

TRANSCULTURALVISIONS

England & Wales · Charity number 1154089

Details

Status Registered

Legal form CIO

Registered 2013-10-04

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

Contact

Address 134 Rochester Street
Chatham
ME4 6RS

Phone 07941370979

Email admin@transculturalvisions.com

Website www.transculturalvisions.com

Activities

Objects: THE OBJECTS OF THE CIO ARE TO PROMOTE EQUALITY AND DIVERSITY FOR THE PUBLIC BENEFIT BY PROMOTING ACTIVITIES TO FOSTER UNDERSTANDING AND GOOD RELATIONS BETWEEN PEOPLE OF DIVERSE BACKGROUNDS.

Activities: TransculturalVisions was established as a CIO in Oct 2013. We are a project based organisation raising funds as individual projects are developed. Our activities are developed to: i) advance public appreciation of diverse cultures and cultural heritage; and ii) further understanding about the dynamics that promote positive interethnic relations and a shared sense of national belonging.

Classification

- **How:** Provides Services
- **What:** Arts/culture/heritage/science, Human Rights/religious Or Racial Harmony/equality Or Diversity
- **Who:** The General Public/mankind

Geography

- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£10,054	£11,441	-	-
2024-03-31	£0	£1,165	-	-
2023-03-31	£2,760	£2,400	-	-
2022-03-31	£16,150	£26,140	-	-
2021-03-31	£12,575	£13,580	-	-

Trustees

Name	Role	Appointed
DEBORAH ELIZABETH ALOBA	Chair	2013-06-27
MARGARET ELIZABETH LING		2013-06-27
ROWLAND SUTHERLAND		2013-06-27
Richard Liston		2014-02-14
Robert Evans		2025-07-10
Ronald McGrath		2024-01-24
Valerie Brown		2023-06-14

TRANSCULTURALVISIONS

England & Wales - Charity number 1154089

Accounts



Annual Report 2024 - 2025

Transculturalvisions is a Charitable Incorporated Organisation
Charity Registration Number 1154089

Address: c/o Medway Voluntary Action, 5a New Road, Chatham, Kent ME4 6BB

Email: admin@transculturalvisions.com

Website: www.transculturalvisions.com

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3. Finance
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5. Targets for 2026

1. Introduction

Transculturalvisions delivers creative projects inspired by the cultural experiences and heritage of Britain's diverse communities. We present safe creative spaces for the public to explore and articulate visions and aspirations for 'a better world' built on a 'common humanity'.

Transculturalvisions is a project-based organisation raising funds as individual projects are conceived. All our projects involve a series of workshops combining arts activities, themed discussions and creating new outputs culminating in performance events. Workshop content presents underexplored arts and heritage, and invites participants to think critically about their 'actual' experiences as well as 'possibilities' for inter- and intra- ethnic relations and a shared sense of belonging.

Some projects are purposefully shaped to engage specific communities to address historical under-representation, and/or provide a safe space for marginalised voices to be articulated. An aspiration for all our projects, which are designed to be multi-phase if funding and interest allows, is to widen the ethnic diversity of participants and audience. This is so that unfolding ideas for a 'common humanity' and 'a better world' are informed by a myriad of voices and experiences which is necessary for a meaningful collective vision to evolve.

*"This is a profound musical conversation unhindered by spaces between you.
I'm 5000 miles away & feel reassured & connected."*

Audience, 'Infectious Air' online series, 2020

"What a brilliant experience for our daughter and her friends. We have two more children in the school and we hope they get to experience this too."

Parents of Year 6 Pupil, St. Joseph's Primary School, 2024

*"I thoroughly, thoroughly enjoyed it. Wow! And for me it's a challenge to our senses.
That we don't just have a voice. We have a voice that can do all sorts of things.
And we have breath that does all sorts of things."*

Singing Cultures Chorister, 2019

Across all projects our participants and live audiences have totalled 1.5k, and online audiences proactively engaging through social media channels approximately 250k.

2. Activities and Public Benefit

Transculturalvisions began project activities in 2016 and we have built a track record of delivering high quality interactive projects. Our activities have included:

- three phases of *Singing Cultures* with an adult choir inspired by the 200+ year legacy of African Classical Music.
- three blocks of *Singing Cultures at School* for primary school pupils.
- two online series - *Infectious Air* and *Stranger Fruit* - exploring the legacies of jazz and blues on contemporary music and culture.

In this reporting year our focus has been on developing new partnerships to grow existing projects, evolving new projects concepts in new locations, and testing new funding streams.

2.1 Singing Cultures

Singing Cultures is a creative arts education project inspired by the 200+ year heritage of African Classical Music.

Over two centuries African composers of classical music have received international acclaim producing compositions celebrated by leading figures and institutions of classical music in Britain such as Sir Charles Groves, Sir Malcolm Sargent, the BBC, and London conservatoires where many studied. The legacy of African composers is doubly inspiring for the way in which their approach to music-making exposes classical music as being open to intercultural expression to symbolize 'a common humanity'. The *Singing Cultures* project engages people to explore this legacy and share their experiences and aspirations for strengthening relations between and within communities.

