

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

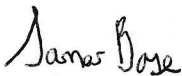
Society for the Advancement of Black Arts (SABA)
Accountants Report

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><u>18,981</u></u>	<u><u>(15,479)</u></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><u>195,781</u></u>	<u><u>176,800</u></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 Norwood 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	<u>20,000</u>	<u>20,000</u>
Impairment		
At 1 June 2024 and 31 May 2025	<u>-</u>	<u>-</u>
Carrying amount		
At 31 May 2025	<u>20,000</u>	<u>20,000</u>
At 31 May 2024	<u>20,000</u>	<u>20,000</u>

7. Debtors

	2025 £	2024 £
Other debtors	<u>149,832</u>	<u>149,831</u>

8. Creditors: amounts falling due within one year

	2025 £	2024 £
Social security and other taxes	752	752
Other creditors	<u>3,550</u>	<u>4,450</u>
	<u>4,302</u>	<u>5,202</u>

9. Creditors: amounts falling due after more than one year

	2025 £	2024 £
Bank loans and overdrafts	<u>9,474</u>	<u>17,993</u>

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
	<hr/>	<hr/>
	89,403	143,191
	<hr/>	<hr/>
Gross profit	89,403	143,191
	<hr/>	<hr/>
Gross profit percentage	100.0%	100.0%
	<hr/>	<hr/>
Overheads		
Distribution costs		
Venue Hire	(16,403)	(27,133)
	<hr/>	<hr/>
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)
	<hr/>	<hr/>
	(70,422)	(158,670)
	<hr/>	<hr/>
Operating profit/(loss)	18,981	(15,479)
	<hr/>	<hr/>
Operating profit/(loss) percentage	21.2%	10.8%
	<hr/>	<hr/>
Profit/(loss) before taxation	18,981	(15,479)
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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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- **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