

SOCIETY FOR THE ADVANCEMENT OF BLACK ARTS (SABA)

England & Wales · Charity number 1079821

Details

Other names SABA

Status Registered

Legal form Charitable company

Company number [03768201](#)

Registered 2000-03-10

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

Contact

Address SABA Ltd
Unit 1
Resource Business Centre
537 Norwood Road
West Nor

Phone 02087766776

Email john.downie@saba.org.uk

Website www.saba.org.uk

Activities

Objects: (A) TO ADVANCE PUBLIC EDUCATION IN AFRO-CARIBBEAN MUSIC, CULTURE, LANGUAGES AND OTHER SUBJECTS; (B) TO RELIEVE POVERTY, SICKNESS AND DISTRESS; AND (C) TO PROMOTE THE BENEFIT OF THE INHABITANTS OF LONDON AND ELSEWHERE BY THE PROVISION OF FACILITIES IN THE INTEREST OF SOCIAL WELFARE FOR RECREATION AND LEISURE-TIME OCCUPATION WITH THE OBJECT OF IMPROVING THE CONDITIONS OF LIFE FOR THE SAID INHABITANTS BY PROVIDING, MANAGING AND MAKING AVAILABLE FACILITIES FOR DANCE, MUSIC, SOUND-RECORDING AND OTHER FORMS OF RECREATION.

Activities: WE OPERATE A RANGE OF CREATIVE INDUSTRY ACTIVITIES. THESE HAVE BEEN TARGETED PRIMARILY AT YOUNG PEOPLE FROM ACROSS VARIOUS DISADVANTAGED COMMUNITIES THROUGHOUT LONDON AND OTHER PARTS OF THE UK. THESE ACTIVITIES INCLUDE BOTH WITHIN THE PERFORMING ARTS, AND WITHIN THE ADMINISTRATIVE AND MANAGERIAL ASPECTS OF THE CREATIVE INDUSTRY IN ORDER TO ENCOURAGE SUSTAINABLE

STRATEGIES FOR THE PARTICIPANTS.

Classification

- **How:** Provides Human Resources, Provides Services, Provides Advocacy/advice/information, Sponsors Or Undertakes Research, Acts As An Umbrella Or Resource Body
- **What:** Education/training, The Prevention Or Relief Of Poverty, Arts/culture/heritage/science, Amateur Sport, Economic/community Development/employment
- **Who:** Children/young People, People Of A Particular Ethnic Or Racial Origin

Geography

- **Area of benefit:** LONDON AND ELSEWHERE
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-05-31	£89,403	£70,422	-	-
2024-05-31	£143,191	£158,670	-	-
2023-05-31	£211,294	£244,760	-	-
2022-05-31	£352,428	£241,089	-	-
2021-05-31	£186,425	£142,332	-	-

Trustees

Name	Role	Appointed
DERRICK TAWIAN		
JOHN DOWNIE		
LAWRENCE BOLARINWA		
NICHOLAS SMITH		

SOCIETY FOR THE ADVANCEMENT OF BLACK ARTS (SABA)

England & Wales - Charity number 1079821

Accounts

Company Registration Number: 3768201

Charity Registration Number: 1079821

Society for the Advancement of Black Arts (SABA)

Directors' Report and Certified Accounts

Year Ended 31 May 2025

Society for the Advancement of Black Arts (SABA)

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Society for the Advancement of Black Arts (SABA)

Directors & Company Information

Directors

Mr David Martins
Mr Harold Lisk
Mr Frank McKinson
Mr John Downie

Office Address

Unit 1
Resource Business Centre
537 Norwood Road
London
SE27 9DL

Reporting Accountants

BOSeCO
309 Regents Park Road
London
N3 1XT

Bankers

National Westminster Bank Plc
West Norwood & Tulse Hill Branch
270 Norwood Road
London
SE27 9AP

Registered Office

Unit 1
Resource Business Centre
537 Norwood Road
London
SE27 9DL

Registered Number

3768201

Registered Charity Number

1079821

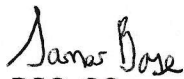
**Society for the Advancement of Black Arts (SABA)
Accountants Report**

Accountants' report on the Certified Accounts to the Directors of the Society for the Advancement of Black Arts (SABA).

In accordance with your instructions we have compiled these certified accounts in order to assist you to fulfil your statutory responsibilities, from the accounting records and information and explanations you have supplied to us.

This report is made to the Company so that we might state to them those matters we are required to state them in our report and for no other purposes. In our opinion:

- The accounts give a true and fair view of the state of affairs of the Company as at the year ended 31 May 2023 and of the surplus for the year ended: and
- The accounts and the Company's report has been properly prepared in accordance with the Companies Act 2006



BOSeCO
Chartered Accountants

309 Regents Park Road
Finchley
London
N3 1DP

19 March 2025

**Directors' Report
For the year ended 31 May 2025**

The directors present their report and the financial statements for the year ended 31 May 2024

Principal activity

The principal activity of the company during the year is to be interdisciplinary arts as a Charity organisation

Directors

The directors who served during the year had no interest in the kind of share capital of the company.

The company is limited by guarantee

The directors who served during the year are as stated below:

Harold Lisk – John Downie - Frank McKinson - David Martins

Small company special provisions

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

This report was approved by the board on 27 February 2026 and signed on its behalf by



**John Downie
Director**

Society for the Advancement of Black Arts (SABA)

**Statement of income and retained earnings
Year ended 31 May 2025**

	Note	2025 £	2024 £
Turnover		89,403	143,191
Cost of sales		-	-
Distribution costs		(16,403)	(27,133)
Administrative expenses		(54,019)	(131,537)
Operating profit/(loss)		<u>18,981</u>	<u>(15,479)</u>
Profit/(loss) before taxation		18,981	(15,479)
Tax on profit/(loss)		-	-
Profit/(loss) for the financial year and total comprehensive income		<u>18,981</u>	<u>(15,479)</u>
Retained earnings at the start of the year		<u>176,800</u>	<u>192,279</u>
Retained earnings at the end of the year		<u>195,781</u>	<u>176,800</u>

All the activities of the company are from continuing operations.

The notes on pages 6 to 9 form part of these financial statements.

Society for the Advancement of Black Arts (SABA)

**Statement of financial position
31 May 2025**

	Note	2025	£	2024	£
		£	£	£	£
Fixed assets					
Investments	6	20,000		20,000	
			20,000		20,000
Current assets					
Debtors	7	149,832		149,831	
Cash at bank and in hand		39,725		30,164	
		189,557		179,995	
Creditors: amounts falling due within one year	8	(4,302)		(5,202)	
Net current assets			185,255		174,793
Total assets less current liabilities			205,255		194,793
Creditors: amounts falling due after more than one year	9		(9,474)		(17,993)
Net assets			195,781		176,800
Capital and reserves					
Profit and loss account			195,781		176,800
Shareholders funds			195,781		176,800

For the year ending 31 May 2025 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors responsibilities:

- The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.


These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime and in accordance with Section 1A of FRS 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

The notes on pages 6 to 9 form part of these financial statements.

Society for the Advancement of Black Arts (SABA)

Statement of financial position (continued)
31 May 2025

These financial statements were approved by the board of directors and authorised for issue on 27 February 2026, and are signed on behalf of the board by:



Mr John Armando Downie
Director

Company registration number: 03768201

The notes on pages 6 to 9 form part of these financial statements.

Society for the Advancement of Black Arts (SABA)

Notes to the financial statements Year ended 31 May 2025

1. General information

The company is a private company limited by shares, registered in England. The address of the registered office is Unit 1 Resource Business Centre, 537 Norwwod Road, London, SE27 9DL.

2. Statement of compliance

These financial statements have been prepared in compliance with the provisions of FRS 102, Section 1A, 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

3. Accounting policies

Basis of preparation

The financial statements have been prepared on the historical cost basis, as modified by the revaluation of certain financial assets and liabilities and investment properties measured at fair value through profit or loss.

The financial statements are prepared in sterling, which is the functional currency of the entity.

Turnover

Turnover is measured at the fair value of the consideration received or receivable for goods supplied and services rendered, net of discounts and Value Added Tax.

Revenue from the sale of goods is recognised when the significant risks and rewards of ownership have transferred to the buyer (usually on despatch of the goods); the amount of revenue can be measured reliably; it is probable that the associated economic benefits will flow to the entity; and the costs incurred or to be incurred in respect of the transactions can be measured reliably.

Taxation

The taxation expense represents the aggregate amount of current and deferred tax recognised in the reporting period. Tax is recognised in the statement of comprehensive income, except to the extent that it relates to items recognised in other comprehensive income or directly in capital and reserves. In this case, tax is recognised in other comprehensive income or directly in capital and reserves, respectively.

Current tax is recognised on taxable profit for the current and past periods. Current tax is measured at the amounts of tax expected to pay or recover using the tax rates and laws that have been enacted or substantively enacted at the reporting date.

Deferred tax is recognised in respect of all timing differences at the reporting date. Unrelieved tax losses and other deferred tax assets are recognised to the extent that it is probable that they will be recovered against the reversal of deferred tax liabilities or other future taxable profits. Deferred tax is measured using the tax rates and laws that have been enacted or substantively enacted by the reporting date that are expected to apply to the reversal of the timing difference.

Society for the Advancement of Black Arts (SABA)

**Notes to the financial statements (continued)
Year ended 31 May 2025**

Tangible assets

Tangible assets are initially recorded at cost, and are subsequently stated at cost less any accumulated depreciation and impairment losses.

Any tangible assets carried at revalued amounts are recorded at the fair value at the date of revaluation less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

An increase in the carrying amount of an asset as a result of a revaluation, is recognised in other comprehensive income and accumulated in capital and reserves, except to the extent it reverses a revaluation decrease of the same asset previously recognised in profit or loss. A decrease in the carrying amount of an asset as a result of revaluation is recognised in other comprehensive income to the extent of any previously recognised revaluation increase accumulated in capital and reserves in respect of that asset. Where a revaluation decrease exceeds the accumulated revaluation gains accumulated in capital and reserves in respect of that asset, the excess shall be recognised in profit or loss.

Depreciation

Depreciation is calculated so as to write off the cost or valuation of an asset, less its residual value, over the useful economic life of that asset as follows:

If there is an indication that there has been a significant change in depreciation rate, useful life or residual value of tangible assets, the depreciation is revised prospectively to reflect the new estimates.

Fixed asset investments

Fixed asset investments are initially recorded at cost, and subsequently stated at cost less any accumulated impairment losses. Listed investments are measured at fair value with changes in fair value being recognised in profit or loss.

Impairment

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

When it is not possible to estimate the recoverable amount of an individual asset, an estimate is made of the recoverable amount of the cash-generating unit to which the asset belongs. The cash-generating unit is the smallest identifiable group of assets that includes the asset and generates cash inflows that are largely independent of the cash inflows from other assets or groups of assets.

Society for the Advancement of Black Arts (SABA)

**Notes to the financial statements (continued)
Year ended 31 May 2025**

Financial instruments

A financial asset or a financial liability is recognised only when the company becomes a party to the contractual provisions of the instrument.

Basic financial instruments are initially recognised at the transaction price, unless the arrangement constitutes a financing transaction, where it is recognised at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Debt instruments are subsequently measured at amortised cost.

Where investments in non-convertible preference shares and non-puttable ordinary shares or preference shares are publicly traded or their fair value can otherwise be measured reliably, the investment is subsequently measured at fair value with changes in fair value recognised in profit or loss. All other such investments are subsequently measured at cost less impairment.

Other financial instruments, including derivatives, are initially recognised at fair value, unless payment for an asset is deferred beyond normal business terms or financed at a rate of interest that is not a market rate, in which case the asset is measured at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Other financial instruments are subsequently measured at fair value, with any changes recognised in profit or loss, with the exception of hedging instruments in a designated hedging relationship.

Financial assets that are measured at cost or amortised cost are reviewed for objective evidence of impairment at the end of each reporting date. If there is objective evidence of impairment, an impairment loss is recognised in profit or loss immediately.

For all equity instruments regardless of significance, and other financial assets that are individually significant, these are assessed individually for impairment. Other financial assets are either assessed individually or grouped on the basis of similar credit risk characteristics.

Any reversals of impairment are recognised in profit or loss immediately, to the extent that the reversal does not result in a carrying amount of the financial asset that exceeds what the carrying amount would have been had the impairment not previously been recognised.

4. Employee numbers

The average number of persons employed by the company during the year amounted to Nil (2024: Nil).

5. Tangible assets

	Freehold property	Plant and machinery	Motor vehicles	Total
	£	£	£	£
Cost				
At 1 June 2024 and 31 May 2025	<u>12,500</u>	<u>4,082</u>	<u>8,400</u>	<u>24,982</u>
Depreciation				
At 1 June 2024 and 31 May 2025	<u>12,500</u>	<u>4,082</u>	<u>8,400</u>	<u>24,982</u>
Carrying amount				
At 31 May 2025	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
At 31 May 2024	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>

Society for the Advancement of Black Arts (SABA)

**Notes to the financial statements (continued)
Year ended 31 May 2025**

6. Investments		Loans to group undertakings and participating interests £	Total £
	Cost		
	At 1 June 2024 and 31 May 2025	20,000	20,000
	Impairment		
	At 1 June 2024 and 31 May 2025	-	-
	Carrying amount		
	At 31 May 2025	20,000	20,000
	At 31 May 2024	20,000	20,000
7. Debtors		2025 £	2024 £
	Other debtors	149,832	149,831
8. Creditors: amounts falling due within one year		2025 £	2024 £
	Social security and other taxes	752	752
	Other creditors	3,550	4,450
		4,302	5,202
9. Creditors: amounts falling due after more than one year		2025 £	2024 £
	Bank loans and overdrafts	9,474	17,993
10. Directors advances, credits and guarantees			

Society for the Advancement of Black Arts (SABA)

The following pages do not form part of the statutory accounts.

Society for the Advancement of Black Arts (SABA)

**Detailed income statement
Year ended 31 May 2025**

	2025	2024
	£	£
Turnover		
Sales	16,350	4,611
Event Sales with Donations	4,820	12,000
Grants	68,233	126,580
	<u>89,403</u>	<u>143,191</u>
Gross profit	89,403	143,191
Gross profit percentage	100.0%	100.0%
Overheads		
Distribution costs		
Venue Hire	(16,403)	(27,133)
Administrative expenses		
Temporary Staff	(390)	(2,340)
Staff training	-	(17,094)
Management expenses	(12,421)	(19,884)
Rent payable	(5,711)	(12,296)
Rates	(2,942)	(9,814)
Insurance	(1,350)	(1,960)
Light and heat	(11,341)	(10,815)
Printing, postage and stationery	(3,509)	(3,896)
Advertising	(2,660)	(11,487)
Telephone	(3,966)	(4,748)
Computer costs	(2,639)	(4,033)
Hire of equipment	-	(3,284)
Motor expenses	(1,733)	(4,830)
Travelling and entertainment	(52)	(406)
Legal and professional	(190)	(2,125)
Consultancy fees	-	(16,587)
Accountancy fees	(1,100)	(900)
Bank charges	(323)	(782)
Subscriptions	(3,692)	(4,256)
	<u>(70,422)</u>	<u>(158,670)</u>
Operating profit/(loss)	18,981	(15,479)
Operating profit/(loss) percentage	21.2%	10.8%
Profit/(loss) before taxation	<u>18,981</u>	<u>(15,479)</u>



Society for the Advancement of Black Arts (SABA)

**Charity 1079821
& Company Ltd by Guarantee 3768201**

Trustees' Report for the year ended 31 May 2025



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- **SABA Project Achievements** : **Page 4**
- **Conclusion** : **Page 7**

Trustees Report Overview

Our organisation successfully came through a year of financial constraints with a higher surplus but a reduced turnover. This shows a new resilience of our members throughout these testing times, and a growing confidence in our purpose. We have felt our perseverance is due to the past decades of foundation building and grassroots work. As we look around us we have seen several of our contemporaries folding, but we can be grateful to see the roots grow from the years of hard work that brought us to this period.