2.2 Singing Cultures Choir

An adult choir is central to the *Singing Cultures* project and breathing life to the hidden history of African Classical Music. The choir's repertoire includes songs from African composers, African folksongs and original songs created in workshops.

Over three phases the thematic focus of the choir has shifted from the "possibilities" (dreams and aspirations) to the "challenges" (barriers and obstacles) for building meaningful relations across communities. Choristers' ideas, aspirations and understanding of obstacles to building 'a better world' have been interwoven into new creative outputs. For example, the choir's original song "Black, Brown, Red, White and Blue" presents a vision of London where 'anything is possible'. By contrast "Song for Humanity" describes the obstacles to freedom and positive relationships with lyrics like '*how do we get out of this tangle, humanity is in a tangle, conflict, oppression, ethnic aggression, children are lost in this language division, women's exploitation, environmental degradation*'.

https://youtu.be/wRbp4F_RbjY?si=yeEHHveJL6knEtW0

2.2.1 New Partnership with Imperial War Museum

In May 2025 the *Singing Cultures Choir*, along with 8 other London choirs, was invited to take part in a 'Come and Sing' event at Imperial War Museum to commemorate VE day. Following this event, Project Director Bilkis Malek, was approached to consider the choir's next phase being hosted at Imperial War Museum with input from their resident choral conductor Andrea Brown.

Meetings with the 'Learning and Participation Team' have resulted in Imperial War Museum generously agreeing to host the *Singing Cultures Choir* in 2026. The aim of the partnership is to open new conversations and ways of engaging audiences by applying the choir's exploration of 'a common humanity' to the museum's objective to 'challenge people to look at war and conflict from different perspectives'. Thus, a central focus for the *Singing Cultures* workshops will be to shape the 'themed discussion and creating new performance material' element around selective museum exhibits.



Singing Cultures Choristers
@ Imperial War Museum

The collaboration with Imperial War Museum has been scheduled for workshop rehearsals to start in February 2026 leading to a public concert in May 2026.

2.3 Singing Cultures at School

In 2022 we adapted and piloted *Singing Cultures* for primary school children at St. Joseph's Catholic School in Deptford, London. This established the possibilities of African Classical Music heritage inspiring younger audiences to engage in conversations, and create content about strengthening relations across communities.

Over 3 blocks of workshops, between 2022 and 2025, children's creative outputs included visual art, creative writing, fashion show, original drama sketches, concerts and a podcast on Fela Sowande <https://youtu.be/GjfFIU9UaT0?si=MbTrFJHq1d-lquz7>.

Building on the success of the project at St. Joseph's and staff feedback highlighting the multiple learning and personal development opportunities for children we have identified short and long-term aims for growing '*Singing Cultures at School*'.

2.3.1 Short-term Aims

a) to keep momentum and evolve partnership with St. Joseph's School.

The immediate focus is to attract funding to repeat the current Year 6 workshops focussed on another composer.

b) to trial the *Singing Cultures at School* model with another heritage delivering to another school and location.

2.3.2 Long-term Aims

a) to package workshops and resources from earlier phases for purchase by schools and external organisations.

b) to strengthen involvement of staff at schools linked to short-term aims (ie St. Joseph's and Luton Primary) to explore the project's potential for curriculum learning, including a professional development strand for teachers.

c) to establish a steering group to provide direction for the above and importantly to identify an infrastructure and core-funding to deliver long-term aims.

2.3.3 New Partners – Luton Primary and Spotlites Theatre

We have made notable progress identifying new partners for trialling the '*Singing Cultures at School*' model to profile another heritage and delivering in another school/location.



'Aina' – aged 19yrs

A new project proposal has been developed titled 'Journeying with Aina – aka Sarah Forbes Bonetta'. It profiles the story of 'Aina' an African orphan who was adopted by Queen Victoria and spent her formative years in Chatham, Kent. The proposal has been developed with Spotlites Theatre as a new partner for project delivery and Luton Primary as a new participating school. Both Spotlites and Luton Primary are local to Aina's residence 'Palm Cottage' in Chatham.

2.3.4 New Funding Stream

For the Aina project an application to 'Medway Heritage Place' was submitted in October 2024. This, for us, was a new funding stream. Whilst it was unsuccessful, the panel's feedback was positive indicating 'the application was strong and they were disappointed not to fund it due to prioritising organisations that had not previously received public funding'. The panel additionally advised the project would be a strong contender for future strands for 'Medway Heritage Place' funding.

A fresh application is being prepared for the next call for applications in January 2026.

2.4 Medway Street Shanties

Street Shanties spotlights 'ordinary' residents recognised for having an 'extraordinary' impact in strengthening neighbour relations and promoting community spirit.

The invitation to develop this project proposal came from Ideas Test Medway following an introduction from the Medway local authority's Heritage Culture Team. The aim of the project is to inspire current residents to have deeper connections with neighbours, houses, streets, and local heritage in their immediate area, thus strengthening their sense of place and belonging. The project will engage current residents of a selected street in Medway in a creative process culminating in a street performance combining 'sea shanties' style songs and 'character performances' of the featured resident(s).

