

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

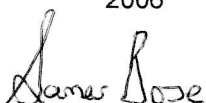
Society for the Advancement of Black Arts (SABA)
Accountants Report

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 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



BOSseCO
Chartered Accountants

309 Regents Park Road
Finchley
London
N3 1DP

22 February 2024

Directors' Report
For the year ended 31 May 2023

The directors present their report and the financial statements for the year ended 31 May 2023

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 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**

	Note	2023		2022	
		£	£	£	£
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 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 (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

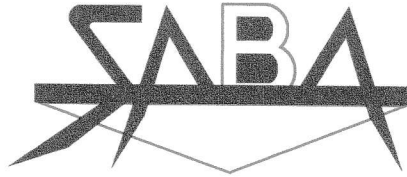
Society for the Advancement of Black Arts (SABA)

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**



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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 within our HiCrEc programme. Amongst the successes were Always Furthering, Nurturing and Developing (AFND), as well as Street Fusion.

Both of these organisations 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 Petchey'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