Amongst the cutbacks we made were the reduction of broadcast centres across the country and regions. Whilst this started in the outer regions, the reductions led to consolidation in the north London areas. The remaining stations within our network are:

Chalkhill Community Radio

BBMC Radio

Unity Xtra

Throughout 2024, we sought to find a longer term replacement for our European Commission based project, "Build Better Opportunities". Following Brexit, the Conservatives had stated there would be a "Levelling Up" strategy to replace this, which would have been our angle to continue supporting disadvantaged groups across our areas. With the change of government to Labour, whilst growth was their mantra, they did not continue the opportunity engagement that was previously in place. Therefore, going into the year, we turned our focus to our own strategies of deprived community support,

We therefore decided to refine the past year's strategy as follows:

- 1) Implement an alternative to the past BBO initiative with SABA termed projects developed on the HiCrEc concept.
 - 2) Continue supporting the SABA Community Network, even across reduced regions and communities
 - 3) Analyse the outputs of our YDN broadcasters within their reduced centres of transmission.
- Implementing an alternative BBO program: Our search for a BBO alternative led us to the BBC Children In Need's "We Move Fund" and the Youth Music, "Trail Blazer Fund". Both of these funds had a focus on giving young people from deprived areas, opportunities to change the negative, predictive trajectories of their lives. Within each of these projects, we were able to be intertwined with our existing initiatives and build on what we already had.
 - The SABA Community Network strategy: The strategy to continue supporting our core network members developed throughout this financial year. The main ones were:
 - a) BBMC – As the Brent Black Music Co-Operative, this has given us an historic angle upon which to seek resources from. In 2025 the BBMC celebrated a 40 year history with an event that included a double plaque unveiling, concerts by Reggae icons and published literature that documented the history. It is also the home of BBMC Radio, a base for our music programming going forward.
 - b) Chalkhill Community Radio – This station's lead broadcaster, Blaze, has aligned the station with the NHS and Brent Health Authority. The network includes community groups such as Kojo Baiden, Maths Radio Show and Soul Fusion and all have regular radio programming with us.
 - c) Analyse YDN outputs – This has put us on the route towards accessing revenue outside of funding. As we build against the number of YDN followers, the YDN broadcast network is consistently logging the growth of our community interaction which has us now competing with major broadcasters. Additionally, this provides alternative evidence to collate data to source commercially based revenue

SABA Project Achievements

Brent Health Matters:

Through our leading radio station in our network, Chalkhill Community Radio, we supported Brent Health Matters within a range of initiatives. These were done in conjunction with Kojo Baiden and the NHS. Our contribution was to be seen as a route for the local community to voice their views and experiences around their healthcare.

The main initiatives within this project were the Community Chat Bout sessions and the "Big C" meetings. These were all carried through Chalkhill Community Radio with regards to reaching the public, especially featured on some of the lead programming as well.

We also created a news platform for Brent Health Matters through which they could announce all of their initiatives. This has helped them to reach communities they would otherwise class as out of reach.

Jack Petchey Foundation:

As one of Jack Petchey's earliest co-ordinators of their Youth Achievement Awards scheme, we continue to recognise the contributions of the young people around us. We recognise the need for this support for them as they face various extra-ordinary challenges during these times and many other organisations have pulled back from supporting them.

Jack Petchey remains one of the country's true supporter of our youths and has kept their consistency for the past few decades. Some of our young people have grown up with us through their recognition.

Young Brent Foundation:

The Young Brent Foundation has supported our work to highlight the talent of young people through our UK UNSIGNED initiatives. Their assistance has helped to keep our network together and bring in some new members into our circuit. With YBF, we have provided routes into the digital industry that would not have otherwise been available to them.

This assistance has enabled both skills development in performance and pastoral care and guidance. The latter being around the general lives of local youths and in forging pathways into digital industry placements and career start roles.

Youth Music:

This funding supported us in Youth Music's "Trailblazing" programmes. Through this the young people were able to create their own productions that were also linked and connected to the BBMC. This brought them into a generational scheme through which they were able to build on the foundations created by the Windrush generations and forged into the present days of music production.

With the support of Youth Music, we were able to develop productions at some of Brent's leading performance centres i.e. the BBMC & Troubadour Theatre. This gave the young people access to places within their local area that they would not have been otherwise connected to, and would probably pass everyday.

Brent Council:

We followed up with past Brent Council initiatives that provided local young people with safe places to express themselves, and their music and culture. Amongst the partners for this were the BBMC and Chalkhill Community Radio. We were also able to provide both cultural and generational links between the youths and older BBMC members.

The youths were able to share and develop their musical talents within this project and reflect their music interests amongst their elders. The radio element provided the digital contributions and enabled them to reach even further into the community.

BBC Children In Need / We Move Fund:

In working with the younger members of our network, BBC CIN's "We Move Fund" provided a strategy where we could further reach into the community and assist youths in their personal development.

We further rolled out the 7 Step Learning Ethos which assisted some young people into our projects as almost a school replacement:

- 1) Enter our centre with your idea and a positive attitude and willingness to learn
- 2) Educate yourself on developing your idea in our education department
- 3) Rehearse your idea in our rehearsal facilities
- 4) Record your idea in our studio facilities
- 5) Perform your idea in our performance area
- 6) Broadcast your idea through our YDN broadcast group
- 7) Learn to apply commercial principles to your idea to make it sustainable

Each youth participant were encouraged to pursue community improvements across the following themes:

- 1) Enhanced leadership skills through better understanding of Black creative history.
- 2) Improve aspirations for their futures
- 3) Development of healthier relationships through safe spaces

The project was led by our Youth Director, Harold Lisk, and resulted in him being introduced to Prince William in a special reception which recognised our work. Two of the young people coming through the project also received special commendation.

Chalkhill Community Trust

It was 8 years ago that the Chalkhill Community Trust first sought to support the creation of our lead YDN broadcast centre, Chalkhill Community Radio. They were surprised in how much we grew in this year and welcomed our project plan to further engage the local community within another project. This was to help local residents to turn their creative ideas into broadcast productions and to become local community media outlets. In addition, was also a way to engage local people to merge their social enterprise skills with their much deserved community projects with our support.

The testimonies of the project participants showed that was one of our most far reaching initiatives. We were made to realise that we were giving hope to local people who felt they had nowhere else to turn to in sharing their experiences with their community peers. This now continues into the next financial year with more collaborations expected to be made with the Trust.

Arts Council:

For the past few years we have been developing a strategy to provide recognition to the UK Reggae industry, using the BBMC as a base. There were two projects that were supported by the Arts Council along this theme of awareness of the UK Reggae Industry's contribution to British music and culture.

The initial project helped to solidify the BBMC's place as a leading rehearsal centre for local musicians. This resulted in two of the UK's leading Reggae concerts to use the BBMC's facilities for their rehearsals, City Splash in London and Reggae Land in Milton Keynes. Both events had lead performers from the Reggae industry, rehearsing at the BBMC.

The second project was developed to celebrate the BBMC's 40th year and the 25th anniversary of UK UNSIGNED. These highlighted our work in creating the UK UNSIGNED initiative to support aspiring artists across several genres. With the Arts Council's support, we widened the appeal of the BBMC and the knowledge of the UK UNSIGNED as a starting platform for unsigned artists and performers.

HiCrEc Network:

We have continued the research of the HiCrEc concept which has now developed into a Network. This is a collective of community based organisations who provide support for each other to deliver a range of community based initiatives. This has transformed how local groups have been able to access support and resources for their projects. Through these grassroots collaborations, local people have been able to empower themselves, with routes into community development that would not have otherwise been achievable.

The achievements of this network is a mix of community trust and a strong focus on the aims of the members. Whilst the initial layer of projects fitted around the country as far north as Yorkshire, south into Sussex, out to the west in Plymouth and the east in Essex, we refocused this past financial year to London. From the original concept of the Hidden Creative Economy, this system of community engagement is proving to be a successful route into grassroots delivery.

CONCLUSION

During this financial year we built on the strategy of the previous year in the search for replacement EC based projects. Promised "Levelling Up" projects did not materialise and we had to use our time sparingly in the search. This resulted in a reduction in our project delivery as we were unable to replace all of the EC projects of the past

However, there were a few projects that we started in the previous year that were carried on into the last one. This included the BBC Children In Need "We Move Project" and the Youth Music "Trailblazer Fund". Both of these enabled us to engage with excluded community groups and provided them with opportunities that they would have otherwise been excluded from.

BBC Children In Need "We Move Fund": This enabled young people to change the narrative and trajectory that was expected in their lives. Such was the success in this delivery that two of our young participants were selected to present at a special BBC event, as well as being able to meet Prince William at a special reception.

Youth Music "We Move Fund": Through this project, young people were able to enhance their music production skills by engaging with more experienced and senior members of the music industry in their local areas. This often resulted in a cross fertilization of music and production styles. The young participants were able to contribute their digital music production knowledge along with their social media expertise. The community's older musicians brought their live instrument skills into the project sessions, mixed with the analogue methods of music recording & production.

Our HiCrEc (Hidden Creative Economy) concept was maintained as in the past. This concept has become a staple in our delivery strategies and has been accepted as a genuine economic situation by those who have been supporting us. We have found that the HiCrEc concept is becoming increasingly accepted as a grassroots economic theory and we sought to pursue further research within the groups that dwell amongst this. The journey's that are being completed from underground to mainstream are further evidence that many more people are benefiting from the understanding of how this works in practice.

In progressing through this year into a position of a surplus, shows the resilience we were able to apply for this financial year. We are now in a smaller, yet more stable position than where we were last year. Being able to adapt to the challenging times of the moment is one the most important aspect of our achievements this year. We have always been seeking to find a position to grow from, and we now feel that we have successfully found it this year.

We have also found strength in focussing on a reduced number of YDN (Your Digital Network) broadcast outlets. With the lead outlet being the Chalkhill Community Radio station, we have found engagement with various local health agencies. This has also been a catalyst in engaging more people to present with us and create more YDN members. This has been especially with the support of the Chalk community Trust.



John Downie,
Board of Trustees
Date: 20th, March 2026

SOCIETY FOR THE ADVANCEMENT OF BLACK ARTS (SABA)

England & Wales - Charity number 1079821

Accounts

Company Registration Number: 3768201

Charity Registration Number: 1079821

Society for the Advancement of Black Arts (SABA)

Directors' Report and Certified Accounts

Year Ended 31 May 2024

Society for the Advancement of Black Arts (SABA)

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Society for the Advancement of Black Arts (SABA)

Directors and other information

Directors	Mr David Martin Mr Frank McKinson
Secretary	Mr John Downie
Company number	03768201
Registered office	Unit 1 Resource Business Centre 537 Norwwod Road London SE27 9DL
Business address	Unit 1 Resource Business Centre 537 Norwwod Road London SE27 9DL
Accountants	BOSeCO 309 Regents Park Road London N3 1DP
Bankers	National Westminster Bank Plc

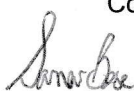
**Society for the Advancement of Black Arts (SABA)
Accountants Report**

Accountants' report on the Certified Accounts to the Directors of the Society for the Advancement of Black Arts (SABA).

In accordance with your instructions we have compiled these certified accounts in order to assist you to fulfil your statutory responsibilities, from the accounting records and information and explanations you have supplied to us.

This report is made to the Company so that we might state to them those matters we are required to state them in our report and for no other purposes. In our opinion:

- The accounts give a true and fair view of the state of affairs of the Company as at the year ended 31 May 2023 and of the surplus for the year ended: and
- The accounts and the Company's report has been properly prepared in accordance with the Companies Act 2006



BOSeCO
Chartered Accountants

309 Regents Park Road
Finchley
London
N3 1DP

19 March 2025

**Directors' Report
For the year ended 31 May 2024**

The directors present their report and the financial statements for the year ended 31 May 2024

Principal activity

The principal activity of the company during the year is to be interdisciplinary arts as a Charity organisation

Directors

The directors who served during the year had no interest in the kind of share capital of the company.

The company is limited by guarantee

The directors who served during the year are as stated below:

David Martins – John Downie - Frank McKinson

Small company special provisions

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

This report was approved by the board on 19 February 2025 and signed on its behalf by



**John Downie
Director**

Society for the Advancement of Black Arts (SABA)

**Statement of income and retained earnings
Year ended 31 May 2024**

	Note	2024 £	2023 £
Turnover		143,191	211,294
Cost of sales		-	-
Distribution costs		(27,133)	(26,347)
Administrative expenses		(131,537)	(218,413)
Operating loss		(15,479)	(33,466)
Loss before taxation		(15,479)	(33,466)
Tax on loss		-	-
Loss for the financial year and total comprehensive income		<u>(15,479)</u>	<u>(33,466)</u>
Retained earnings at the start of the year		<u>192,279</u>	<u>225,745</u>
Retained earnings at the end of the year		<u>176,800</u>	<u>192,279</u>

All the activities of the company are from continuing operations.

The notes on pages 6 to 9 form part of these financial statements.

Society for the Advancement of Black Arts (SABA)

**Statement of financial position
31 May 2024**

		2024		2023	
	Note	£	£	£	£
Fixed assets					
Investments	6	20,000		20,000	
			20,000		20,000
Current assets					
Debtors	7	149,831		149,831	
Cash at bank and in hand		30,164		53,261	
		179,995		203,092	
Creditors: amounts falling due within one year	8	(5,202)		(4,302)	
Net current assets			174,793		198,790
Total assets less current liabilities			194,793		218,790
Creditors: amounts falling due after more than one year	9		(17,993)		(26,511)
Net assets			176,800		192,279
Capital and reserves					
Profit and loss account			176,800		192,279
Shareholders funds			176,800		192,279

For the year ending 31 May 2024 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors responsibilities:

- The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime and in accordance with Section 1A of FRS 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

The notes on pages 6 to 9 form part of these financial statements.

Society for the Advancement of Black Arts (SABA)

Statement of Financial Position (continued)

31 May 2024

These financial statements were approved by the board of directors and authorised for issue on 19 February 2025 and are signed on behalf of the by:



John Downie
Director

Company registration number: 03768201

Charity registration number: 1079821

The notes on pages 6 to 9 form part of these financial statements

Society for the Advancement of Black Arts (SABA)

Notes to the financial statements Year ended 31 May 2024

1. General information

The company is a private company limited by shares, registered in England. The address of the registered office is Unit 1 Resource Business Centre, 537 Norwwood Road, London, SE27 9DL.

2. Statement of compliance

These financial statements have been prepared in compliance with the provisions of FRS 102, Section 1A, 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

3. Accounting policies

Basis of preparation

The financial statements have been prepared on the historical cost basis, as modified by the revaluation of certain financial assets and liabilities and investment properties measured at fair value through profit or loss.

The financial statements are prepared in sterling, which is the functional currency of the entity.

Turnover

Turnover is measured at the fair value of the consideration received or receivable for goods supplied and services rendered, net of discounts and Value Added Tax.

Revenue from the sale of goods is recognised when the significant risks and rewards of ownership have transferred to the buyer (usually on despatch of the goods); the amount of revenue can be measured reliably; it is probable that the associated economic benefits will flow to the entity; and the costs incurred or to be incurred in respect of the transactions can be measured reliably.

Taxation

The taxation expense represents the aggregate amount of current and deferred tax recognised in the reporting period. Tax is recognised in the statement of comprehensive income, except to the extent that it relates to items recognised in other comprehensive income or directly in capital and reserves. In this case, tax is recognised in other comprehensive income or directly in capital and reserves, respectively.

Current tax is recognised on taxable profit for the current and past periods. Current tax is measured at the amounts of tax expected to pay or recover using the tax rates and laws that have been enacted or substantively enacted at the reporting date.

Deferred tax is recognised in respect of all timing differences at the reporting date. Unrelieved tax losses and other deferred tax assets are recognised to the extent that it is probable that they will be recovered against the reversal of deferred tax liabilities or other future taxable profits. Deferred tax is measured using the tax rates and laws that have been enacted or substantively enacted by the reporting date that are expected to apply to the reversal of the timing difference.

Society for the Advancement of Black Arts (SABA)

Notes to the financial statements (continued)

Year ended 31 May 2024

Tangible assets

Tangible assets are initially recorded at cost, and are subsequently stated at cost less any accumulated depreciation and impairment losses.

Any tangible assets carried at revalued amounts are recorded at the fair value at the date of revaluation less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

An increase in the carrying amount of an asset as a result of a revaluation, is recognised in other comprehensive income and accumulated in capital and reserves, except to the extent it reverses a revaluation decrease of the same asset previously recognised in profit or loss. A decrease in the carrying amount of an asset as a result of revaluation is recognised in other comprehensive income to the extent of any previously recognised revaluation increase accumulated in capital and reserves in respect of that asset. Where a revaluation decrease exceeds the accumulated revaluation gains accumulated in capital and reserves in respect of that asset, the excess shall be recognised in profit or loss.