2.4.1 Pilot Proposal

A proposal to pilot the project was developed centring on the life and legacy of Dorothy 'Doll' Baker (1918-2012) who lived for some 70 years at no. 132 Rochester Street, Medway. At a glance Doll's life is 'ordinary', yet her spirit, resilience and impact on Rochester Street becomes '**extra**-ordinary'.

Stories of Doll's life still linger amongst residents who knew her. How Doll would recall failing at school yet held down three jobs - shop assistant, cleaner, and door to door flower seller – and taught herself to play the piano at the former St. John's Church



'Doll' (left) with her dad 'Nabo', mum 'Alice jnr', and grandma 'Alice snr'

Hall. She became a pillar of the community, always welcoming to new neighbours, feeding hungry children organising street parties, and many individual stories such as Doll rescuing a pregnant Asian lady, breaking into her employer's house to remove the turkey giblets, and notably how Doll effortlessly connected with people of different generations and cultures.

Creative workshops would invite current residents to explore key topics and local heritage evoked by Doll's life. They would be supported to use visual art, singing, creative writing and drama to capture i) Doll's legacy, and ii) the themes that resonate with them personally culminating in a street performance.

The aspiration is for the project to be an 'annual initiative' profiling different streets and residents of Medway.

2.4.2 New partners - St. John's Church and Spotlites Theatre

Two new partnerships have been established for Medway Street Shanties. Spotlites Theatre will contribute drama workshops supporting current residents to develop character performances. St. John's Church where Doll was a cleaner, played the piano, and where generations of her family got married and christened, will host a concluding performance and exhibition.

2.4.3 New Funding Stream

An application was submitted to Medway UKSPF2 – Pride in Place in September 2025. It was not successful but the process has resulted in a new project proposal and visualise a new context (ie street performance) for applying our organisation's purpose.

2.5 Other Projects

In previous reporting years, three other project concepts have been noted at different stages of readiness for funding applications. Our limited resources, combined with being a project based organisation, means projects are prioritised as funding becomes available. This can delay fresh applications for other projects as we await personnel time and resources to free up.

2.5.1 Grief Music and Rituals (initial concept by Deborah Aloba)

To support people of different faiths to share music, customs and rituals for communal grief alongside private expressions of grief.

The project's overall aim is to present a safe creative space bringing together communities and agencies to establish proactive ways for processing grief and loss across all stages of life.

We are currently exploring faith groups and networks in Woodford, London to pilot the project.

2.5.2 Sound Vibrations (initial concept by Bilkis Malek)

To explore the proactive role 'white British' populations can and must play in the process of decolonisation.

The central stimulus for the project is Maya Angelou's documentary on the Scottish poet Robert Burns.

A proposal has been developed with Edinburgh choir 'Loud and Proud' and artists Ronnie McGrath (multidisciplinary), Lillian Allen (dub poet), Charlotte Keefe (trumpet), and Lara de Belder (vocalist). An application to Creative Scotland was unsuccessful. Collaborating partners and artists are invested in bringing the project to fruition, so currently awaiting window to make fresh funding application.

2.5.3 Celebrating Caribbean Composers (initial concept by Rowland Sutherland)

To promote the underexplored heritage of Caribbean Composers of Classical Music.

The provisional proposal is to invite professional musicians to explore the music and legacy of Caribbean Composers concluding in performance concerts and recordings. The project would also aim to provide opportunities for secondary age school children to perform with professional musicians with a view to laying foundations for a long-term project legacy.

We are in the process of identifying partners and evolving initial ideas into a firm proposal.

3. Finance

Annual accounts for the period 1st April 2024 to 31st March 2025

Statement of financial activities

	Unrestricted funds	Restricted income funds	Total this year	Total last year
	£	£	£	£
Incoming resources				
Grants	-	10,000	10,000	-
Other Income	54	-	54	-
	54	10,000	10,054	-
Resources expended				
<u>Singing Cultures</u>				
Fees	-	8,420	8,420	-
Marketing & Publicity	-	136	136	379
Room hire	-	245	245	-
Equipment & Resources	-	973	973	-
Personnel costs	-	225	225	-
<u>Transculturalvisions</u>				
Travel	412	-	412	235
Refreshments	483	-	483	55
Communications	544	-	544	496
Bank charges	2	-	2	-
	1,441	10,000	11,441	1,165
Total funds carried forward	- 1,387	-	- 1,387	- 1,165

Balance Sheet

	Total this year £	Total last year £
Fixed assets		
Tangible assets	-	-
Investments	-	-
	-	-
Current assets		
Stock and work in progress	-	-
Debtors	-	-
(Short term) investments	-	-
Cash at bank and in hand	1,173	778
	1,173	778
Creditors: amounts falling due within one year	-	-
Net current assets/(liabilities)	1,173	778
Total assets less current liabilities	1,173	778
Creditors: amounts falling due after one year	-	-
Net assets	1,173	778
Funds of the Charity		
Unrestricted funds	1,173	778
Designated funds	-	-
Restricted income funds	-	-
Endowment funds	-	-
Total funds	1,173	778

4. Governance and Staff

4.1 Trustees

We welcomed new trustee Tobias 'Rob' Evans, Franciscan Friar and an active supporter of One Body One Faith, campaigning for LGBTQ+ inclusion in the Church of England.

