheque or postal order payable to Companies House)

PART 1 - GENERAL DESCRIPTION OF THE COMPANY'S ACTIVITIES AND IMPACT

Established in 2014, BOM is an arts organisation that exists to inspire and empower communities through transformational digital experiences. We explore how creative technology can be used as a tool for change, to make society better. Our interests and expertise are in neurodiversity and technology, how creativity can unleash the potential of under-served communities and how creative innovation can address environmental challenges.

BOM creates immersive audience experiences in collaboration with artists and communities that tour nationally and internationally. Our education and outreach programmes engage under-served communities, particularly children with special educational needs and disabilities (SEND) and young people excluded from mainstream education who face multiple barriers at the start of their career pathways.

Our Creative Digital Skills programmes develop a diverse talent pipeline, predominantly neurodivergent, Black, Asian, mixed ethnic and LGBT+ creative practitioners learning new digital skills. This annual report covers the period 1 April 2021 – 31 March 2022, as the COVID-19 pandemic continued to evolve. As in the earlier stages of the pandemic, BOM was able to draw on our digital capabilities to extend our reach beyond Birmingham, sustaining and expanding our engagement with communities locally, nationally and internationally.

2021/22 also saw us deliver a major project for the 2022 Commonwealth Games. BOM led the technology design for a 'smart' Queen's Baton, which was launched by Queen Elizabeth II at Buckingham Palace in October 2021. The Baton visualised Batonbearers heartbeats in real-time LED lights, gathered air quality data and captured 360 degree video across its nine month global tour.

The social and environmental themes behind the Queen's Baton technologies resulted in the Commonwealth Games embedding sustainability at the heart of the Relay. This global event has shone a spotlight on the work of grassroots innovation, physically engaging over 100,000 changemakers who were selected to carry the Baton between October 2021 and March 2022.

Throughout the year BOM showed a wider leadership role in digital inclusion, participating in the West Midlands Combined Authority (WMCA) Coalition for Digital Inclusion and undertaking feasibility to establish a future digital centre that will address digital skills needs and fuel inclusive innovation.

BOM's Director also remained an active presence on WMCA's Cultural Leadership Board across the year, supporting delivery of a funded programme for emerging creative social enterprises. This benefitted two diverse-led creative businesses and 10 emerging cultural leaders in the development of their organisations.

As a social enterprise, BOM relied on core funding from Arts Council England and other grants funding to cover the costs of artistic and engagement programmes across the year, whilst continuing to derive income from our technology R&D work and building based revenue to deliver the wider BOM mission.

2021/22 Audience highlights are as follows:

100,000 global audiences engaging with the Queen's Baton

11,500 audiences to exhibitions in Birmingham

4,900 audiences to national and international events

1,500 international audiences to touring exhibitions

775 online audiences

734 children and young people engaged through schools and informal education programmes

176 creative practitioners supported

ARTISTIC PROGRAMME

Atmospheric Encounters 19 May – 29 August 2021

This exhibition explored the innovations of the High Altitude bioprospecting (HAB) team - a long term collaboration between scientists and artists in a quest to find microscopic life in extreme environments. The exhibition investigated invisible microbial life in the air, understood as both a co-existing benign presence and as a potential threat, as found during the COVID-19 pandemic. The exhibition toured to SOLU art space in Helsinki, Finland after BOM. A 360 interactive tour of the exhibition was also produced for online engagement.

Decode 8 September – 18 December 2021

Decode was an exhibition inviting audiences to re-examine our relationship with data technologies through the Black experience. The exhibition featured new work by four extraordinary Black artists and activists who subverted machine generated technologies to expose bias in algorithms. Installations aimed to create more inclusive experiences to inform, delight and galvanise communities. Featuring Danielle Brathwaite-Shirley, A M Darke, Stephanie Dinkins and Mimi Onuoha, co-curated with A Vibe Called Tech (Charlene Prempeh).

Baff Akoto LEAVE THE EDGES 12 January - 31 March 2022

Launching the year of the Commonwealth Games in Birmingham, we presented a new installation version of LEAVE THE EDGES (2022) by Ghanaian born, British artist Baff Akoto. Entering a mirrored room, visitors experienced a stunning dreamscape where moving images weaved together fragments of African spirituality and revisited dark truths of empire. The film reflected on nuances of African identities suppressed by displacement and social engineering.

Commonwealth Games Queen's Baton Relay 7 October 2021 – 31 March 2022

The technology-enabled Queen's Baton we created for the 2022 Commonwealth Games was launched by Her Majesty Queen Elizabeth II at Buckingham Palace on 7 October 2021. The Baton then began its global journey across 72 Commonwealth nations and territories, travelling through Europe, Africa, Asia and Australasia by 31 March 2022, engaging more than 100,000 changemakers across the world.