Depreciation

Depreciation is calculated so as to write off the cost or valuation of an asset, less its residual value, over the useful economic life of that asset as follows:

If there is an indication that there has been a significant change in depreciation rate, useful life or residual value of tangible assets, the depreciation is revised prospectively to reflect the new estimates.

Fixed asset investments

Fixed asset investments are initially recorded at cost, and subsequently stated at cost less any accumulated impairment losses. Listed investments are measured at fair value with changes in fair value being recognised in profit or loss.

Impairment

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

When it is not possible to estimate the recoverable amount of an individual asset, an estimate is made of the recoverable amount of the cash-generating unit to which the asset belongs. The cash-generating unit is the smallest identifiable group of assets that includes the asset and generates cash inflows that are largely independent of the cash inflows from other assets or groups of assets.

Society for the Advancement of Black Arts (SABA)

Notes to the financial statements (continued)

Year ended 31 May 2024

Financial instruments

A financial asset or a financial liability is recognised only when the company becomes a party to the contractual provisions of the instrument.

Basic financial instruments are initially recognised at the transaction price, unless the arrangement constitutes a financing transaction, where it is recognised at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Debt instruments are subsequently measured at amortised cost.

Where investments in non-convertible preference shares and non-puttable ordinary shares or preference shares are publicly traded or their fair value can otherwise be measured reliably, the investment is subsequently measured at fair value with changes in fair value recognised in profit or loss. All other such investments are subsequently measured at cost less impairment.

Other financial instruments, including derivatives, are initially recognised at fair value, unless payment for an asset is deferred beyond normal business terms or financed at a rate of interest that is not a market rate, in which case the asset is measured at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Other financial instruments are subsequently measured at fair value, with any changes recognised in profit or loss, with the exception of hedging instruments in a designated hedging relationship.

Financial assets that are measured at cost or amortised cost are reviewed for objective evidence of impairment at the end of each reporting date. If there is objective evidence of impairment, an impairment loss is recognised in profit or loss immediately.

For all equity instruments regardless of significance, and other financial assets that are individually significant, these are assessed individually for impairment. Other financial assets are either assessed individually or grouped on the basis of similar credit risk characteristics.

Any reversals of impairment are recognised in profit or loss immediately, to the extent that the reversal does not result in a carrying amount of the financial asset that exceeds what the carrying amount would have been had the impairment not previously been recognised.

4. Employee numbers

The average number of persons employed by the company during the year amounted to Nil (2023: Nil).

5. Tangible assets

	Freehold property	Plant and machinery	Motor vehicles	Total
	£	£	£	£
Cost				
At 1 June 2023 and 31 May 2024	<u>12,500</u>	<u>4,082</u>	<u>8,400</u>	<u>24,982</u>
Depreciation				
At 1 June 2023 and 31 May 2024	<u>12,500</u>	<u>4,082</u>	<u>8,400</u>	<u>24,982</u>
Carrying amount				
At 31 May 2024	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
At 31 May 2023	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>

Society for the Advancement of Black Arts (SABA)

**Notes to the financial statements (continued)
Year ended 31 May 2024**

6. Investments	Loans to group undertakings and participating interests £	Total £
Cost		
At 1 June 2023 and 31 May 2024	20,000	20,000
Impairment		
At 1 June 2023 and 31 May 2024	-	-
Carrying amount		
At 31 May 2024	20,000	20,000
At 31 May 2023	20,000	20,000
7. Debtors	2024 £	2023 £
Other debtors	149,831	149,831
8. Creditors: amounts falling due within one year	2024 £	2023 £
Social security and other taxes	752	752
Other creditors	4,450	3,550
	5,202	4,302
9. Creditors: amounts falling due after more than one year	2024 £	2023 £
Bank loans and overdrafts	17,993	26,511
10. Directors advances, credits and guarantees		

Society for the Advancement of Black Arts (SABA)

The following pages do not form part of the statutory accounts.

Society for the Advancement of Black Arts (SABA)

**Detailed income statement
Year ended 31 May 2024**

	2024	2023
	£	£
Turnover		
Sales	4,611	7,500
Event Sales with Donations	12,000	9,755
Grants	126,580	194,039
	<u>143,191</u>	<u>211,294</u>
Gross profit	<u>143,191</u>	<u>211,294</u>
Gross profit percentage	100.0%	100.0%
Overheads		
Distribution costs		
Venue Hire	(27,133)	(26,347)
Administrative expenses		
Temporary Staff	(2,340)	(11,893)
Staff training	(17,094)	(8,338)
Management expenses	(19,884)	(49,589)
Rent payable	(12,296)	(15,140)
Rates	(9,814)	(2,633)
Service charges	-	(27,045)
Insurance	(1,960)	(4,687)
Light and heat	(10,815)	(3,842)
Repairs and maintenance	-	(280)
Printing, postage and stationery	(3,896)	(12,689)
Advertising	(11,487)	(9,322)
Telephone	(4,748)	(6,801)
Computer costs	(4,033)	(14,182)
Hire of equipment	(3,284)	(7,766)
Motor expenses	(4,830)	(4,130)
Travelling and entertainment	(406)	(5,346)
Legal and professional	(2,125)	(10,890)
Consultancy fees	(16,587)	(16,845)
Accountancy fees	(900)	(1,110)
Bank charges	(782)	(975)
Subscriptions	(4,256)	(4,910)
	<u>(158,670)</u>	<u>(244,760)</u>
Operating loss	<u>(15,479)</u>	<u>(33,466)</u>
Operating loss percentage	10.8%	15.8%
Loss before taxation	<u>(15,479)</u>	<u>(33,466)</u>



Society for the Advancement of Black Arts (SABA)

**Charity 1079821
& Company Ltd by Guarantee 3768201**

Trustees' Report for the year ended 31 May 2024



Report Contents

- **Report Overview** : Page 3
- **SABA Project Achievements** : Page 4
- **Conclusion** : Page 7

Trustees Report Overview

We have come through a difficult year to see our turnover progress on a positive trajectory, following our strategy change. This financial year was first in the post-Covid era through which we had to come to terms with life in the “new normal”. To have come through this in such a positive manner speaks volumes of our past cautiousness, as the economy’s downturn has seen various changes within this Third Sector. We were able to build on the work of past years, even though other areas of our initiatives had ended.

Amongst our continued work has been with connections with the regional broadcast centres around the UK. We went through a process of consolidation where new centres were not taken on. The strategy behind this was to ensure we maintained control within the projects we delivered or agreed to get involved with. The result of this practice was to guarantee the sustainability of those broadcasters as we worked maintain their existing presence.

As 2023 saw the final aspects of the European Commission’s supported Build Better Opportunities, we continued to lobby for the supposed replacement that was to be known as “Levelling Up”. As the year progressed, however, we took the decision to pursue more locally known initiatives as the pathway to “Levelling Up” was not made known to us. This meant that the foundations of our project delivery had moved towards new searches. A further result of this was meant that we placed a proportion of our resources was allocated to either creating new projects and sourcing their support mechanisms.

The guiding 2023/2024 strategy has been:

- 1) Replace the BBO delivery initiative with projects already within our sphere
 - 2) Be a source of support for the the SABA Community Network programme
 - 3) Review the delivery of, and support for, regional broadcasters.
- Replacing BBO: We placed our focus on those new initiatives that we started in early 2023. This included BBC Children In Need’s “We Move Fund”. The objective with this initiative was to give young people a chance to change the narrative of their lives through their own music based productions and creations.
 - The SABA Community Network strategy: We consolidated our positions with existing SABA Community Network members. Amongst the strongest of these was our work in Luton and Bedfordshire with Heritage Associates. This led to project delivery with other local partners for the Luton Baako Festival. Throughout this year we focused on supporting our existing members through our HiCrEc (Hidden Creative Economy) strategy. We also choose to place more efforts with current members as opposed to seeking new ones to join.
 - Developing opportunities for SABA Network members: We sought to assist our current SABA Network members to develop their skillsets to lead into pathways on to their own sustainability paths. During the year we were approached by several emerging grassroots organisations for support and we found the most effective way in providing assistance as this enabled the groups to be realistic on what they really wanted to achieve in their communities.

As we kept focused on this strategy, we found we were able to stay resilient through the year and sustain ourselves. We resisted opportunities that may have over extended ourselves, whilst at the same working to our community beliefs and ethos. This enabled us to withstand the the economic pressures being faced across all sectors, but are specifically challenging to the voluntary sectors.

SABA Project Achievements

TCHC – Build Better Opportunities Project: £1246

This saw the last section of work with TCHC and ended our training and development support for Luton and Bedfordshire areas. For this final delivery our work, we focused on analysing the successes of the participants who we had dealt with for the past 6 years, especially those who had moved on to creating micro-businesses.

The majority of these beneficiaries were within the creative sector so we were able to place them on to creative projects within the network. We managed to place them in local projects such as those connected to the Luton Baako Festival and the Annual Bedfordshire Windrush Awards.

Whilst the project has ended, we have made ourselves available to the participants. Of the 80 who were recruited to the project, we have continued to work with 57 of them. Their levels of support ranged from the micro-businesses they created through to those whose progression benefited from involvement in performance based events. Our strategy here is to remain in contact with these participants with a view to being able to possibly assist them in different points in their futures.

We continued to keep their skill sets supported through our core project delivery aspects and training pathways including:

- **Digital Skills:** Using our broadcast network connections we have provided transition routes to get some of the TCH participants into digital opportunities around podcasts and online streaming. With this sector growing at the rate of 20% annually, it has become a sustainable income generating possibility.
- **Employability Skills:** We are aware of how difficult it is for people to find full-time, gainful employment. Therefore, we have made ourselves available to the past beneficiaries for them to access support for things like advice on CVs, interview tips and notes on researching potential employers. In filling the gap that has been created by the closing down of the BBO project, we are continuing to see what may be available to support people within the job search environment.
- **Financial Management Skills:** This continues to be an important aspect of our overall delivery as the cost of living crisis continuous to diminish the lives of those on the lower ends of our society. has now made this an important aspect of support to our learners. Working with independent community financial advisors we are still able to provide much needed advice especially in topics like budgeting, maintaining good credit scores and debt awareness.

Bedfordshire, Luton Community Foundation: £5000

Over the past 20 years SABA has built a track record in delivering creative sector projects in Luton & Bedfordshire. Working with Heritage Associates, we also partnered other local Luton community groups to create the 3rd annual Luton Baako Festival with funding from BLCF.

This event also sought to provide opportunities for local young people and the unemployed to gain work experience and performance places. The Festival's aim is to bring local communities together, especially those from African and Caribbean heritage. Each year this has grown to now attracting over 1,000 attendees throughout the day, coming together to enjoy the cultures of the representative groups.

Jack Petchey Foundation: £1600

This initiative continues to provide opportunities for us to recognise the achievements and contributions of our young people. We are amongst this organisation's longest recipients of this funding for our youths. This has always fit into our ethos of helping them to achieve their true potential

This foundation provides us with schemes to get our young people involved across various types of activities. We are happy with the support from Jack Petchey and we will continue to work with them

Young Brent Foundation: £5000

We have been supported by the Young Brent Foundation to produce a Windrush based festival at our centre at the Grange in Neasden. The event featured a day of engagement of Brent based youths showing respect and admiration of the efforts made for the community by the Windrush generation.

Further engagement included a Gaming tent with supervised game based activities. These activities underpinned our efforts to provide young people with options to select future careers for themselves.

BBC Children In Need / We Move Fund: £43,830

We continued with the project This was followed by the We Move Fund that was based at our north west London, BBMC centre.

Here, in working with the young people, we developed the 7 step ethos upon which we built different curricula:

- 1) Enter our centre with your idea and a positive attitude and willingness to learn
- 2) Educate yourself on developing your idea in our education department
- 3) Rehearse your idea in our rehearsal facilities
- 4) Record your idea in our studio facilities
- 5) Perform your idea in our performance area
- 6) Broadcast your idea through our YDN broadcast group
- 7) Learn to apply commercial principles to your idea to make it sustainable

The We Move Fund focused on giving young people a voice to make changes in their communities in the following areas:

- 1) Enhanced leadership skills through better understanding of Black creative history.
- 2) Improve aspirations for their futures
- 3) Development of healthier relationships through safe spaces

We met the post-covid challenges of delivery to within restricted conditions. The work was focused on guiding young people into work type situations within the creative and digital industries, through which they can start to make changes.

Bedfordshire & Luton Community Grant: £8,000

This funding was first made available to us to support older people to receive adequate digital skills as they came into the "new normal", post Covid. The project works with different activities to engage older people into digital technology. This project was started within the lockdown times when older people were reluctant to engage with anyone because they were protecting themselves from Covid infections. Post Covid, we managed to support the participants through online intervention and with the support of their families when available. We delivered this project with the collaboration with other Luton community groups which ensured we used their local knowledge to reach those most in need..

Return MK: £2500

This funding was for the establishment of digital training services for young people in Milton Keynes. This was based in one of Milton Keynes' most deprived areas, Bletchley. Through this project there have been 20 digital training places created for local youths. The young people were provided with opportunities to receive digital training as well as being placed on initiatives where they can put the skills they have learnt on the project into practice.

Young Brent Foundation: £4475

We are running a performance development project which is linked to UK UNSIGNED and our digital broadcast services initiative. This gives young performers opportunities to showcase their performance talents and develop their skills for live events. In addition, they are able to put their productions in digital formats through which they can reach new markets and audiences.

Youth Music: £11,520

We engaged in this project to enable young people to forge sustainable, independent careers in the music industry. It provided music production opportunities, along with performance options that were provided with our production at the Troubadour Theatre in Wembley Park. Through this support we have been guiding young people along the route to generating income streams through their talent and to make their skills sets sustainable. We were also able to break down barriers between the young people by getting them to work with others from post codes who would normally be perceived as a threat within local gang culture.

Brent Council: £3,900

We undertook this project to provide a safe place for local youths and partnered with the BBMC with regards to the project delivery. Using the BBMC as a base created a connection between the younger performers and the older artists who created the foundation up which current music formats are created.

Luton Council: £5,000

This represented a sponsorship agreement with the cultural department Luton Council for the Luton Baako Festival. In recognition of how the Festival has supported the council's aims of regeneration and bringing the community together, Luton Council has shown their confidence in us bringing such a great event to their residents.

HiCrEc Network: £34,309

The HiCrEc Network is a collective of community based organisations who provide support for each other to deliver a range of community based initiatives. This has transformed how local groups have been able to access support and resources for their projects. Through these grassroots collaborations, local people have been able to empower themselves, with routes into community development that would not have otherwise been achievable.

The achievements of this network is a mix of community trust and a strong focus on the aims of the members. This has fit into our projects around the country as far north as Yorkshire, south into Sussex, out to the west in Plymouth and the east in Essex. From the original concept of the Hidden Creative Economy, this system of community engagement is proving to be a successful route into grassroots delivery.

CONCLUSION

Throughout this financial year we made strides to move away from the contracts that had ended. The main one being the European Commission's Build Better Opportunities that ran for 6 years, plus our work with the TCHC consultancy. For a while we tried to reach out to the "Levelling Up" initiatives, but we were not able to access them.

Across the projects, our work reverted back to our music based origins. From the BLCF through to BBC Children In Need and Youth Music, we were constantly engaging with young people with interests around music performances and production. These even took us further behind the scenes as we were trying to expose the young people to levels of management and control.

We mixed delivery with access to those who paved the way for the current generation of musicians. This was a route that helped both generations. The older generations, in working with younger ones were exposed to the opportunities of this digital era. The younger participants were able to learn from the experiences of the older ones.

Because of work to strengthen our foundations last financial year, we were able to remain strong throughout this current year in the face of the new challenges. The core reason for the challenges was the conclusion of the European Union funded projects that we had been delivering for the past few years across Bedfordshire, Northamptonshire and Buckinghamshire. Despite assurances that ESF programmes will be replaced by the new "Levelling Up" strategy, the ESF end was never followed up with genuine alternatives.