Thanks to all our trustees for their time, support and input. Trustees meet quarterly. They give their time voluntarily and receive no remuneration or benefits.



Tobias 'Rob' Evans

Trustees

Deborah Aloba (Chair)
Margaret Ling (Secretary)
Richard Liston
Rowland Sutherland
Valerie Brown
Ronnie McGrath
Tobias 'Rob' Evans

Associate Trustees

Kolarele Sonaïke
Annette Figueiredo

4.2 Trustee Appointment and Induction

New trustees are appointed at trustee meetings for a period of 3 years. Trustees are considered for re-appointment at the AGM closest to the end of the 3 year term.

Trustees receive an induction with the Director – this includes an overview of Transculturalvisions, our objects and purpose, and how our projects and activities fulfil the charity's commitment to ensure public benefit.

New trustees are provided with a summary of their roles and responsibilities along with copies of relevant Charity Commission publications – including 'The Essential Trustee – What You Need to Know' (CC3); and Public Benefit Guides (PB1, PB2 & PB3). Trustees are also given a copy of the constitution along with the policies and procedures adopted by the charity.

5.3 Staff and Volunteers

Bilkis Malek is the founding Director of Transculturalvisions. She has overall responsibility for conception, fundraising, marketing and delivery of projects. She also provides administrative support for trustee meetings and ensures the organisation's legal obligations including accounts and reporting to the charity commission are fulfilled. Currently, Bilkis undertakes her role as Director in an unpaid capacity.

We have a bank of 5 volunteers for our school workshops and 6 volunteers for our live events.

6. Targets for 2025/26

6.1 Governance and Staff

- recruit 1 new trustee with priority areas being fundraising and marketing.
- appoint artistic team for *Singing Cultures* Phase 4 at Imperial War Museum.

6.2 Fundraising

For the immediate future our focus will remain on project fundraising to ensure the effective financing and delivery of project activities. Currently, our primary sources of funding are grant-making trusts, public funding bodies and local authorities.

In previous years our strategy was to develop and prioritise projects we wanted to seek funding for. Recent experience has highlighted the need to be more fluid in responding to funding opportunities and shaping ideas to fit funders' priorities. In sum this has meant using our purpose and aims to develop projects celebrating heritage specific to a local area, and / or to engage a specified audience. Our most recent project concepts – '*Journeying with Aina*', '*Medway Street Shanties*' - have evolved in response to funders' priorities.

Our current organisational capacity allows us to consider two projects at any one time. A number of projects are ready for funding application stage and funders' priorities and opportunities will influence the order in which applications are submitted and projects receive funding.

6.3 Projects

Deliver Phase 4 of *Singing Cultures* with adult choir at Imperial War Museum.

Singing Cultures at School, '*Journeying with Aina*' – submit second application to 'Medway Heritage Place'.

Projects ready for funding application stage (see section 2 for outlines) include:

- *Singing Cultures at School*, *African Composers*
- *Medway Street Shanties*
- *Sound Vibrations*

Two projects in development:

- *Grief Music*
- *Caribbean Composers of Classical Music*

6.4 Organisation Review

To conclude Stage 1 tasks:

- complete review of organisational policies.
- finalise and launch new organisation website
- develop separate *Singing Cultures* website

Signed by Margaret Ling on behalf of trustees

Margaret Ling

Signature

15th February 2026

Date of approval

Transculturalvisions
Annual accounts for the period 1st April 2024 to 31st March 2025

Charity No. 1154089

Statement of financial activities

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Balance Sheet

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Designated funds	-	-
Restricted income funds	-	-
Endowment funds	-	-
Total funds	1,173	778

Signed on behalf of all the trustees.

Signature

Margaret Ling

Date of approval

15-Jan-26

Notes to the accounts

Basis of preparation

Basis of accounting

These accounts have been prepared on the basis of historic cost (except that investments are shown at market value) in accordance with:

- Accounting and Reporting by Charities – Statement of Recommended Practice (SORP 2005);
- and with Accounting Standards;
- and with the Charities Act.

Accounting policies

This standard list of accounting policies has been applied by the charity except for those deleted. Where a different or additional policy has been adopted then this is detailed at the end.

Incoming resources

Recognition of incoming resources

These are included in the Statement of Financial Activities (SoFA) when:

- the charity becomes entitled to the resources;
- the trustees are virtually certain they will receive the resources; and
- the monetary value can be measured with sufficient reliability.

Incoming resources with related expenditure

Where incoming resources have related expenditure (as with fundraising or contract income) the incoming resources and related expenditure are reported gross in the SoFA.

Grants and donations

Grants and donations are only included in the SoFA when the charity has unconditional entitlement to the resources.