The technology within the Baton created a unique interactive experience, visualising the heartbeats of people creating change within their community and capturing fragments of the journey on 360 video. This provided rich storytelling opportunities across social media, providing a platform for many underrepresented people to amplify their stories, and creating discussion points for environmental researchers exploring the air quality data the Baton captured.

Hidden Kingdoms

BOM was awarded Innovate UK funding towards developing the prototype for an immersive audio app, Hidden Kingdoms. This app is designed to help young people with anxiety to overcome stressful travel and make real world journeys. Innovate UK funding supported early R&D, allowing us to commission meditation content, sound and visuals and start to develop some of the core programming behind the app's functionality. Development and community outreach for Hidden Kingdoms continued into the following year.

CREATIVE DIGITAL SKILLS

Fellows / Residents: BOM supported 19 Artist Fellows and Residents in 2021/22. These are creative practitioners working at the intersection of art, technology and science who received mentoring, external portfolio reviews, paid opportunities, stipends, access support and advocacy whilst developing innovative and impactful practices.

Digital Design Weekend: We toured BOM Fellow Robin Price's work to the V&A Museum in London as part of the Digital Design Weekend between 25 – 26 September 2021. This is an ongoing project BOM has been supporting since 2015. Robin presented his novel approach to visualising air pollution using a light painting device connected to an air quality sensor and digital camera. The process creates stunning photos which are used to raise awareness of air pollution across the world.

UP:RISE AR Experience: In addition to his solo exhibition at BOM, we supported the development of BOM Fellow Baff Akoto's augmented reality experience UP:RISE, which explored the events leading up to the 2011 UK riots. BOM also delivered two public talks in connection with this work.

Art & Tech Socials: We delivered two Art & Tech Social events where leading practitioners discussed their work and emerging technology trends with emerging and mid career artists, creating a space for networking and sharing ideas. These events were recorded and shared online.

SAMA Festival: We collaborated with the British Council and Think.Web in Indonesia to deliver SAMA Festival, a free online festival between the UK and Indonesia bringing together practitioners from both countries advocating for and inspiring new disability arts practice.

Coding Meetups: We hosted five free BUUG (Birmingham Unity User Group) community meet ups for the creative tech community. BUUG is a social environment encouraging peer-to-peer skills-sharing between Unity developers and people developing interactive projects.

Propeller: Our Propeller programme, funded by the National Lottery Community Fund, supported 157 neurodivergent adults across the year to learn new digital skills and soft skills as they accessed work in the creative industries. We produced five workshops covering introductory skills in augmented reality, delivered 1:1 mentoring sessions and bespoke digital skills sessions for participants as well as facilitating monthly social meetups for this community.

ENGAGEMENT

STEAM Schools Programme

BOM's Millennium Point Trust funded schools programme Blue Skies Biology reached 346 school children across Birmingham, predominantly girls from Black, Asian and SEND backgrounds. Workshops were delivered in school and at BOM, enriching and extending the national curriculum through hands-on arts and science activities blending crafts and DNA sequencing.

Informal Learning: Summer Camp & CoderDojo

Our informal learning programmes engaged 388 children and young people. BOM's annual Summer Camp for art and electronics was delivered across one week in August 2021, themed 'Pulsar', inspiring sonic creativity. Monthly CoderDojo workshops continued throughout the year (except August), giving young learners coding and programming skills.

DIGITAL INCLUSION

In addition to our regular programmes during this period, we continued feasibility to establish a future Centre for Digital Inclusion for the West Midlands, a hub for creative digital skills engaging underserved communities, running community events and immersive experiences.

We engaged with partners and stakeholders for input into the business case to determine the regional needs and opportunities, including strategic priorities identified in West Midlands Combined Authority's Digital Roadmap, Levelling Up and Strategic Economic Plans.

Across the year, BOM's Director maintained an active role on WMCA's Coalition for Digital Inclusion and Cultural Leadership Board as well as a non-exec Director role on the Board of Southside Business Improvement District. Consultation and insights from these groups has further evidenced a compelling case to move the proposal forwards and fundraise for development.

With grants funding from Arts Council England, Paul Hamlyn Foundation and Esmée Fairbairn Foundation we were able to carry out feasibility across several potential sites as well as business modelling around BOM's immersive studio practice. This work underpins our future growth plans, ensuring we continue to be ambitious and sustainable as we look to increase our impact with communities over the coming years.

PART 2 – CONSULTATION WITH STAKEHOLDERS

THE PUBLIC

As an Arts Council England National Portfolio Organisation and National Lottery Community Fund awardee, we regularly seek the views of our audiences and complete visitor surveys for all key events to capture feedback on the quality, relevance and accessibility of our work, which informs future planning. Our audience data also captures demographics including age, gender, economic background, disability and ethnicity of our visitors, both in person and online. This data is used to track progress against our Audience Development and Marketing Plan, Equality and Diversity Action Plan, and Access Plan to ensure our activities are accessible to all.