Throughout the projects of this year, we still managed to maintain the HiCrEc concept. This was as both a learning concept and a basis to understand how performers or sectors were able to transcend from grassroots beginnings through to mainstream platforms. As we helped the beneficiaries transcend from their origins and into commercial platforms, our work assisted them in understanding their journey

Each of these partnerships represented our concept of the HiCrEc. This is where we reached those operating within the Hidden Create Economy. Once these connections are made, our efforts then move towards helping them to develop into the mainstream. Where we get involved with those mainstream organisations, it works on helping them to acknowledge the HiCrEc start ups and the assistance required to move towards mainstream recognition.

Having seen the progress of the organisation over the past year, and to see we are making an upward trajectory in the face of project ending, we believe that our resolve has been strengthened. With the projects we completed, and those on the horizons, we are strongly of the opinion that we have come through the harshest of times.



John Downie,
Board of Trustees
Date: 7th, March 2025

SOCIETY FOR THE ADVANCEMENT OF BLACK ARTS (SABA)

England & Wales - Charity number 1079821

Accounts

Company Registration Number: 3768201

Charity Registration Number: 1079821

Society for the Advancement of Black Arts (SABA)

Directors' Report and Certified Accounts

Year Ended 31 May 2023

Society for the Advancement of Black Arts (SABA)

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Society for the Advancement of Black Arts (SABA)

Company Information

Chairman

Mr David Martins

Treasurer

Mr Frank McKinson

Secretary

Mr John Downie

Head Office Address

Unit 1,
Resource Business Centre
537 Norwood Road
London
SE27 9DL

Reporting Accountants

BOSeCO
309 Regents Park Road
London
N3 1XT

Bankers

National Westminster Bank Plc
West Norwood & Tulse Hill Branch
270 Norwood Road
London
SE27 9AP

Registered Office

Unit 1
Resource Business Centre
537 Norwood Road
London
SE27 9DL

Registered Number

3768201

Registered Charity Number

1079821

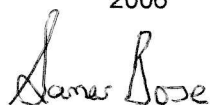
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BOSeCO
Chartered Accountants

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Finchley
London
N3 1DP

22 February 2024

**Directors' Report
For the year ended 31 May 2023**

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Directors

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Franklyn McKinson
John Downie

Small company special provisions

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

This report was approved by the board on 22 February 2024 and signed on its behalf by



**David Martins
Director**

Society for the Advancement of Black Arts (SABA)

**Statement of income and retained earnings
Year ended 31 May 2023**

Note	2023 £	2022 £
Turnover	211,294	352,428
Cost of sales	-	-
Distribution costs	(26,347)	(37,469)
Administrative expenses	(218,413)	(203,620)
Operating (loss)/profit	(33,466)	111,339
(Loss)/profit before taxation	(33,466)	111,339
Tax on (loss)/profit	-	-
(Loss)/profit for the financial year and total comprehensive income	(33,466)	111,339
Retained earnings at the start of the year	225,745	114,406
Retained earnings at the end of the year	192,279	225,745

All the activities of the company are from continuing operations.

The notes on pages 6 to 9 form part of these financial statements.

Society for the Advancement of Black Arts (SABA)

**Statement of financial position
31 May 2023**

		2023		2022	
	Note	£	£	£	£
Fixed assets					
Investments	6	20,000		20,000	
			20,000		20,000
Current assets					
Debtors	7	149,831		135,298	
Cash at bank and in hand		53,261		105,288	
		203,092		240,586	
Creditors: amounts falling due within one year	8	(4,302)		(2,650)	
Net current assets			198,790		237,936
Total assets less current liabilities			218,790		257,936
Creditors: amounts falling due after more than one year	9		(26,511)		(32,191)
Net assets			192,279		225,745
Capital and reserves					
Profit and loss account			192,279		225,745
Shareholders funds			192,279		225,745

For the year ending 31 May 2023 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors responsibilities:

- The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime and in accordance with Section 1A of FRS 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

The notes on pages 6 to 9 form part of these financial statements.

Society for the Advancement of Black Arts (SABA)

Statement of financial position (continued)

31 May 2023

These financial statements were approved by the board of directors and authorised for issue on 22 February 2024, and are signed on behalf of the board by:



Mr David Martin
Director

Company registration number: 3768201

The notes on pages 6 to 9 form part of these financial statements.

Society for the Advancement of Black Arts (SABA)

Notes to the financial statements Year ended 31 May 2023

1. General information

The company is a private company limited by shares, registered in England. The address of the registered office is Unit 1 Resource Business Centre, 537 Norwwood Road, London, SE27 9DL.

2. Statement of compliance

These financial statements have been prepared in compliance with the provisions of FRS 102, Section 1A, 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'. The Triennial review 2017 amendments to the standard have been early adopted.

3. Accounting policies

Basis of preparation

The financial statements have been prepared on the historical cost basis, as modified by the revaluation of certain financial assets and liabilities and investment properties measured at fair value through profit or loss.

The financial statements are prepared in sterling, which is the functional currency of the entity.

Turnover

Turnover is measured at the fair value of the consideration received or receivable for goods supplied and services rendered, net of discounts and Value Added Tax.

Revenue from the sale of goods is recognised when the significant risks and rewards of ownership have transferred to the buyer (usually on despatch of the goods); the amount of revenue can be measured reliably; it is probable that the associated economic benefits will flow to the entity; and the costs incurred or to be incurred in respect of the transactions can be measured reliably.

Taxation

The taxation expense represents the aggregate amount of current and deferred tax recognised in the reporting period. Tax is recognised in the statement of comprehensive income, except to the extent that it relates to items recognised in other comprehensive income or directly in capital and reserves. In this case, tax is recognised in other comprehensive income or directly in capital and reserves, respectively.

Current tax is recognised on taxable profit for the current and past periods. Current tax is measured at the amounts of tax expected to pay or recover using the tax rates and laws that have been enacted or substantively enacted at the reporting date.

Deferred tax is recognised in respect of all timing differences at the reporting date. Unrelieved tax losses and other deferred tax assets are recognised to the extent that it is probable that they will be recovered against the reversal of deferred tax liabilities or other future taxable profits. Deferred tax is measured using the tax rates and laws that have been enacted or substantively enacted by the reporting date that are expected to apply to the reversal of the timing difference.

Society for the Advancement of Black Arts (SABA)

Notes to the financial statements (continued)

Year ended 31 May 2023

Tangible assets

Tangible assets are initially recorded at cost, and are subsequently stated at cost less any accumulated depreciation and impairment losses.

Any tangible assets carried at revalued amounts are recorded at the fair value at the date of revaluation less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

An increase in the carrying amount of an asset as a result of a revaluation, is recognised in other comprehensive income and accumulated in capital and reserves, except to the extent it reverses a revaluation decrease of the same asset previously recognised in profit or loss. A decrease in the carrying amount of an asset as a result of revaluation is recognised in other comprehensive income to the extent of any previously recognised revaluation increase accumulated in capital and reserves in respect of that asset. Where a revaluation decrease exceeds the accumulated revaluation gains accumulated in capital and reserves in respect of that asset, the excess shall be recognised in profit or loss.

Depreciation

Depreciation is calculated so as to write off the cost or valuation of an asset, less its residual value, over the useful economic life of that asset as follows:

If there is an indication that there has been a significant change in depreciation rate, useful life or residual value of tangible assets, the depreciation is revised prospectively to reflect the new estimates.

Fixed asset investments

Fixed asset investments are initially recorded at cost, and subsequently stated at cost less any accumulated impairment losses. Listed investments are measured at fair value with changes in fair value being recognised in profit or loss.

Impairment

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

When it is not possible to estimate the recoverable amount of an individual asset, an estimate is made of the recoverable amount of the cash-generating unit to which the asset belongs. The cash-generating unit is the smallest identifiable group of assets that includes the asset and generates cash inflows that are largely independent of the cash inflows from other assets or groups of assets.

Society for the Advancement of Black Arts (SABA)

Notes to the financial statements (continued)
Year ended 31 May 2023

Financial instruments

A financial asset or a financial liability is recognised only when the company becomes a party to the contractual provisions of the instrument.

Basic financial instruments are initially recognised at the transaction price, unless the arrangement constitutes a financing transaction, where it is recognised at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Debt instruments are subsequently measured at amortised cost.

Where investments in non-convertible preference shares and non-puttable ordinary shares or preference shares are publicly traded or their fair value can otherwise be measured reliably, the investment is subsequently measured at fair value with changes in fair value recognised in profit or loss. All other such investments are subsequently measured at cost less impairment.

Other financial instruments, including derivatives, are initially recognised at fair value, unless payment for an asset is deferred beyond normal business terms or financed at a rate of interest that is not a market rate, in which case the asset is measured at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Other financial instruments are subsequently measured at fair value, with any changes recognised in profit or loss, with the exception of hedging instruments in a designated hedging relationship.

Financial assets that are measured at cost or amortised cost are reviewed for objective evidence of impairment at the end of each reporting date. If there is objective evidence of impairment, an impairment loss is recognised in profit or loss immediately.

For all equity instruments regardless of significance, and other financial assets that are individually significant, these are assessed individually for impairment. Other financial assets or either assessed individually or grouped on the basis of similar credit risk characteristics.

Any reversals of impairment are recognised in profit or loss immediately, to the extent that the reversal does not result in a carrying amount of the financial asset that exceeds what the carrying amount would have been had the impairment not previously been recognised.

4. Employee numbers

The average number of persons employed by the company during the year amounted to Nil (2022: Nil).

5. Tangible assets

	Freehold property	Plant and machinery	Motor vehicles	Total
	£	£	£	£
Cost				
At 1 June 2022 and 31 May 2023	12,500	4,082	8,400	24,982
Depreciation				
At 1 June 2022 and 31 May 2023	12,500	4,082	8,400	24,982
Carrying amount				
At 31 May 2023	-	-	-	-
At 31 May 2022	-	-	-	-

Society for the Advancement of Black Arts (SABA)

Notes to the financial statements (continued)
Year ended 31 May 2023

6. Investments	Loans to group undertakings and participating interests £	Total £
Cost		
At 1 June 2022 and 31 May 2023	20,000	20,000
Impairment		
At 1 June 2022 and 31 May 2023	-	-
Carrying amount		
At 31 May 2023	20,000	20,000
At 31 May 2022	20,000	20,000
7. Debtors	2023 £	2022 £
Other debtors	149,831	135,298
8. Creditors: amounts falling due within one year	2023 £	2022 £
Social security and other taxes	752	-
Other creditors	3,550	2,650
	4,302	2,650
9. Creditors: amounts falling due after more than one year	2023 £	2022 £
Bank loans and overdrafts	26,511	32,191
10. Directors advances, credits and guarantees		

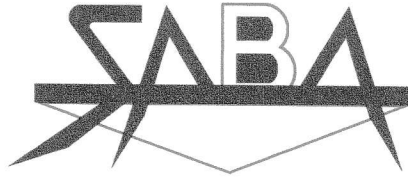
Society for the Advancement of Black Arts (SABA)

The following pages do not form part of the statutory accounts.

Society for the Advancement of Black Arts (SABA)

**Detailed income statement
Year ended 31 May 2023**

	2023	2022
	£	£
Turnover		
Sales	7,500	14,120
Event Sales with Donations	9,755	10,982
Grants	194,039	327,326
	<u>211,294</u>	<u>352,428</u>
Gross profit	<u>211,294</u>	<u>352,428</u>
Gross profit percentage	100.0%	100.0%
Overheads		
Distribution costs		
Venue Hire	(26,347)	(37,469)
Administrative expenses		
Temporary Staff	(11,893)	(5,821)
Staff training	(8,338)	(12,798)
Management expenses	(49,589)	(45,239)
Rent payable	(15,140)	(29,257)
Rates	(2,633)	(779)
Service charges	(27,045)	(30,996)
Insurance	(4,687)	(3,882)
Light and heat	(3,842)	(4,273)
Repairs and maintenance	(280)	(1,550)
Printing, postage and stationery	(12,689)	(11,622)
Advertising	(9,322)	(7,228)
Telephone	(6,801)	(7,077)
Computer costs	(14,182)	(10,995)
Hire of equipment	(7,766)	(7,410)
Motor expenses	(4,130)	(3,051)
Travelling and entertainment	(5,346)	(2,633)
Legal and professional	(10,890)	(2,626)
Consultancy fees	(16,845)	(11,290)
Accountancy fees	(1,110)	(2,070)
Bank charges	(975)	(1,126)
Subscriptions	(4,910)	(1,897)
	<u>(244,760)</u>	<u>(241,089)</u>
Operating (loss)/profit	<u>(33,466)</u>	111,339
Operating (loss)/profit percentage	15.8%	31.6%
(Loss)/profit before taxation	<u><u>(33,466)</u></u>	<u><u>111,339</u></u>



Society for the Advancement of Black Arts (SABA)

**Charity 1079821
& Company Ltd by Guarantee 3768201**

Trustees' Report for the year ended 31 May 2023

**Prepared by John Downie
Secretary
17th March 2024**



Report Contents

- **Report Overview** : Page 3
- **SABA Project Achievements** : Page 4
- **Conclusion** : Page 7

Trustees Report Overview

This past year has seen the organisation being directly impacted by the changing fortunes of the economy. Having successfully come through the Covid era, and maintain its strength along the immediate times into the “new normal”, the year 2022/2023 saw the definite changes in the available support for the Third sector. Our cautious approach throughout 22/23 put us into a great position to have been able to see us through this time and stay solid to get through the difficult year.

We held on to our Your Digital Network with our regional broadcast centres around the country. These centres are situated as far north as Leeds, as far south as Brighton, out to the west in Devon and to the east in Cambridge. One of the toughest decisions we had to make was in foregoing growth for safety. There were opportunities to continue expanding the network, but we went for the choice of not taking on anything new with a view to strengthening what we already have.

The coming to the end of the European Commission’s back BBO project, has been a major factor in the shifting of the foundations of our operation. Whilst we were told that this will be replaced within sections of the so-called “Levelling Up” initiatives, this has yet to be seen as far as our operations and areas of delivery are concerned.

The guiding 2022/2023 strategy has been:

- 1) Search for a replacement to the BBO delivery contract
 - 2) Expanding the SABA Community Network programming
 - 3) Examine the competency of the network deliverers to identify where delegation may be able to occur.
- BBO delivery: Replacing the BBO contract has proved difficult as it meant a re-alignment of our resources to focus on the search for this replacement. There were rumours of these being available in Bedfordshire, but were not able to identify the source of this by the end of the financial year.
 - The SABA Community Network strategy: This was a significant component of the strategy to maintain our strength through this year. This network continued to grow through referrals and solid partners have been able to join this initiative to underpin our HiCrEc (Hidden Creative Economy) thesis. As the network continues to grow in popularity, we have started to look at ways in which this can be sustained to everyone’s requirements.
 - Opportunities within SABA Network members: This was identified as a way to move the organisation forward. To do this effectively would have meant a re-alignment of resources to identify skill sets of current members. We have approached this in an indirect way however and have identified potential partners within our network through the work we are currently engaged in.

The overall effect of this strategy has been to see us hold fast within our position and withhold the negative circumstances that the year threatened to embark on us. Whilst we were able to withstand the difficult aspects throughout this period, it did result in us being able to realise an industry acceptance of terms and propositions that found themselves to be true. These include the concepts of:

- HiCrEc
- Creative Micro-Businesses
- Community Network Delivery

SABA Project Achievements

SEMLEP – Unemployment into HiCrEc Project:

This became the final year of our HiCrEc delivery across London and Bedfordshire's deprived areas. Our training curriculum was developed on the concept of helping people to identify their skillsets, then help them turn these into brands followed by paths towards micro-businesses.

To maintain their interest and commitment to the project, we sought to introduce them into income generating strategies that were relevant to their creative skills. Feedback from the participants showed this often made the difference to them staying on this course or not.

The range of skills they developed through us include:

- **Digital Skills:** The explosion of the podcast industry has brought elements of journalism along with broadcasting within the realms of the learners. This was amongst the most popular parts of the project across the board with our learners. Regardless of either their skill sets, or their ideas for their futures, everyone was aware how podcast type formats could help them get their messages across to new markets and customers across the country.
- **Employability Skills:** The delivery and consumption of employability skills has been a contentious issue amongst both learners and deliverers within this initiative. There has always been a divide between the types of skills that deliverers want to deliver, and those skills that learners would deem as being relevant for what they want to achieve in their lives. The feedback from our learners showed that we had the right mix of skills training in relation to what learners thought were relevant to their aspirations
- **Financial Management Skills:** The cost of living crisis has now made this an important aspect of support to our learners. It has now become of ultimate importance to help people to be able to manage their incomes, regardless of the amounts they may generate for their households.