Tax reclaims on donations and gifts

Incoming resources from tax reclaims are included in the SoFA at the same time as the gift to which they relate.

Contractual income and performance related grants

This is only included in the SoFA once the related goods or services have been delivered.

Gifts in kind

Gifts in kind are accounted for at a reasonable estimate of their value to the charity or the amount actually realised.

Gifts in kind for sale or distribution are included in the accounts as gifts only when sold or distributed by the charity.

Gifts in kind for use by the charity are included in the SoFA as incoming resources when receivable.

Donated services and facilities

These are only included in incoming resources (with an equivalent amount in resources expended) where the benefit to the charity is reasonably quantifiable, measurable and material. The value placed on these resources is the estimated value to the charity of the service or facility received.

Volunteer help

The value of any voluntary help received is not included in the accounts but is described in the trustees' annual report.

Investment income

This is included in the accounts when receivable.

Transculturalvisions
Annual accounts for the period 1st April 2024 to 31st March 2025

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Investment gains and losses	This includes any gain or loss on the sale of investments and any gain or loss resulting from revaluing investments to market value at the end of the year.
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Expenditure and Liabilities

Liability recognition	Liabilities are recognised as soon as there is a legal or constructive obligation committing the charity to pay out resources.
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Grants with performance conditions	Where the charity gives a grant with conditions for its payment being a specific level of service or output to be provided, such grants are only recognised in the SoFA once the recipient of the grant has provided the specified service or output.
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Grants payable without performance conditions	These are only recognised in the accounts when a commitment has been made and there are no conditions to be met relating to the grant which remain in the control of the charity.
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Assets

Tangible fixed assets for use by charity	These are capitalised if they can be used for more than one year, and cost at least £500. They are valued at cost or a reasonable value on receipt.
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Investments	Investments quoted on a recognised stock exchange are valued at market value at the year end. Other investment assets are included at trustees' best estimate of market value.
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Stocks and work in progress	These are valued at the lower of cost or market value.
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Trustees expenses

There have been no payments of trustees expenses in this year.

Paid employees

There have been no payments to employed staff in this year.

Tangible fixed assets

There are no Tangible fixed assets in this year.

Investment assets

There are no Investment assets in this year.

Debtors and prepayments

There are no Debtors and prepayments in this year.

Transculturalvisions
Annual accounts for the period 1st April 2024 to 31st March 2025

Charity No. 1154089

Creditors and accruals

There are no Creditors and accruals in this year.

Endowment and restricted income funds

There are no Endowment funds in this year.

Additional Disclosures

There are no Additional Disclosures in this year.

TRANSCULTURALVISIONS

England & Wales - Charity number 1154089

Accounts



Annual Report 2023 - 2024

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1. Introduction

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Since 2016 Transculturalvisions has functioned as a project-based organisation raising funds as individual projects are conceived. All our projects involve a series of workshops combining arts activities, themed discussions and creating new outputs culminating in performance events. Workshop content presents underexplored arts and heritage and invites participants to think critically about their actual experiences as well as 'possibilities' for inter- and intra- ethnic relations and a shared sense of belonging.

Over 8 years we have built a track record of delivering high quality interactive projects. To date we have delivered:

- three phases of *Singing Cultures* with an adult choir inspired by the 200+ year legacy of African Classical Music.
- three blocks of *Singing Cultures at School* for primary school pupils.
- two online series - *Infectious Air* and *Stranger Fruit* - exploring the legacies of jazz and blues on contemporary music and culture.

Across all projects our participants and live audiences have totalled 1.5k, and online audiences proactively engaging through social media channels approximately 170k.

Feedback from project evaluations and audience comments about what people value most about our projects can be grouped in the following themes:

- having access to a safe space to navigate long-standing and burdensome experiences.
- each person's voice and experience is valued.
- to feel the empowering agency of marginalised communities.
- working and performing alongside high-quality artists.
- becoming more confident navigating diverse cultural influences and relationships across communities in to a coherent experience.
- appreciating the proactive role everyone, including 'indigenous British', can play in creating 'a better world'.
- exploring new concepts and frameworks for processing realities and aspirations for 'inter' and 'intra' group relations.

"Issues of home and ethnicity can be very emotive and difficult to discuss. So for me we struck that balance and produced songs that were quite meaningful and did something beautiful."

Chorister, *Singing Cultures*

"X joined the class just 8 months ago and has been very quiet. So it's great that in the project she is so expressive and contributing to group discussions."

Class Teacher, St. Joseph's School

Some projects are purposefully shaped to engage specific communities to address historical under-representation, and/or provide a safe space for marginalised voices to be articulated. An aspiration for all our projects, which are designed to be multi-phase if funding and interest allows, is to widen the ethnic diversity of participants and audience. This is so that unfolding ideas for a 'common humanity' and 'a better

world' are informed by a myriad of voices and experiences which is necessary for a meaningful collective vision to evolve.

In this reporting year we delivered a third block of *Singing Cultures at School* with new outputs including a children's podcast on Fela Sowande.