CREATIVE PRACTITIONERS

BOM supported an active, diverse community of in-house Fellows and Residents across this year. These are creative practitioners working across art, technology and science. We consult with these practitioners frequently to ensure the programmes we are developing are relevant and inclusive to them.

Our programmes are inspired by our creative community, and in some cases events and commissions are delivered with our community. For example, Hidden Kingdoms has involved collaboration with three BOM Fellows Edie Jo Murray, Harmeet Chagger-Khan and Matthew Evans.

We have two creative practitioners on the BOM Board, who consult with us on programme ideas from the point of conception and throughout the project lifecycle. The Board monitor delivery of programme SMART objectives and participate in annual workshops covering a range of subjects from diversity and inclusion to organisational growth and evaluation.

NEURODIVERGENT COMMUNITY

We are a neurodivergent-led organisation, and have strong representation of neurodivergent practitioners within our Fellows and Residents community. These practitioners inform, and participate in, our developing programmes, helping us to identify themes and emerging trends that underpin our Creative Digital Skills events.

Our Propeller programme is aimed at neurodivergent adults, and this programme continues to develop in response to participants' feedback and needs. We work with alumni Propeller participants who are offered paid work to help us develop this programme.

Across the year we also worked with WEBworks, an autism-led company who support our autistic Fellows and Propeller participants. WEBworks also provide consultancy and strategic support to the BOM team, ensuring we follow best practice and authentically embed the needs of our community within our work.

The autistic community were directly engaged in the re-design of our building in 2018, to ensure an accessible space that now hosts regular meet ups for this community.

GOVERNANCE / FUNDING

BOM has a highly skilled non-executive Board of Directors with specialisms across art, technology, education, social enterprise, law and finance who represent the diversity of the local population in Birmingham.

We work closely with our funders, in particular Arts Council England, The National Lottery Community Fund and Esmée Fairbairn Foundation to report back on programme outcomes. We have designed our programmes through close conversations with these stakeholders to make sure our work aligns with funding priorities, which are structured in response to strategic social and economic needs our funders have identified.

CULTURAL DEVELOPMENT

BOM plays a wider leadership role in the cultural development of the West Midlands region. In 2021/22 BOM's Director was a non-executive Director of Southside Business Improvement District (where BOM is located), and the West Midlands Combined Authority (WMCA) Cultural Leadership Board, where she works to enable inclusive growth, extending BOM's impact beyond the communities we directly serve.

At WMCA Karen also sits on the Coalition for Digital Inclusion, formed in response to widespread issues of digital exclusion across the region which have been made more visible by the pandemic. WMCA's new Digital Roadmap underpins BOM's ongoing commitment to digital inclusion through our engagement with diverse and disadvantaged communities.

At Southside BID, Karen helped to push forwards the District's new Access Strategy which secured over £800,000 for public realm improvements in the following year to improve access for disabled people within the area.

PART 3 – DIRECTORS' REMUNERATION

Karen Newman, BOM Director received £40,919 in salary during this year.

Antonio Roberts, BOM non-exec Director received £2,489 in artist fees and travel costs in connection with his engagement work for BOM during this year.

There were no other transactions or arrangements in connection with the remuneration of directors, or compensation for director's loss of office, which require to be disclosed.

PART 4 – TRANSFERS OF ASSETS OTHER THAN FOR FULL CONSIDERATION


No transfer of assets other than for full consideration has been made.

PART 5 – SIGNATORY (Please note this must be a live signature)

(DD/MM/YY)

The original report must be signed by a director or secretary of the company

Signed



Date

29/11/2022

Please note that it is a legal requirement for the date format to be provided in full throughout the CIC34 report.

Applications will be rejected if this information is incorrect.

Office held (delete as appropriate) Director/Secretary

You do not have to give any contact information in the box opposite but if you do, it will help the Registrar of Companies to contact you if there is a query on the form. The contact information that you give will be visible to searchers of the public record.

Karen Newman	
BOM	
1 Dudley Street, Birmingham B5 4EG	
Tel 0121 5170421	
DX Number	DX Exchange

When you have completed and signed the form, please attach it to the accounts and send both forms by post to the Registrar of Companies at:

For companies registered in England and Wales: Companies House, Crown Way, Cardiff, CF14 3UZ
DX 33050 Cardiff

For companies registered in Scotland: Companies House, 4th Floor, Edinburgh Quay 2, 139
Fountainbridge, Edinburgh, EH3 9FF DX 235 Edinburgh or LP – 4 Edinburgh 2

For companies registered in Northern Ireland: Companies House, 2nd Floor, The Linenhall, 32-38
Linenhall Street, Belfast, BT2 8BG

(N.B. Please enclose a cheque for £15 payable to Companies House)