Brent BCAP:

This initiative was started in the previous year and took young Brent residents on a journey withn our HiCrEc programme. Amongst the successes were Always Furthering, Nurturing and Developing (AFND), as well as Street Fusion.

Both of these organisatons have gone on to support further groups of young people across Brent. Whilst their successes has been within the creative industry, there are several cases where they have taken the skillsets learnt from creative activities and were transferred across to other segments of modErn industries and workplaces.

All those who joined us have created their unique business plan towards their own longer term sustainability.

Jack Petchey Foundation:

We have been amongst Jack Petchy's longest standing partners. Through their support we have been able to highlight significant contributions from our young people once again through these awards. The ongoing, and long standing, support from Jack Petchey, has underpinned our consistent engagement with this demographic and has kept our work relevant in their communities when they have so many other distractions and temptations.

There has also been the progression of several of these young people into youth work. This has created practical progression support routes for these young people.

TCHC Unemployed Support Projects:

We have been working with TCHC since 2013 in ongoing ESF projects. This was another of the initiatives that came to an end for us in this financial year, following the after effects of BREXIT and the bringing to an end of ESF projects.

Whilst we came to a successful end to our work with them, we have been in communication with their management team to see if further training initiatives were to come available in line with the "Levelling Up" promises.

By the end of this financial year, this replaced funding has not been identified, but our long standing partnership has meant that we will continue to support each other where future opportunities may arise.

Our deliver for TCHC was across the 3 counties of Bedfordshire, Buckinghamshire and Northamptonshire where we underwent deep searches within the HiCrEc areas of these counties to engage with various of categories of unemployed people.

The work delivered with TCHC helped to be underpinned through our ethos of HiCrEc support. From this, the term HiCrEc has now become a recognised concept throughout local authorities in the targeted areas and is standing on its own premise from this point.

BBC Children In Need / We Move Fund:

In the last financial year we supported our young people through the BBC's Inspiring Futures Fund. This was followed by the We Move Fund that was based at our north west London, BBMC centre.

Here, in working with the young people, we developed the 7 step ethos upon which we built different curricula:

- 1) Enter our centre with your idea and a positive attitude and willingness to learn
- 2) Educate yourself on developing your idea in our education department
- 3) Rehearse your idea in our rehearsal facilities
- 4) Record your idea in our studio facilities
- 5) Perform your idea in our performance area
- 6) Broadcast your idea through our YDN broadcast group
- 7) Learn to apply commercial principles to your idea to make it sustainable

The We Move Fund focused on giving young people a voice to make changes in their communities in the following areas:

- 1) Enhanced leadership skills through better understanding of Black creative history.
- 2) Improve aspirations for their futures
- 3) Development of healthier relationships through safe spaces

We met the post-covid challenges of delivery to within restricted conditions. The work was focused on guiding young people into work type situations within the creative and digital industries, through which they can start to make changes.

Creative Inclusion & YDN Community Broadcasts:

This saw the continued working partnership of Creative Inclusion and Your Digital Network (YDN), having been developed during the last financial year. However, as mentioned before, we held our positions as opposed to seeking ongoing growth and expansion as we were realistic about the challenges the economy was starting to come through with. Even in staying within the areas where we were already based, they all had their own challenges ranging from genuine poverty, industrial decline and high levels of generational unemployment. Therefore our YDN strategy continues to contribute to the regeneration of these areas despite the restrictions.

L&Q Place Makers Fund:

The successful delivery of this project for the borough of Lewisham has resulted in one of the last extensions to the YDN community broadcast network. This is Soulz Radio (www.soulzradio.com) which is based at the New Life Sanctuary on Lewisham High Street. The impact of the station has set the platform for the station to be at the foundation of UK UNSIGNED Gospel as it develops its 25th series.

UNTOLD GLA:

This project is underway to produce a mural and plaques on the walls of Brent's most iconic community centre known as the BBMC (Brent Black Music Cooperative). The BBMC opened in 1985 as a multi music centre in Willesden, providing a range of music based community services. The murals are telling the story of how BBMC helped shape music culture across Brent, London & the UK since 1985. The unveiling is due for spring 2024.

Bedfordshire & Luton Community Grant:

This funding was awarded for a project to engage local people into our YDN community broadcast network. Through this we worked with selected young people who were at risk from social exclusion and would benefit from receiving skills within digital technology. From the 15 young people we engaged with, we provided routes into the sector should they want to pursue digital technology with broadcasting as an option.

We delivered this project across the estates of March Farm, Lewesly Farm and Stopsley. From this we have now developed YDN Luton for both the general communities and the youth section, with the Luton Youth Digital Network.

Bedfordshire & Luton Community Grant:

We received this funding to support our project to engage older people into digital technology. This project was started within the lockdown times when older people were reluctant to engage with anyone because they were protecting themselves from Covid infections. Post Covid, we did manage to support the participants through online intervention and with the support of their families when available. This project helped the development of the Luton Youth Digital Network, which solidified our strength and influence throughout that town.

Luton Council (Supporting the Luton Baako Festival):

Following the success of the first Luton Baako Festival in the last financial year, we again partnered with Heritage Associates and the Ghana Society, to create the second event for the town. Again the funding covered venue hire, volunteers, staging and equipment hire and hit the mark in developing the unity between Luton's Ghanian and Caribbean communities. The event's feedback highlighted the wish of Luton's residents for the Festival to continue to grow and bring people together.

Youth Music:

This project supports young people to make their mark within the music industry. It provided music production opportunities, along with performance options that were provided with our production at the Troubadour Theatre in Wembley Park. Through this support we have been guiding young people along the route to generating income streams through their talent and to make their skills sets sustainable. We were also able to break down barriers between the young people by getting them to work with others from post codes who would normally be perceived as a threat within local gang culture.

CONCLUSION

Because of work to strengthen our foundations last financial year, we were able to remain strong throughout this current year in the face of the new challenges. The core reason for the challenges was the conclusion of the European Union funded projects that we had been delivering for the past few years across Bedfordshire, Northamptonshire and Buckinghamshire. Despite assurances that ESF programmes will be replaced by the new "Levelling Up" strategy, the ESF end was never followed up with genuine alternatives.

Across all of our projects, we have been able to maintain high standards of delivery through the support of teams of volunteers across the regions. Just as is the case each year, we remain entirely grateful for their contributions in so many ways. They have supported our projects through a variety of ways and many have used the opportunities to understand more about what we do before taking advantage of our initiatives themselves.

This volunteers' support was tested throughout the lockdown periods. However, from coming through to the "new normal" after surviving the challenges created by the pandemic, we were especially grateful for their support. Whether they have remained as volunteers, but also sought to engage themselves through our development programming, each effort from every volunteer has contributed to our achievements today.

Apart from the loss of the BBO project, we still remained constant with most of our other partners. This was especially the case where we have made a great impact such as Luton where we have successfully delivered the Luton Baako Festival. Our partnerships have included grassroots organisations like Heritage Associates in Luton through to local authorities like Luton council, and international broadcast brands like the BBC.

Each of these partnerships have represented our concept of the HiCrEc. This is where we reach out to those operating within the Hidden Create Economy. Once these connections are made, our efforts then move towards helping them to develop into the mainstream. Where we get involved with those mainstream organisations, it works on helping them to acknowledge the HiCrEc start ups and the assistance required to move towards mainstream recognition.

Overall, from lockdowns to emerging into the "new normal" we have trodden a cautious path to have been able to weather the difficult times that this year had put us through. We successfully came through the most challenging of this period by keeping to our core strategies. This has been mainly to prepare people to accept opportunities for those needing assistance to get themselves into positions for self-development. This is where they turn their skills into brands then into micro-businesses have kept us relevant and in demand to deliver.

As we enter our 25th year of registered charity existence, we are proud to have been able to solidify our core concepts of HiCrEc (Hidden Creative Economy) and YDN (Your Digital Network). We met the challenging year by being able to cement these achievements, rather than rushing to try and spread to more areas across the country.

We remain robust in our outlook, and look forward to some achieving some major wins for the organisation in 2024 and beyond. For this year in seeing our concepts being accepted across communities and into mainstream society is indeed great indicators of our reach.



John Downie,
Secretary

Date: 17th, March 2024

SOCIETY FOR THE ADVANCEMENT OF BLACK ARTS (SABA)

England & Wales - Charity number 1079821

Accounts

Company Registration Number: 3768201

Charity Registration Number: 1079821

Society for the Advancement of Black Arts (SABA)

Directors' Report and Certified Accounts

Year Ended 31 May 2025

Society for the Advancement of Black Arts (SABA)

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Society for the Advancement of Black Arts (SABA)

Directors & Company Information

Directors

Mr David Martins
Mr Harold Lisk
Mr Frank McKinson
Mr John Downie

Office Address

Unit 1
Resource Business Centre
537 Norwood Road
London
SE27 9DL

Reporting Accountants

BOSeCO
309 Regents Park Road
London
N3 1XT

Bankers

National Westminster Bank Plc
West Norwood & Tulse Hill Branch
270 Norwood Road
London
SE27 9AP

Registered Office

Unit 1
Resource Business Centre
537 Norwood Roaf
London
SE27 9DL

Registered Number

3768201

Registered Charity Number

1079821

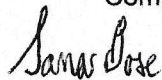
**Society for the Advancement of Black Arts (SABA)
Accountants Report**

Accountants' report on the Certified Accounts to the Directors of the Society for the Advancement of Black Arts (SABA).

In accordance with your instructions we have compiled these certified accounts in order to assist you to fulfil your statutory responsibilities, from the accounting records and information and explanations you have supplied to us.

This report is made to the Company so that we might state to them those matters we are required to state them in our report and for no other purposes. In our opinion:

- The accounts give a true and fair view of the state of affairs of the Company as at the year ended 31 May 2025 and of the surplus for the year ended: and
- The accounts and the Company's report has been properly prepared in accordance with the Companies Act 2006



BOSeCO
Chartered Accountants

309 Regents Park Road
Finchley
London
N3 1DP

19 February 2026

**Directors' Report
For the year ended 31 May 2025**

The directors present their report and the financial statements for the year ended 31 May 2025

Principal activity

The principal activity of the company during the year is to be interdisciplinary arts as a Charity organisation

Directors

The directors who served during the year had no interest in the kind of share capital of the company.

The company is limited by guarantee

The directors who served during the year are as stated below:

Harold Lisk – John Downie - Frank McKinson - David Martins

Small company special provisions

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

This report was approved by the board on 27 February 2026 and signed on its behalf by



**John Downie
Director**

Society for the Advancement of Black Arts (SABA)

**Statement of income and retained earnings
Year ended 31 May 2025**

	Note	2025 £	2024 £
Turnover		89,403	143,191
Cost of sales		-	-
Distribution costs		(16,403)	(27,133)
Administrative expenses		(54,019)	(131,537)
Operating profit/(loss)		<u>18,981</u>	<u>(15,479)</u>
Profit/(loss) before taxation		18,981	(15,479)
Tax on profit/(loss)		-	-
Profit/(loss) for the financial year and total comprehensive income		<u>18,981</u>	<u>(15,479)</u>
Retained earnings at the start of the year		<u>176,800</u>	<u>192,279</u>
Retained earnings at the end of the year		<u>195,781</u>	<u>176,800</u>

All the activities of the company are from continuing operations.

The notes on pages 6 to 9 form part of these financial statements.

Society for the Advancement of Black Arts (SABA)

**Statement of financial position
31 May 2025**

	Note	2025		2024	
		£	£	£	£
Fixed assets					
Investments	6	20,000		20,000	
			20,000		20,000
Current assets					
Debtors	7	149,832		149,831	
Cash at bank and in hand		39,725		30,164	
		189,557		179,995	
Creditors: amounts falling due within one year	8	(4,302)		(5,202)	
Net current assets			185,255		174,793
Total assets less current liabilities			205,255		194,793
Creditors: amounts falling due after more than one year	9		(9,474)		(17,993)
Net assets			195,781		176,800
Capital and reserves					
Profit and loss account			195,781		176,800
Shareholders funds			195,781		176,800

For the year ending 31 May 2025 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors responsibilities:

- The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime and in accordance with Section 1A of FRS 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

The notes on pages 6 to 9 form part of these financial statements.

Society for the Advancement of Black Arts (SABA)

Statement of financial position (continued)
31 May 2025

These financial statements were approved by the board of directors and authorised for issue on 27 February 2026, and are signed on behalf of the board by:



Mr John Armando Downie
Director

Company registration number: 03768201

The notes on pages 6 to 9 form part of these financial statements.

Society for the Advancement of Black Arts (SABA)

Notes to the financial statements

Year ended 31 May 2025

1. General information

The company is a private company limited by shares, registered in England. The address of the registered office is Unit 1 Resource Business Centre, 537 Norwwood Road, London, SE27 9DL.

2. Statement of compliance

These financial statements have been prepared in compliance with the provisions of FRS 102, Section 1A, 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

3. Accounting policies

Basis of preparation

The financial statements have been prepared on the historical cost basis, as modified by the revaluation of certain financial assets and liabilities and investment properties measured at fair value through profit or loss.

The financial statements are prepared in sterling, which is the functional currency of the entity.

Turnover

Turnover is measured at the fair value of the consideration received or receivable for goods supplied and services rendered, net of discounts and Value Added Tax.

Revenue from the sale of goods is recognised when the significant risks and rewards of ownership have transferred to the buyer (usually on despatch of the goods); the amount of revenue can be measured reliably; it is probable that the associated economic benefits will flow to the entity; and the costs incurred or to be incurred in respect of the transactions can be measured reliably.

Taxation

The taxation expense represents the aggregate amount of current and deferred tax recognised in the reporting period. Tax is recognised in the statement of comprehensive income, except to the extent that it relates to items recognised in other comprehensive income or directly in capital and reserves. In this case, tax is recognised in other comprehensive income or directly in capital and reserves, respectively.

Current tax is recognised on taxable profit for the current and past periods. Current tax is measured at the amounts of tax expected to pay or recover using the tax rates and laws that have been enacted or substantively enacted at the reporting date.

Deferred tax is recognised in respect of all timing differences at the reporting date. Unrelieved tax losses and other deferred tax assets are recognised to the extent that it is probable that they will be recovered against the reversal of deferred tax liabilities or other future taxable profits. Deferred tax is measured using the tax rates and laws that have been enacted or substantively enacted by the reporting date that are expected to apply to the reversal of the timing difference.

Society for the Advancement of Black Arts (SABA)

Notes to the financial statements (continued)

Year ended 31 May 2025

Tangible assets

Tangible assets are initially recorded at cost, and are subsequently stated at cost less any accumulated depreciation and impairment losses.

Any tangible assets carried at revalued amounts are recorded at the fair value at the date of revaluation less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

An increase in the carrying amount of an asset as a result of a revaluation, is recognised in other comprehensive income and accumulated in capital and reserves, except to the extent it reverses a revaluation decrease of the same asset previously recognised in profit or loss. A decrease in the carrying amount of an asset as a result of revaluation is recognised in other comprehensive income to the extent of any previously recognised revaluation increase accumulated in capital and reserves in respect of that asset. Where a revaluation decrease exceeds the accumulated revaluation gains accumulated in capital and reserves in respect of that asset, the excess shall be recognised in profit or loss.

Depreciation

Depreciation is calculated so as to write off the cost or valuation of an asset, less its residual value, over the useful economic life of that asset as follows:

If there is an indication that there has been a significant change in depreciation rate, useful life or residual value of tangible assets, the depreciation is revised prospectively to reflect the new estimates.

Fixed asset investments

Fixed asset investments are initially recorded at cost, and subsequently stated at cost less any accumulated impairment losses. Listed investments are measured at fair value with changes in fair value being recognised in profit or loss.

Impairment

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

When it is not possible to estimate the recoverable amount of an individual asset, an estimate is made of the recoverable amount of the cash-generating unit to which the asset belongs. The cash-generating unit is the smallest identifiable group of assets that includes the asset and generates cash inflows that are largely independent of the cash inflows from other assets or groups of assets.