Make some noise for Fela Sowande

A 'Singing Cultures' Podcast.
Series 1, Episode 1 - by Year 6 Class of
2023 / 24, St. Joseph's Catholic Primary
School, Deptford, London.

All images by St. Joseph's Year 6, 2023/24



2. Activities and Public Benefit

2.1 Singing Cultures

Singing Cultures is a creative arts education project inspired by the 200+ year heritage of African Classical Music.

Over two centuries African composers of classical music have received international acclaim producing compositions celebrated by leading figures and institutions of classical music in Britain such as Sir Charles Groves, Sir Malcolm Sargent, the BBC, and London conservatoires where many studied. The legacy of African composers is doubly inspiring for the way in which their approach to music-making exposes classical music as being open to intercultural expression to symbolize 'a common humanity'. The *Singing Cultures* project engages people to explore this legacy and share their experiences and aspirations for strengthening relations between and within communities.

2.2 Singing Cultures Choir

An adult choir is central to the *Singing Cultures* project and breathing life to the hidden history of African Classical Music.

Over three phases the thematic focus of the choir has shifted from the “possibilities” (dreams and aspirations) to the “challenges” (barriers and obstacles) for building meaningful relations across communities. Choristers’ ideas and aspirations have been interwoven into new creative outputs. For example, the choir’s original song “Black, Brown, Red, White and Blue” presents a vision of London where ‘anything is possible’. By contrast “Song for Humanity” describes the obstacles to freedom and positive relationships with lyrics like *‘how do we get out of this tangle, humanity is in a tangle, conflict oppression, ethnic aggression, children are lost in this language division, women’s exploitation, environmental degradation’*.

Singing Cultures was mapped to initially engage African and Caribbean communities to firstly, interact meaningfully with Art Music and secondly, to articulate their agency in new visions for a ‘shared future’. We intentionally recruited a choir of African and Caribbean heritage and respective live events have been attended by approximately 80% audience of African and Caribbean heritage, 15% white British, and 5% other. The next phase of the choir’s journey will be to invite people of diverse backgrounds to join the choir, to further enrich and democratise conversations and performance outputs promoting a ‘common humanity’.

2.3 Singing Cultures at School

In 2022 we adapted and piloted *Singing Cultures* for primary school children at St. Joseph’s Catholic School in Deptford, London. This established the possibilities of African Classical Music heritage inspiring younger audiences to engage in conversations, and create content about strengthening relations across communities.

“We have learnt from African composers that... we need to speak to each other, work together, respect and create an environment of SYNTHESIS.”

Year 5 Pupil, *Singing Cultures at School*

Building on the success of the initial pilot, we returned to St. Joseph’s in 2024. Our unique aims for this phase, funded by Heritage Fund, were to:

- create a children’s podcast on Nigerian composer Fela Sowande.

- involve the class teacher to complete activities with the children in-between workshops. This purpose of this was to begin to identify the possibilities of interweaving project content into curriculum teaching.
- liaise with key agencies to identify a strategy for widening the reach of the school strand of *Singing Cultures*.

The initial pilot had been delivered to Year 5's at St. Joseph's Primary School. We agreed with school to deliver this phase to Year 6s. This was in response to inclusion of more challenging outputs like a podcast, plus that we were able to schedule the project for summer term when SAT exams were complete.

2.3.1 Workshop Content

Nine interactive workshops were developed - including quiz, role-play, expressive skills, creative writing and visual arts exercises – for the children to explore the 200+ year heritage of African Classical Music and Nigerian composer Fela Sowande.

The pupils:

- explored classical music's transition from a 'superior' artform under British colonialism to symbolising a 'common humanity' in the compositions of African composers.
- learned songs by African composers in English and Yoruba, and original songs created by the *Singing Cultures* adult choir.
- engaged creative writing and art activities to explore the diverse cultural dynamics in experiences of 'home', 'belonging' and 'interethnic relations'.
- developed content and recorded a podcast on Fela Sowande.
- performed in two concerts to approx. 220 live audience.

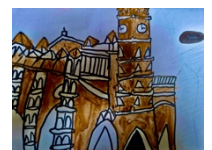
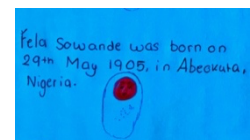


2.3.2 Children's Creativity

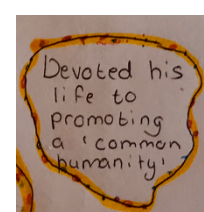
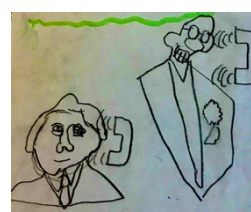
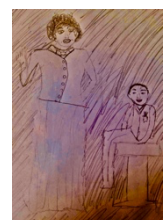
Responding to creative activities the children:

i) captured Fela Sowande's life and achievements

Fela Sowande was born in 1905 in Abeokuta and was a choirboy and student of organ at the Cathedral Church of Christ, Lagos. During his time in London in the 1930's to 50s, he became an in-demand pianist collaborating with the likes of Adelaide Hall, Paul Robeson, Fats Waller and Dame Vera Lynn.