Society for the Advancement of Black Arts (SABA)

Notes to the financial statements (continued)

Year ended 31 May 2025

Financial instruments

A financial asset or a financial liability is recognised only when the company becomes a party to the contractual provisions of the instrument.

Basic financial instruments are initially recognised at the transaction price, unless the arrangement constitutes a financing transaction, where it is recognised at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Debt instruments are subsequently measured at amortised cost.

Where investments in non-convertible preference shares and non-puttable ordinary shares or preference shares are publicly traded or their fair value can otherwise be measured reliably, the investment is subsequently measured at fair value with changes in fair value recognised in profit or loss. All other such investments are subsequently measured at cost less impairment.

Other financial instruments, including derivatives, are initially recognised at fair value, unless payment for an asset is deferred beyond normal business terms or financed at a rate of interest that is not a market rate, in which case the asset is measured at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Other financial instruments are subsequently measured at fair value, with any changes recognised in profit or loss, with the exception of hedging instruments in a designated hedging relationship.

Financial assets that are measured at cost or amortised cost are reviewed for objective evidence of impairment at the end of each reporting date. If there is objective evidence of impairment, an impairment loss is recognised in profit or loss immediately.

For all equity instruments regardless of significance, and other financial assets that are individually significant, these are assessed individually for impairment. Other financial assets are either assessed individually or grouped on the basis of similar credit risk characteristics.

Any reversals of impairment are recognised in profit or loss immediately, to the extent that the reversal does not result in a carrying amount of the financial asset that exceeds what the carrying amount would have been had the impairment not previously been recognised.

4. Employee numbers

The average number of persons employed by the company during the year amounted to Nil (2024: Nil).

5. Tangible assets

	Freehold property	Plant and machinery	Motor vehicles	Total
	£	£	£	£
Cost				
At 1 June 2024 and 31 May 2025	12,500	4,082	8,400	24,982
Depreciation				
At 1 June 2024 and 31 May 2025	12,500	4,082	8,400	24,982
Carrying amount				
At 31 May 2025	-	-	-	-
At 31 May 2024	-	-	-	-

Society for the Advancement of Black Arts (SABA)

**Notes to the financial statements (continued)
Year ended 31 May 2025**

6. Investments	Loans to group undertakings and participating interests £	Total £
Cost		
At 1 June 2024 and 31 May 2025	20,000	20,000
Impairment		
At 1 June 2024 and 31 May 2025	-	-
Carrying amount		
At 31 May 2025	20,000	20,000
At 31 May 2024	20,000	20,000
7. Debtors	2025 £	2024 £
Other debtors	149,832	149,831
8. Creditors: amounts falling due within one year	2025 £	2024 £
Social security and other taxes	752	752
Other creditors	3,550	4,450
	4,302	5,202
9. Creditors: amounts falling due after more than one year	2025 £	2024 £
Bank loans and overdrafts	9,474	17,993
10. Directors advances, credits and guarantees		

Society for the Advancement of Black Arts (SABA)

The following pages do not form part of the statutory accounts.

Society for the Advancement of Black Arts (SABA)

**Detailed income statement
Year ended 31 May 2025**

	2025	2024
	£	£
Turnover		
Sales	16,350	4,611
Event Sales with Donations	4,820	12,000
Grants	68,233	126,580
	<u>89,403</u>	<u>143,191</u>
Gross profit	89,403	143,191
Gross profit percentage	100.0%	100.0%
Overheads		
Distribution costs		
Venue Hire	(16,403)	(27,133)
Administrative expenses		
Temporary Staff	(390)	(2,340)
Staff training	-	(17,094)
Management expenses	(12,421)	(19,884)
Rent payable	(5,711)	(12,296)
Rates	(2,942)	(9,814)
Insurance	(1,350)	(1,960)
Light and heat	(11,341)	(10,815)
Printing, postage and stationery	(3,509)	(3,896)
Advertising	(2,660)	(11,487)
Telephone	(3,966)	(4,748)
Computer costs	(2,639)	(4,033)
Hire of equipment	-	(3,284)
Motor expenses	(1,733)	(4,830)
Travelling and entertainment	(52)	(406)
Legal and professional	(190)	(2,125)
Consultancy fees	-	(16,587)
Accountancy fees	(1,100)	(900)
Bank charges	(323)	(782)
Subscriptions	(3,692)	(4,256)
	<u>(70,422)</u>	<u>(158,670)</u>
Operating profit/(loss)	18,981	(15,479)
Operating profit/(loss) percentage	21.2%	10.8%
Profit/(loss) before taxation	<u>18,981</u>	<u>(15,479)</u>



Society for the Advancement of Black Arts (SABA)

**Charity 1079821
& Company Ltd by Guarantee 3768201**

Trustees' Report for the year ended 31 May 2025



Report Contents

- **Report Overview** : **Page 3**
- **SABA Project Achievements** : **Page 4**
- **Conclusion** : **Page 7**

Trustees Report Overview

Our organisation successfully came through a year of financial constraints with a higher surplus but a reduced turnover. This shows a new resilience of our members throughout these testing times, and a growing confidence in our purpose. We have felt our perseverance is due to the past decades of foundation building and grassroots work. As we look around us we have seen several of our contemporaries folding, but we can be grateful to see the roots grow from the years of hard work that brought us to this period.

Amongst the cutbacks we made were the reduction of broadcast centres across the country and regions. Whilst this started in the outer regions, the reductions led to consolidation in the north London areas. The remaining stations within our network are:

Chalkhill Community Radio

BBMC Radio

Unity Xtra

Throughout 2024, we sought to find a longer term replacement for our European Commission based project, "Build Better Opportunities". Following Brexit, the Conservatives had stated there would be a "Levelling Up" strategy to replace this, which would have been our angle to continue supporting disadvantaged groups across our areas. With the change of government to Labour, whilst growth was their mantra, they did not continue the opportunity engagement that was previously in place. Therefore, going into the year, we turned our focus to our own strategies of deprived community support,

We therefore decided to refine the past year's strategy as follows:

- 1) Implement an alternative to the past BBO initiative with SABA termed projects developed on the HiCrEc concept.
 - 2) Continue supporting the SABA Community Network, even across reduced regions and communities
 - 3) Analyse the outputs of our YDN broadcasters within their reduced centres of transmission.
- Implementing an alternative BBO program: Our search for a BBO alternative led us to the BBC Children In Need's "We Move Fund" and the Youth Music, "Trail Blazer Fund". Both of these funds had a focus on giving young people from deprived areas, opportunities to change the negative, predictive trajectories of their lives. Within each of these projects, we were able to be intertwined with our existing initiatives and build on what we already had.
 - The SABA Community Network strategy: The strategy to continue supporting our core network members developed throughout this financial year. The main ones were:
 - a) BBMC – As the Brent Black Music Co-Operative, this has given us an historic angle upon which to seek resources from. In 2025 the BBMC celebrated a 40 year history with an event that included a double plaque unveiling, concerts by Reggae icons and published literature that documented the history. It is also the home of BBMC Radio, a base for our music programming going forward.
 - b) Chalkhill Community Radio – This station's lead broadcaster, Blaze, has aligned the station with the NHS and Brent Health Authority. The network includes community groups such as Kojo Baiden, Maths Radio Show and Soul Fusion and all have regular radio programming with us.
 - c) Analyse YDN outputs – This has put us on the route towards accessing revenue outside of funding. As we build against the number of YDN followers, the YDN broadcast network is consistently logging the growth of our community interaction which has us now competing with major broadcasters. Additionally, this provides alternative evidence to collate data to source commercially based revenue

SABA Project Achievements

Brent Health Matters:

Through our leading radio station in our network, Chalkhill Community Radio, we supported Brent Health Matters within a range of initiatives. These were done in conjunction with Kojo Baiden and the NHS. Our contribution was to be seen as a route for the local community to voice their views and experiences around their healthcare.

The main initiatives within this project were the Community Chat Bout sessions and the "Big C" meetings. These were all carried through Chalkhill Community Radio with regards to reaching the public, especially featured on some of the lead programming as well.

We also created a news platform for Brent Health Matters through which they could announce all of their initiatives. This has helped them to reach communities they would otherwise class as out of reach.

Jack Petchey Foundation:

As one of Jack Petchey's earliest co-ordinators of their Youth Achievement Awards scheme, we continue to recognise the contributions of the young people around us. We recognise the need for this support for them as they face various extra-ordinary challenges during these times and many other organisations have pulled back from supporting them.

Jack Petchey remains one of the country's true supporter of our youths and has kept their consistency for the past few decades. Some of our young people have grown up with us through their recognition.

Young Brent Foundation:

The Young Brent Foundation has supported our work to highlight the talent of young people through our UK UNSIGNED initiatives. Their assistance has helped to keep our network together and bring in some new members into our circuit. With YBF, we have provided routes into the digital industry that would not have otherwise been available to them.

This assistance has enabled both skills development in performance and pastoral care and guidance. The latter being around the general lives of local youths and in forging pathways into digital industry placements and career start roles.

Youth Music:

This funding supported us in Youth Music's "Trailblazing" programmes. Through this the young people were able to create their own productions that were also linked and connected to the BBMC. This brought them into a generational scheme through which they were able to build on the foundations created by the Windrush generations and forged into the present days of music production.

With the support of Youth Music, we were able to develop productions at some of Brent's leading performance centres i.e. the BBMC & Troubadour Theatre. This gave the young people access to places within their local area that they would not have been otherwise connected to, and would probably pass everyday.

Brent Council:

We followed up with past Brent Council initiatives that provided local young people with safe places to express themselves, and their music and culture. Amongst the partners for this were the BBMC and Chalkhill Community Radio. We were also able to provide both cultural and generational links between the youths and older BBMC members.

The youths were able to share and develop their musical talents within this project and reflect their music interests amongst their elders. The radio element provided the digital contributions and enabled them to reach even further into the community.

BBC Children In Need / We Move Fund:

In working with the younger members of our network, BBC CIN's "We Move Fund" provided a strategy where we could further reach into the community and assist youths in their personal development.

We further rolled out the 7 Step Learning Ethos which assisted some young people into our projects as almost a school replacement:

- 1) Enter our centre with your idea and a positive attitude and willingness to learn
- 2) Educate yourself on developing your idea in our education department
- 3) Rehearse your idea in our rehearsal facilities
- 4) Record your idea in our studio facilities
- 5) Perform your idea in our performance area
- 6) Broadcast your idea through our YDN broadcast group
- 7) Learn to apply commercial principles to your idea to make it sustainable

Each youth participant were encouraged to pursue community improvements across the following themes:

- 1) Enhanced leadership skills through better understanding of Black creative history.
- 2) Improve aspirations for their futures
- 3) Development of healthier relationships through safe spaces

The project was led by our Youth Director, Harold Lisk, and resulted in him being introduced to Prince William in a special reception which recognised our work. Two of the young people coming through the project also received special commendation.

Chalkhill Community Trust

It was 8 years ago that the Chalkhill Community Trust first sought to support the creation of our lead YDN broadcast centre, Chalkhill Community Radio. They were surprised in how much we grew in this year and welcomed our project plan to further engage the local community within another project. This was to help local residents to turn their creative ideas into broadcast productions and to become local community media outlets. In addition, was also a way to engage local people to merge their social enterprise skills with their much deserved community projects with our support.

The testimonies of the project participants showed that was one of our most far reaching initiatives. We were made to realise that we were giving hope to local people who felt they had nowhere else to turn to in sharing their experiences with their community peers. This now continues into the next financial year with more collaborations expected to be made with the Trust.

Arts Council:

For the past few years we have been developing a strategy to provide recognition to the UK Reggae industry, using the BBMC as a base. There were two projects that were supported by the Arts Council along this theme of awareness of the UK Reggae Industry's contribution to British music and culture.

The initial project helped to solidify the BBMC's place as a leading rehearsal centre for local musicians. This resulted in two of the UK's leading Reggae concerts to using the BBMC'S facilities for their rehearsals, City Splash in London and Reggae Land in Milton Keynes. Both events had lead performers from the Reggae industry, rehearsing at the BBMC.

The second project was to developed to celebrate the BBMC's 40th year and the 25th anniversary of UK UNSIGNED. These highlighted our work in creating the UK UNSIGNED initiative to support aspiring artists across several genres. With the Arts Council's support, we widened the appeal of the BBMC and the knowledge of the UK UNSIGNED as a starting platform for unsigned artists and performers.

HiCrEc Network:

We have continued the research of the HiCrEc concept which has now developed into a Network. This is a collective of community based organisations who provide support for each other to deliver a range of community based initiatives. This has transformed how local groups have been able to access support and resources for their projects. Through these grassroots collaborations, local people have been able to empower themselves, with routes into community development that would not have otherwise been achievable.

The achievements of this network is a mix of community trust and a strong focus on the aims of the members. Whilst the initial layer of projects fitted around the country as far north as Yorkshire, south into Sussex, out to the west in Plymouth and the east in Essex, we refocused this past financial year to London. From the original concept of the Hidden Creative Economy, this system of community engagement is proving to be a successful route into grassroots delivery.

CONCLUSION

During this financial year we built on the strategy of the previous year in the search for replacement EC based projects. Promised "Levelling Up" projects did not materialise and we had to use our time sparingly in the search. This resulted in a reduction in our project delivery as we were unable to replace all of the EC projects of the past

However, there were a few projects that we started in the previous year that were carried on into the last one. This included the BBC Children In Need "We Move Project" and the Youth Music "Trailblazer Fund". Both of these enabled us to engage with excluded community groups and provided them with opportunities that they would have otherwise been excluded from.

BBC Children In Need "We Move Fund": This enabled young people to change the narrative and trajectory that was expected in their lives. Such was the success in this delivery that two of our young participants were selected to present at a special BBC event, as well as being able to meet Prince William at a special reception.

Youth Music "We Move Fund": Through this project, young people were able to enhance their music production skills by engaging with more experienced and senior members of the music industry in their local areas. This often resulted in a cross fertilization of music and production styles. The young participants were able to contribute their digital music production knowledge along with their social media expertise. The community's older musicians brought their live instrument skills into the project sessions, mixed with the analogue methods of music recording & production.

Our HiCrEc (Hidden Creative Economy) concept was maintained as in the past. This concept has become a staple in our delivery strategies and has been accepted as a genuine economic situation by those who have been supporting us. We have found that the HiCrEc concept is becoming increasingly accepted as a grassroots economic theory and we sought to pursue further research within the groups that dwell amongst this. The journey's that are being completed from underground to mainstream are further evidence that many more people are benefiting from the understanding of how this works in practice.

In progressing through this year into a position of a surplus, shows the resilience we were able to apply for this financial year. We are now in a smaller, yet more stable position than where we were last year. Being able to adapt to the challenging times of the moment is one the most important aspect of our achievements this year. We have always been seeking to find a position to grow from, and we now feel that we have successfully found it this year.

We have also found strength in focussing on a reduced number of YDN (Your Digital Network) broadcast outlets. With the lead outlet being the Chalkhill Community Radio station, we have found engagement with various local health agencies. This has also been a catalyst in engaging more people to present with us and create more YDN members. This has been especially with the support of the Chalk community Trust.



John Downie,
Board of Trustees
Date: 20th, March 2026

SOCIETY FOR THE ADVANCEMENT OF BLACK ARTS (SABA)

England & Wales - Charity number 1079821

Accounts



Society for the Advancement of Black Arts (SABA)

**Charity 1079821
& Company Ltd by Guarantee 3768201**

Trustees' Report for the year ended 31 May 2021

**Prepared by John Downie
Secretary
18th March 2022**



Report Contents

- Report Overview : Page 3
- SABA Project Achievements : Page 4
- Conclusion : Page 7

Trustees Report Overview

The past financial year of 2020 / 2021 has seen SABA solidifying its financial foundations. Throughout this year the country went through the deepest effects of the Covid pandemic and associated lockdowns. Whilst this restricted our delivery, especially with performance productions, it meant that we had the opportunity to focus on the strength of our infrastructure and prepare us for society “new normal”.

Amongst our sectors where we could place our emphasis included broadcasting and the support for entities across the SABA Network. This was underpinned by the continuation of our partnership with the BBO Project, which works with creative unemployed people across the counties of Bedfordshire, Buckinghamshire and Northamptonshire. With our centres in Bedford, Luton and Milton Keynes, we have continued to be a rallying centre for those organisations who would like to use our strategy to engage their creative talents into micro-businesses.

Strengthening Reserves: During this financial year, we were able to strengthen our reserves. This was done through the following ways:

- 1) Increasing our contracted revenue through the BBO delivery,
- 2) Expanding SABA Joint Delivery programming through a referral strategy.
- 3) On ongoing reallocation of initiatives with networks such as UK Youth

The level of our reserves can ensure our stability for at least the next 5 years. Our growth strategy ensures we no longer have to rely on grant funding for our survival. Using this as a foundation, we can maintain a steady growth through the efforts of our own system of developing and regenerating HiCrEc based communities.

As we develop our own network of supporting HiCrEc micro-businesses, we have also been able to grow our infrastructure which also contributes to our strategies. Our main sector for this has been the ongoing development of broadcast centres through our Your Digital Network (YDN). Throughout 2020/2021 we saw ourselves expand as follows:

- North: up to Yorkshire
- South: down to Brighton
- East: Over to Cambridge
- West: Across to Plymouth & Lands End

SABA Joint Delivery Micro-Business Start-Ups: We continue with our track record of getting creative people into positions where they could put business planning concepts and strategies into micro-business enterprises and community projects.

The types of start-ups we have supported have stretched beyond those with direct connections with performance and creative sectors. We have also supported the setting up of new organisations that support mental health, financial management and peer group mentoring.

BBO Delivery: In support of the BBO plans to support unemployed people into employment or to start their own enterprises, we have established a range of bespoke training initiatives. These cover overviews of business based training and go through specific areas of business projects such as media, digital technology and online streaming.

It has been during this year that we set up a new training centre in Luton at the CUBIX centre. This has now become the focal point of our work across the Three Counties.

Broadcasting: During the last year we increased our YDN broadcast outlets, resulting in the increasing of our possible income streams. Our coverage of three-quarters of England has made us more appealing to potential sponsors and supporters of our work. They can now see we are able reach more people with our initiatives and regenerate more communities.

We are now poised to continue this increase of YDN Broadcast Centres around the country, and to have this expansion sustained through our own resources. The result will be in us giving more people opportunities to highlight the causes and concerns for their local communities and to spread the routes to self-improvement to more people.

SABA Project Achievements

UK Youth – Reach Up Project:

During this financial year we continued our delivery of UK Youth's Reach Up project, sponsored by Coco Cola. This project continued to underpin our strategy of providing young people with skills with which they can formulate a strategy to generate income from their talent and develop their own commercial entities.

Reach Up delivery topics include:

- Getting education back to set standards: Continuous shutdowns of academic institutions meant various BAME youths missed out on opportunities to continue their learning. Too many of them used the shut downs to drop out of school or be set back in their learning standards. Within our Reach Up delivery we applied some of trainers to supporting BAME youths to skill up to the expected standards of their learning requirements. At the end of our delivery these youths were either at, or not too far from where they should actually be.
- Digital Skills: We used our Your Digital Network skills requirements to work with local youths to update and maintain their digital skill sets. Our research found that major employer agencies have reported digital skills will be required for up to 90% of available work roles, yet many of the young people putting themselves forward for these roles were below the appropriate levels.
- Self Confidence / Motivation: With so many youths facing dysfunctional home circumstances, we were able to provide appropriate role models to help steer them away from tempting gang cultural influences. Our bespoke support enhanced the self-confidence and motivation of the youths we worked with and helped them find alternative routes to fulfilling their potential.
- Employability Skills: We engaged with local employers in this area where we found work experience placements for the young people to work towards. This helped us identify skills gaps and formed training curricula that ensured these gaps were filled.
- Money Management Skills: Our past projects in this area had long identified that financial management was a practical skill that was not adequately passed to the young people during their school years. By adding this to the Reach Up agenda, the young people felt more empowered to being able to meet the challenges of independent living.

SABA Joint Delivery Start-Ups:

Throughout the financial year we continued our reach of support for people coming on to our SABA Joint Delivery project start up initiatives. This has contributed to the regeneration of very hard to reach groups who remain within the Hidden Creative Economy (HiCrEc). Our referral strategy, along with our internal infrastructure of handling enquiries has resulted in a vast improvement in continuing this growth across the country.

Whilst we have widened the types of start ups we are able to help, we supplemented this support with access to skills training to ensure they are more able to sustain themselves over a longer term. This has been matched with mentoring support from industry experts which means more new commercial entities can forge a path towards sustainability than ever before.

Jack Petchey Foundation:

We continued our long standing relationship with the Jack Petchey Foundation right throughout the pandemic. The lockdowns did stall the delivery of one of the Leader projects, but we were able to continue the work of the Youth Achievement Awards. For the first time, we were able to recognise the contribution of some of the younger members of our network including a couple of 11 years olds which is the entry age.

The support of organisations like Jack Petchey greatly contributed to us being able to support our community objectives, along with us maintaining high levels motivation of our youth workers.

BBO Projects:

Based in the 3 counties of Bedfordshire, Buckinghamshire and Northamptonshire we have been engaged with BBO type projects since 2013. Our ongoing BBO successes have seen us being involved in ongoing extensions in these projects as we have made a range of tangible improvements to the lives of the beneficiaries.

Our BBO delivery included both online and in person delivery. We maintained support of local unemployed people through this which underpinned our ethos of HiCrEc support. This has brought our work to attention of the local Luton & Bedfordshire councils and has now extended to authorities dealing with the unemployed and educational agencies.

As we continued our BBO work, the extent of the contracts we have accessed through it has been a major factor in our reserves strategy. This has vastly improved our long term sustainability objectives and has greatly contributed to the cementing of our foundation.

Your Digital Network (YDN):

Throughout our network, the growth of the YDN Broadcast Centres has extended across the country and into a range of HiCrEc areas. These have their own challenges which include genuine poverty, industrial decline and high levels of generational unemployment. With these areas being given the tools to create their own broadcast centres, it means we are reaching even more HiCrEc areas than previously initiated.

The south west of England has shown the most concentrated areas of growth. Our SABA Network representative has worked very diligently to recruit potentially new YDN deliverers. This has developed our platform to find more systems to keep the YDN supported and serviced over the longer term. As we go further into the country, it has raised our need to make sure we continue to provide these places with the support they need.

BBC Children In Need Youth Futures Foundation – Inspiring Futures:

We managed to deliver this as both an online and in-person initiative. With the outputs being the engagement of young people into work experience opportunities, along with aspects of self-development, we were able to engage the participants with our team of mentors at the BBMC in Willesden and our broadcast centre base at the Grange in Neasden.

Inspiring Futures was successful in us being able to create our curriculum for alternative learning for young people. We further confirmed this as labelling our training programmes as being delivered with an “Alternative Learning Centre”. This was founded on the 7 steps to our identified learning process:

- 1) Enter our centre with your idea and a positive attitude and willingness to learn
- 2) Educate yourself on developing your idea in our education department
- 3) Rehearse your idea in our rehearsal facilities
- 4) Record your idea in our studio facilities
- 5) Perform your idea in our performance area
- 6) Broadcast your idea through our YDN broadcast group
- 7) Learn to apply commercial principles to your idea to make it sustainable

Brent NCIL @ BBMC

Through NCIL funding from Brent council we were able to refurbish the BBMC. The BBMC is a multi-music and media complex that was first established in 1985. The funding we were able to attain from Brent council was the first major funding it received in over 30 years. Through this we were able to bring forward aspects of the building that were almost condemned.

With this refurbishment, we were able to create the BBMC as a centre of learning. This gave us a physical presence with regards to providing community educational services and support.

SABA Charity Network Support:

The SABA Charity Network has become the umbrella support initiative for us to reach out to the community with our training projects and social enterprise start up strategies. Its growth has led to us having to create support services to maintain the growing facets of our work. To facilitate this we have initiated various departments within the organisation that is consistently growing to underpin our network as a nationally serviced operation.

Our areas of coverage include:

London:

- Brent
- Lewisham
- Bromley
- Haringey
- Lambeth

Brighton

Luton

Bedford

Cambridge

Milton Keynes

Birmingham

Leeds

Devon

- Plymouth
- Lands End

CONCLUSION:

The financial year of 2020 – 2021 continued the trajectory of growth that we had been building from the previous year. Our reserves level has sealed our sustainability for at least the next 5 years. In fact it has secured us for life if every year we were just to maintain the income streams that we have had over the past couple of years.

We thank our volunteer team and delivery practitioners for their patience in staying with us during these times as they have proved to be very challenging for most organisations. Now that the lockdowns have eased, we all see 2022 as being one of our most successful years to date.

Our BBO work continues to be a recurring supplier for us to deliver projects across Bedfordshire, Buckinghamshire and Northamptonshire. Throughout the next financial year we can see greater growth and consolidation across the network. This includes taking on more accredited training with SABA UK UNSIGNED Performance & Education.

We also see the work of the SABA Joint Delivery Projects strategies becoming stronger within each geographical area of our delivery. This will continue to provide creative business start up opportunities for those wishing to do so, especially the unemployed.

On reflection, this year has been negatively affected by the pandemic, but in fact it was extremely positive. The restrictions made us refocus our efforts and gave us the opportunity to plan for our future progression. We will see even more unemployed people becoming engaged with our self-development initiatives along with business start up opportunities.

By the end of the next financial year we aim to be in a position where we can tangibly identify how our work has helped to transform many areas previously identified as being within the HiCrEc.



John Downie,
Secretary
Date: 18th March 2022

Company Registration Number: 3768201

Charity Registration Number: 1079821

Society for the Advancement of Black Arts (SABA)

Directors' Report and Certified Accounts

Year Ended 31 May 2021

Society for the Advancement of Black Arts (SABA)

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Society for the Advancement of Black Arts (SABA)

Company Information

Chairman

Mr David Martins

Treasurer

Mr Frank McKinson

Secretary

Mr John Downie

Head Office Address

Unit 1,
Resource Business Centre
537 Norwood Road
London
SE27 9DL

Reporting Accountants

BOSeCO
309 Regents Park Road
London
N3 1XT

Bankers

National Westminster Bank Plc
West Norwood & Tulse Hill Branch
270 Norwood Road
London
SE27 9AP

Registered Office

Unit 1
Resource Business Centre
537 Norwood Road
London
SE27 9DL

Registered Number

3768201

Registered Charity Number

1079821

**Society for the Advancement of Black Arts (SABA)
Accountants Report**

Accountants' report on the Certified Accounts to the Directors of the company, Society for the Advancement of Black Arts (SABA).

In accordance with your instructions we have compiled these certified accounts in order to assist you to fulfil your statutory responsibilities, from the accounting records and information and explanations you have supplied to us.

This report is made to the Company so that we might state to them those matters we are required to state them in our report and for no other purposes. In our opinion:

- The accounts give a true and fair view of the state of affairs of the Company as at the year ended 31 May 2020 and of the surplus for the year ended: and
- The accounts and the Company's report has been properly prepared in accordance with the Companies Act 2006


BOSeCO
Chartered Accountants

309 Regents Park Road
Finchley
London
N3 1DP

18 March 2022

**Directors' Report
For the year ended 31 May 2021**

The directors present their report and the financial statements for the year ended 31 May 2021

Principal activity

The principal activity of the company during the year is to be interdisciplinary arts as a Charity organisation

Directors

The directors who served during the year had no interest in the kind of share capital of the company.

The company is limited by guarantee

The directors who served during the year are as stated below:

David Martins
Franklyn McKinson
John Downie

Small company special provisions

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

This report was approved by the board on 18 March 2022 and signed on its behalf by


David Martins
Director

Society for the Advancement of Black Arts (SABA)

**Statement of income and retained earnings
Year ended 31 May 2021**

	Note	2021 £	2020 £
Turnover		186,425	171,649
Cost of sales		-	-
Distribution costs		(14,868)	(23,873)
Administrative expenses		(127,464)	(151,259)
Operating profit/(loss)		44,093	(3,483)
Profit/(loss) before taxation		44,093	(3,483)
Tax on profit/(loss)		-	-
Profit/(loss) for the financial year and total comprehensive income		<u>44,093</u>	<u>(3,483)</u>
Retained earnings at the start of the year		<u>70,313</u>	<u>73,796</u>
Retained earnings at the end of the year		<u>114,406</u>	<u>70,313</u>

All the activities of the company are from continuing operations.

The notes on pages 6 to 9 form part of these financial statements.

Society for the Advancement of Black Arts (SABA)

**Statement of financial position
31 May 2021**

	Note	2021 £	£	2020 £	£
Fixed assets					
Investments	6	20,000		6,500	
			20,000		6,500
Current assets					
Debtors	7	16,000		16,000	
Cash at bank and in hand		260,986		56,736	
		276,986		72,736	
Creditors: amounts falling due within one year	8	(142,580)		(8,923)	
Net current assets			134,406		63,813
Total assets less current liabilities			154,406		70,313
Creditors: amounts falling due after more than one year	9		(40,000)		-
Net assets			<u>114,406</u>		<u>70,313</u>
Capital and reserves					
Profit and loss account			114,406		70,313
Shareholders funds			<u>114,406</u>		<u>70,313</u>

For the year ending 31 May 2021 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors responsibilities:

- The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime and in accordance with Section 1A of FRS 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

The notes on pages 6 to 9 form part of these financial statements.

Society for the Advancement of Black Arts (SABA)

Statement of financial position (continued)

31 May 2021

These financial statements were approved by the board of directors and authorised for issue on 18 March 2022, and are signed on behalf of the board by:



Mr David Martin
Director

Company registration number: 3768201

The notes on pages 6 to 9 form part of these financial statements.

Society for the Advancement of Black Arts (SABA)

Notes to the financial statements

Year ended 31 May 2021

1. General information

The company is a private company limited by shares, registered in England. The address of the registered office is Unit 1 Resource Business Centre, 537 Norwwood Road, London, SE27 9DL.

2. Statement of compliance

These financial statements have been prepared in compliance with the provisions of FRS 102, Section 1A, 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'. The Triennial review 2017 amendments to the standard have been early adopted.

3. Accounting policies

Basis of preparation

The financial statements have been prepared on the historical cost basis, as modified by the revaluation of certain financial assets and liabilities and investment properties measured at fair value through profit or loss.

The financial statements are prepared in sterling, which is the functional currency of the entity.

Turnover

Turnover is measured at the fair value of the consideration received or receivable for goods supplied and services rendered, net of discounts and Value Added Tax.

Revenue from the sale of goods is recognised when the significant risks and rewards of ownership have transferred to the buyer (usually on despatch of the goods); the amount of revenue can be measured reliably; it is probable that the associated economic benefits will flow to the entity; and the costs incurred or to be incurred in respect of the transactions can be measured reliably.

Taxation

The taxation expense represents the aggregate amount of current and deferred tax recognised in the reporting period. Tax is recognised in the statement of comprehensive income, except to the extent that it relates to items recognised in other comprehensive income or directly in capital and reserves. In this case, tax is recognised in other comprehensive income or directly in capital and reserves, respectively.

Current tax is recognised on taxable profit for the current and past periods. Current tax is measured at the amounts of tax expected to pay or recover using the tax rates and laws that have been enacted or substantively enacted at the reporting date.

Deferred tax is recognised in respect of all timing differences at the reporting date. Unrelieved tax losses and other deferred tax assets are recognised to the extent that it is probable that they will be recovered against the reversal of deferred tax liabilities or other future taxable profits. Deferred tax is measured using the tax rates and laws that have been enacted or substantively enacted by the reporting date that are expected to apply to the reversal of the timing difference.

Society for the Advancement of Black Arts (SABA)

Notes to the financial statements (continued)

Year ended 31 May 2021

Tangible assets

Tangible assets are initially recorded at cost, and are subsequently stated at cost less any accumulated depreciation and impairment losses.

Any tangible assets carried at revalued amounts are recorded at the fair value at the date of revaluation less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

An increase in the carrying amount of an asset as a result of a revaluation, is recognised in other comprehensive income and accumulated in capital and reserves, except to the extent it reverses a revaluation decrease of the same asset previously recognised in profit or loss. A decrease in the carrying amount of an asset as a result of revaluation is recognised in other comprehensive income to the extent of any previously recognised revaluation increase accumulated in capital and reserves in respect of that asset. Where a revaluation decrease exceeds the accumulated revaluation gains accumulated in capital and reserves in respect of that asset, the excess shall be recognised in profit or loss.