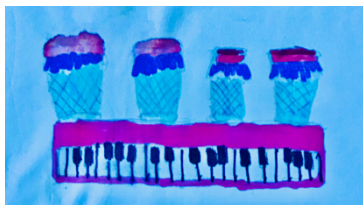
An encounter with Lord Mountbatten during World War 2 resulted in work for the BBC during which time he collaborated with a teacher, Ted Kirk, from the North West of England. They created two songs that are still sung in schools in Nigeria and archived in the British Library. On returning to Nigeria in the 1960s Fela Sowande composed 'A Folk Symphony' for Nigeria's Independence celebrations which was premiered by the Bournemouth Symphony Orchestra as there was no symphony orchestra in Nigeria. He spent his last years as a Professor of Music in the USA and died in 1984 in Ravenna, Ohio. The children's podcast gives more insight into Fela Sowande's life: <https://www.buzzsprout.com/2383069/episodes/15412462>



ii) interpreted the legacy of African Classical Music and its message for a 'common humanity'

Classical Music was introduced to Africa under colonialism. Missionary schools and churches promoted classical music as superior to indigenous African music and culture. Fela Sowande, and many other African composers challenged the superior status of classical music not by rejecting it, but by blending European and African influences into their classical music compositions. The music of African composers has been recognised as 'symbolising a common humanity'.

The year 6 class re-imagined African composers' blending of sounds, instruments and cultures, through creation of images such as drums on top of a piano; a rainbow coloured union jack on a drum; African textile design covering a piano; and one child did a comic strip depicting Britain at war with Africa with Fela Sowande inviting both sides to unite through his music.



iii) related key themes to their own experiences and aspirations

Reflecting on experiences and themes from Sowande's life, the children:

a) recounted memories of their early years

For example, one child linked Fela Sowande's first day at the Cathedral Church of Christ, Lagos to his first day at school describing it as "prickly and a little bit scary". Learning about Fela Sowande being a heavy smoker led some children to talk about their local streets being full of vapes and cigarette butts which they interwove into a description of London as 'grey and lonely'.



b) identified their own exposure to diverse cultures



c) developed confidence in asking critical questions about cultural practices and beliefs without denigrating a whole culture or group

For example, alongside sharing their love of African textiles, designs and the communal spirit in their families and community, the children also expressed discomfort at cultural practises like female genital mutilation. Huge credit to the children for making such observations without shame or ridicule.

Many children described life in London as isolating, grey and lonely, but also a place where you can experience different cultures, food, music and fashion. As one child described *"magical connections can happen especially when a 'common humanity' rules"*.

d) created their own symbols for a common humanity

The children's creativity was interwoven into the concert, podcast, social media posts and videos.



2.3.3 Outputs

i. Concert

The concert programme combined a) role-play sketches depicting key scenes from Fela Sowande's life; b) narration of Fela Sowande facts and achievements; c) songs in Yoruba and English; d) powerpoint of children's artwork; and e) children's personal reflections taking themes from Fela Sowande's story to reflect on their time at St. Joseph's and their aspirations for the future.

Two concerts were performed with a combined total live audience of approx. 220. The captivating impact of the concerts is reflected in the enthusiastic responses of younger children in the audience, and families of non-African heritage.

"I remember this project last time they came. I can't wait to be in Year 6."

Year 4 pupil

"What a send off for our daughter and her friends. We have two more children in the school and we hope they get to experience this too."

Parents of Polish heritage

ii. Podcast

The experience of creating and recording a podcast was a first for the *Singing Cultures* team, school and children. All 27 Year 6 pupils had a speaking part in the podcast. Staff commented on the confidence in every child's voice and an incredible legacy for the children to look back on. The podcast was uploaded to Buzzsprout and launched at the school concert.



There was a certain wow factor at creating something "anyone could listen to" and made a few parents and adults quite emotional:



"Miss is our podcast like going to be available so anyone can listen to it? Like anyone in the world!" Year 6 Pupil

"We are just listening to the podcast. I am very emotional. It's amazing. Thank you" Headteacher

Beyond the school community the podcast was circulated to ours and school's networks and mailing lists. Below are a selection of comments:

"Brilliant - the podcast is fabulous material and a great education piece. So inspiring." School Governor

"This is marvellous. So good to hear each student providing lots of background on Fela Sowande for listeners of the podcast. Lots of good research was undertaken. It made me wish I could hear more of the great man's music."

Classical Musician

"Love the podcast. I couldn't help but think how thrilled Fela Sowande himself would have been to have been there at the school listening to the children."

Trustee

Not knowing how successful the podcast creation would be we had limited our commitment to uploading the podcast on a free platform which we identified as Buzzsprout. In addition, we created a youtube version of the podcast using the children's artwork to create a visual narration <https://youtu.be/GjfFIU9UaT0> .

2.3.4 Children's Learning and Development

Feedback from school staff and project personnel highlighted a number of project strengths for children's learning and development.