Depreciation

Depreciation is calculated so as to write off the cost or valuation of an asset, less its residual value, over the useful economic life of that asset as follows:

If there is an indication that there has been a significant change in depreciation rate, useful life or residual value of tangible assets, the depreciation is revised prospectively to reflect the new estimates.

Fixed asset investments

Fixed asset investments are initially recorded at cost, and subsequently stated at cost less any accumulated impairment losses. Listed investments are measured at fair value with changes in fair value being recognised in profit or loss.

Impairment

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

When it is not possible to estimate the recoverable amount of an individual asset, an estimate is made of the recoverable amount of the cash-generating unit to which the asset belongs. The cash-generating unit is the smallest identifiable group of assets that includes the asset and generates cash inflows that are largely independent of the cash inflows from other assets or groups of assets.

Society for the Advancement of Black Arts (SABA)

Notes to the financial statements (continued)

Year ended 31 May 2021

Financial instruments

A financial asset or a financial liability is recognised only when the company becomes a party to the contractual provisions of the instrument.

Basic financial instruments are initially recognised at the transaction price, unless the arrangement constitutes a financing transaction, where it is recognised at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Debt instruments are subsequently measured at amortised cost.

Where investments in non-convertible preference shares and non-puttable ordinary shares or preference shares are publicly traded or their fair value can otherwise be measured reliably, the investment is subsequently measured at fair value with changes in fair value recognised in profit or loss. All other such investments are subsequently measured at cost less impairment.

Other financial instruments, including derivatives, are initially recognised at fair value, unless payment for an asset is deferred beyond normal business terms or financed at a rate of interest that is not a market rate, in which case the asset is measured at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Other financial instruments are subsequently measured at fair value, with any changes recognised in profit or loss, with the exception of hedging instruments in a designated hedging relationship.

Financial assets that are measured at cost or amortised cost are reviewed for objective evidence of impairment at the end of each reporting date. If there is objective evidence of impairment, an impairment loss is recognised in profit or loss immediately.

For all equity instruments regardless of significance, and other financial assets that are individually significant, these are assessed individually for impairment. Other financial assets are either assessed individually or grouped on the basis of similar credit risk characteristics.

Any reversals of impairment are recognised in profit or loss immediately, to the extent that the reversal does not result in a carrying amount of the financial asset that exceeds what the carrying amount would have been had the impairment not previously been recognised.

4. Employee numbers

The average number of persons employed by the company during the year amounted to Nil (2020: Nil).

5. Tangible assets

	Freehold property	Plant and machinery	Motor vehicles	Total
	£	£	£	£
Cost				
At 1 June 2020 and 31 May 2021	12,500	4,082	8,400	24,982
Depreciation				
At 1 June 2020 and 31 May 2021	12,500	4,082	8,400	24,982
Carrying amount				
At 31 May 2021	-	-	-	-
At 31 May 2020	-	-	-	-

Society for the Advancement of Black Arts (SABA)

**Notes to the financial statements (continued)
Year ended 31 May 2021**

6. Investments	Loans to group undertakings and participating interests £	Total £
Cost		
At 1 June 2020 and 31 May 2021	20,000	20,000
Impairment		
At 1 June 2020 and 31 May 2021	-	-
Carrying amount		
At 31 May 2021	20,000	20,000
At 31 May 2020	20,000	20,000
 7. Debtors	 2021 £	 2020 £
Trade debtors	16,000	16,000
 8. Creditors: amounts falling due within one year	 2021 £	 2020 £
Social security and other taxes	5,293	2,406
Other creditors	137,287	6,517
	142,580	8,923
 9. Creditors: amounts falling due after more than one year	 2021 £	 2020 £
Bank loans and overdrafts	40,000	-
 10. Directors advances, credits and guarantees		

Society for the Advancement of Black Arts (SABA)

The following pages do not form part of the statutory accounts.

Society for the Advancement of Black Arts (SABA)

**Detailed income statement
Year ended 31 May 2021**

	2021 £	2020 £
Turnover		
Sales	48,500	23,910
Event Sales	24,317	20,317
Grants	113,608	127,422
	<u>186,425</u>	<u>171,649</u>
Gross profit	186,425	171,649
Gross profit percentage	100.0%	100.0%
Overheads		
Distribution costs		
Venue Hire	(14,868)	(23,873)
Administrative expenses		
Temporary Staff	(8,440)	(11,067)
Staff training	(6,415)	(14,779)
Management expenses	(21,395)	(19,014)
Rent payable	(17,560)	(15,326)
Service charges	(31,120)	(55,204)
Insurance	(445)	(970)
Light and heat	(6,504)	(5,814)
Printing, postage and stationery	(4,720)	(4,147)
Advertising	(4,235)	(3,425)
Telephone	(3,838)	(4,729)
Computer costs	(2,065)	(1,044)
Hire of equipment	(3,530)	(3,274)
Motor expenses	(7,530)	(5,556)
Consultancy fees	(6,485)	(3,107)
Accountancy fees	(1,770)	(1,440)
Bank charges	(292)	(670)
Staff welfare	(1,120)	(1,693)
	<u>(142,332)</u>	<u>(175,132)</u>
Operating profit/(loss)	44,093	(3,483)
Operating profit/(loss) percentage	23.7%	2.0%
Profit/(loss) before taxation	<u>44,093</u>	<u>(3,483)</u>

Company Registration Number: 3768201

Charity Registration Number: 1079821

Society for the Advancement of Black Arts (SABA)

Directors' Report and Certified Accounts

Year Ended 31 May 2021

Society for the Advancement of Black Arts (SABA)

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Society for the Advancement of Black Arts (SABA)

Company Information

Chairman

Mr David Martins

Treasurer

Mr Frank McKinson

Secretary

Mr John Downie

Head Office Address

Unit 1,
Resource Business Centre
537 Norwood Road
London
SE27 9DL

Reporting Accountants

BOSeCO
309 Regents Park Road
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Registered Office

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537 Norwood Road
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SE27 9DL

Registered Number

3768201

Registered Charity Number

1079821

**Society for the Advancement of Black Arts (SABA)
Accountants Report**

Accountants' report on the Certified Accounts to the Directors of the company, Society for the Advancement of Black Arts (SABA).

In accordance with your instructions we have compiled these certified accounts in order to assist you to fulfil your statutory responsibilities, from the accounting records and information and explanations you have supplied to us.

This report is made to the Company so that we might state to them those matters we are required to state them in our report and for no other purposes. In our opinion:

- The accounts give a true and fair view of the state of affairs of the Company as at the year ended 31 May 2020 and of the surplus for the year ended: and
- The accounts and the Company's report has been properly prepared in accordance with the Companies Act 2006


BOSeCO
Chartered Accountants

309 Regents Park Road
Finchley
London
N3 1DP

18 March 2022

**Directors' Report
For the year ended 31 May 2021**

The directors present their report and the financial statements for the year ended 31 May 2021

Principal activity

The principal activity of the company during the year is to be interdisciplinary arts as a Charity organisation

Directors

The directors who served during the year had no interest in the kind of share capital of the company.

The company is limited by guarantee

The directors who served during the year are as stated below:

David Martins
Franklyn McKinson
John Downie

Small company special provisions

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

This report was approved by the board on 18 March 2022 and signed on its behalf by


David Martins
Director

Society for the Advancement of Black Arts (SABA)

**Statement of income and retained earnings
Year ended 31 May 2021**

	Note	2021 £	2020 £
Turnover		186,425	171,649
Cost of sales		-	-
Distribution costs		(14,868)	(23,873)
Administrative expenses		(127,464)	(151,259)
Operating profit/(loss)		44,093	(3,483)
Profit/(loss) before taxation		44,093	(3,483)
Tax on profit/(loss)		-	-
Profit/(loss) for the financial year and total comprehensive income		<u>44,093</u>	<u>(3,483)</u>
Retained earnings at the start of the year		<u>70,313</u>	<u>73,796</u>
Retained earnings at the end of the year		<u>114,406</u>	<u>70,313</u>

All the activities of the company are from continuing operations.

The notes on pages 6 to 9 form part of these financial statements.

Society for the Advancement of Black Arts (SABA)

**Statement of financial position
31 May 2021**

	Note	2021 £	£	2020 £	£
Fixed assets					
Investments	6	20,000		6,500	
			20,000		6,500
Current assets					
Debtors	7	16,000		16,000	
Cash at bank and in hand		260,986		56,736	
		276,986		72,736	
Creditors: amounts falling due within one year	8	(142,580)		(8,923)	
Net current assets			134,406		63,813
Total assets less current liabilities			154,406		70,313
Creditors: amounts falling due after more than one year	9		(40,000)		-
Net assets			<u>114,406</u>		<u>70,313</u>
Capital and reserves					
Profit and loss account			114,406		70,313
Shareholders funds			<u>114,406</u>		<u>70,313</u>

For the year ending 31 May 2021 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors responsibilities:

- The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime and in accordance with Section 1A of FRS 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

The notes on pages 6 to 9 form part of these financial statements.

Society for the Advancement of Black Arts (SABA)

Statement of financial position (continued)
31 May 2021

These financial statements were approved by the board of directors and authorised for issue on 18 March 2022, and are signed on behalf of the board by:



Mr David Martin
Director

Company registration number: 3768201

The notes on pages 6 to 9 form part of these financial statements.

Society for the Advancement of Black Arts (SABA)

Notes to the financial statements Year ended 31 May 2021

1. General information

The company is a private company limited by shares, registered in England. The address of the registered office is Unit 1 Resource Business Centre, 537 Norwwood Road, London, SE27 9DL.

2. Statement of compliance

These financial statements have been prepared in compliance with the provisions of FRS 102, Section 1A, 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'. The Triennial review 2017 amendments to the standard have been early adopted.

3. Accounting policies

Basis of preparation

The financial statements have been prepared on the historical cost basis, as modified by the revaluation of certain financial assets and liabilities and investment properties measured at fair value through profit or loss.

The financial statements are prepared in sterling, which is the functional currency of the entity.

Turnover

Turnover is measured at the fair value of the consideration received or receivable for goods supplied and services rendered, net of discounts and Value Added Tax.

Revenue from the sale of goods is recognised when the significant risks and rewards of ownership have transferred to the buyer (usually on despatch of the goods); the amount of revenue can be measured reliably; it is probable that the associated economic benefits will flow to the entity; and the costs incurred or to be incurred in respect of the transactions can be measured reliably.

Taxation

The taxation expense represents the aggregate amount of current and deferred tax recognised in the reporting period. Tax is recognised in the statement of comprehensive income, except to the extent that it relates to items recognised in other comprehensive income or directly in capital and reserves. In this case, tax is recognised in other comprehensive income or directly in capital and reserves, respectively.

Current tax is recognised on taxable profit for the current and past periods. Current tax is measured at the amounts of tax expected to pay or recover using the tax rates and laws that have been enacted or substantively enacted at the reporting date.

Deferred tax is recognised in respect of all timing differences at the reporting date. Unrelieved tax losses and other deferred tax assets are recognised to the extent that it is probable that they will be recovered against the reversal of deferred tax liabilities or other future taxable profits. Deferred tax is measured using the tax rates and laws that have been enacted or substantively enacted by the reporting date that are expected to apply to the reversal of the timing difference.

Society for the Advancement of Black Arts (SABA)

Notes to the financial statements (continued)

Year ended 31 May 2021

Tangible assets

Tangible assets are initially recorded at cost, and are subsequently stated at cost less any accumulated depreciation and impairment losses.

Any tangible assets carried at revalued amounts are recorded at the fair value at the date of revaluation less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

An increase in the carrying amount of an asset as a result of a revaluation, is recognised in other comprehensive income and accumulated in capital and reserves, except to the extent it reverses a revaluation decrease of the same asset previously recognised in profit or loss. A decrease in the carrying amount of an asset as a result of revaluation is recognised in other comprehensive income to the extent of any previously recognised revaluation increase accumulated in capital and reserves in respect of that asset. Where a revaluation decrease exceeds the accumulated revaluation gains accumulated in capital and reserves in respect of that asset, the excess shall be recognised in profit or loss.

Depreciation

Depreciation is calculated so as to write off the cost or valuation of an asset, less its residual value, over the useful economic life of that asset as follows:

If there is an indication that there has been a significant change in depreciation rate, useful life or residual value of tangible assets, the depreciation is revised prospectively to reflect the new estimates.

Fixed asset investments

Fixed asset investments are initially recorded at cost, and subsequently stated at cost less any accumulated impairment losses. Listed investments are measured at fair value with changes in fair value being recognised in profit or loss.

Impairment

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

When it is not possible to estimate the recoverable amount of an individual asset, an estimate is made of the recoverable amount of the cash-generating unit to which the asset belongs. The cash-generating unit is the smallest identifiable group of assets that includes the asset and generates cash inflows that are largely independent of the cash inflows from other assets or groups of assets.

Society for the Advancement of Black Arts (SABA)

Notes to the financial statements (continued)

Year ended 31 May 2021

Financial instruments

A financial asset or a financial liability is recognised only when the company becomes a party to the contractual provisions of the instrument.

Basic financial instruments are initially recognised at the transaction price, unless the arrangement constitutes a financing transaction, where it is recognised at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Debt instruments are subsequently measured at amortised cost.

Where investments in non-convertible preference shares and non-puttable ordinary shares or preference shares are publicly traded or their fair value can otherwise be measured reliably, the investment is subsequently measured at fair value with changes in fair value recognised in profit or loss. All other such investments are subsequently measured at cost less impairment.

Other financial instruments, including derivatives, are initially recognised at fair value, unless payment for an asset is deferred beyond normal business terms or financed at a rate of interest that is not a market rate, in which case the asset is measured at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

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Financial assets that are measured at cost or amortised cost are reviewed for objective evidence of impairment at the end of each reporting date. If there is objective evidence of impairment, an impairment loss is recognised in profit or loss immediately.

For all equity instruments regardless of significance, and other financial assets that are individually significant, these are assessed individually for impairment. Other financial assets are either assessed individually or grouped on the basis of similar credit risk characteristics.

Any reversals of impairment are recognised in profit or loss immediately, to the extent that the reversal does not result in a carrying amount of the financial asset that exceeds what the carrying amount would have been had the impairment not previously been recognised.

4. Employee numbers

The average number of persons employed by the company during the year amounted to Nil (2020: Nil).

5. Tangible assets

	Freehold property	Plant and machinery	Motor vehicles	Total
	£	£	£	£
Cost				
At 1 June 2020 and 31 May 2021	12,500	4,082	8,400	24,982
Depreciation				
At 1 June 2020 and 31 May 2021	12,500	4,082	8,400	24,982
Carrying amount				
At 31 May 2021	-	-	-	-
At 31 May 2020	-	-	-	-

Society for the Advancement of Black Arts (SABA)

The following pages do not form part of the statutory accounts.

Society for the Advancement of Black Arts (SABA)

**Detailed income statement
Year ended 31 May 2021**

	2021 £	2020 £
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Sales	48,500	23,910
Event Sales	24,317	20,317
Grants	113,608	127,422
	<u>186,425</u>	<u>171,649</u>
Gross profit	186,425	171,649
Gross profit percentage	100.0%	100.0%
Overheads		
Distribution costs		
Venue Hire	(14,868)	(23,873)
Administrative expenses		
Temporary Staff	(8,440)	(11,067)
Staff training	(6,415)	(14,779)
Management expenses	(21,395)	(19,014)
Rent payable	(17,560)	(15,326)
Service charges	(31,120)	(55,204)
Insurance	(445)	(970)
Light and heat	(6,504)	(5,814)
Printing, postage and stationery	(4,720)	(4,147)
Advertising	(4,235)	(3,425)
Telephone	(3,838)	(4,729)
Computer costs	(2,065)	(1,044)
Hire of equipment	(3,530)	(3,274)
Motor expenses	(7,530)	(5,556)
Consultancy fees	(6,485)	(3,107)
Accountancy fees	(1,770)	(1,440)
Bank charges	(292)	(670)
Staff welfare	(1,120)	(1,693)
	<u>(142,332)</u>	<u>(175,132)</u>
Operating profit/(loss)	44,093	(3,483)
Operating profit/(loss) percentage	23.7%	2.0%
Profit/(loss) before taxation	<u>44,093</u>	<u>(3,483)</u>