- pupils had a high level of engagement in the workshop activities.
- use of creative arts education (visual art, drama, music and creative writing) made the content and process accessible to all children. It was noted that children normally shy, with additional needs, and/or less academically successful, were more 'vocal' and engaged in the project. Also, the 5% of non-African heritage children were equally engaged and able to personalise the activities to their own heritage.
- learning songs in English and African languages was a rich performance experience encouraging the children to embrace their diverse heritage and stimulated interaction across generations. One parent commented *"I did not think my son would be learning songs I learnt when I was at school in Nigeria. Now we can 'ko ko ka' together!"*
- the heritage of African Classical Music, in particular it's relations to colonialism, Britain and specifically London, is an invaluable context for the children to navigate important questions about their exposure to distinct cultures, sense of belonging, and relationships with people of different backgrounds.
- academic skills and personal development were stimulated by the project. For example, one child commented *"I don't normally like to read but I'm really enjoying reading the concert scripts."* The class teacher also observed meaningful interaction between children that previously had not connected with, or avoided, one another.
- the revised workshop 1 worked better than the storytelling (from the pilot which also had positive feedback) in that the children seemed to have retained more information. Possibly the storytelling may be better suited to younger children.
- as a first trial the podcast creation and recording was a success, and gave the children a unique experience and useful skills.
- the input of the class teacher - scheduling additional time in-between workshops and supporting the children to complete activities - was a real strength in achieving the number and quality of outputs.

2.3.5 Possibilities of Interweaving Project Content into Curriculum Teaching

The involvement of the Year 6 class teacher gave school an 'initial' insight into the possibilities of staff themselves interweaving the heritage into curriculum learning.

The Headteacher's reflections with staff confirm school see lots of potential in particular linking children's reading, writing and expressive skills.

Staff also identified potential to develop lessons that link to the heritage for other year groups. For example, seeing the children in different national dress at concert inspired the idea of developing a lesson for Year 4s to research textiles from different regions/countries of various composers – targeting maps, geography and art skills.

St. Joseph's are invested in equipping staff to teach the heritage in future years. Staff feel they need a transition phase which supports them to be familiar with the heritage in detail. Also, a real strength of the project is its use of creative learning activities and staff would value time and support to evolve and interweave these skills into their teaching.

2.3.6 Social Media and Podcast Marketing

The focus of our social media strategy was to promote the children's podcast to as wide an audience as our resources would allow.

In the lead up to concert we did a series of social media posts using the children's creative writing and artwork to profile the life and achievements of Fela Sowande. The purpose of these was to build momentum for a focussed promotion of the podcast.

Our podcast promotion included paid Facebook adverts of both the Buzzsprout and youtube versions of the podcast. Additionally, we did a separate paid promotion of the youtube version of the podcast on our youtube Channel. The following is a summary of all 3 promotions.

Impressions' are counted every time a thumbnail of the promotion is shown on someone's feed.

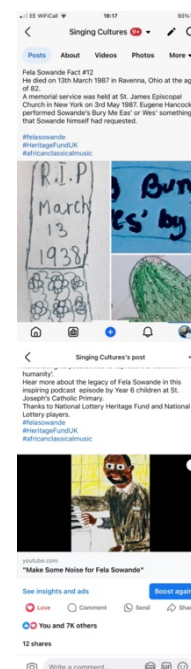
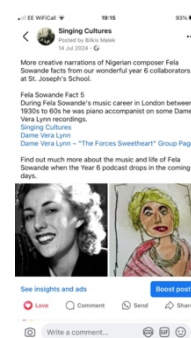
'Clicks/Views' are counted every time someone clicks to explore content further.

	Impressions	Clicks/Views	Cost
FB Ad of Buzzsprout Podcast	96, 687	220	£30
FB Ad of Youtube Podcast	69, 233	7.1k	£50
Youtube Ad of Youtube Podcast	78, 801	5.1k	£35

Collectively the three ads reached 244k feeds, with 12k proactive responses to explore the content further.

The youtube version of the podcast elicited by far the better results on both our Facebook and youtube channels – ie although the FB Buzzsprout ad had the most impressions (96k+) only 220 proactively clicked to explore the content further. By comparison the FB youtube ad had 69k impressions with 7.1k proactive interactions. Similarly, the youtube promotion had 79k impressions with 5.1k proactive views and interactions.

To date there have been 145 unique downloads of the Buzzsprout version of the podcast. The youtube version, at 5.1 k views, has been far more successful.



In addition to paid adverts we did an email circular to key organisations, broadcast media, London based music education networks and conservatoires. The following responded positively by sharing on their platforms and broadcasts: BBC Radio 3 (Georgia Mann); Africa FM; Outerglobe FM; Africa Centre; Lewisham Education Arts Network; Griots Arts; Hackney Music Service.

We also created four archive videos combining the children's artwork with vox box interviews from the Headteacher and project personnel.

Reflections 1: Children's Development <https://youtu.be/P-u93L9Az4Q>

Reflections 2: Children's Engagement https://youtu.be/_WnQaTHT-zg

Reflections 3: Teamwork <https://youtu.be/Z31irTqPROs>

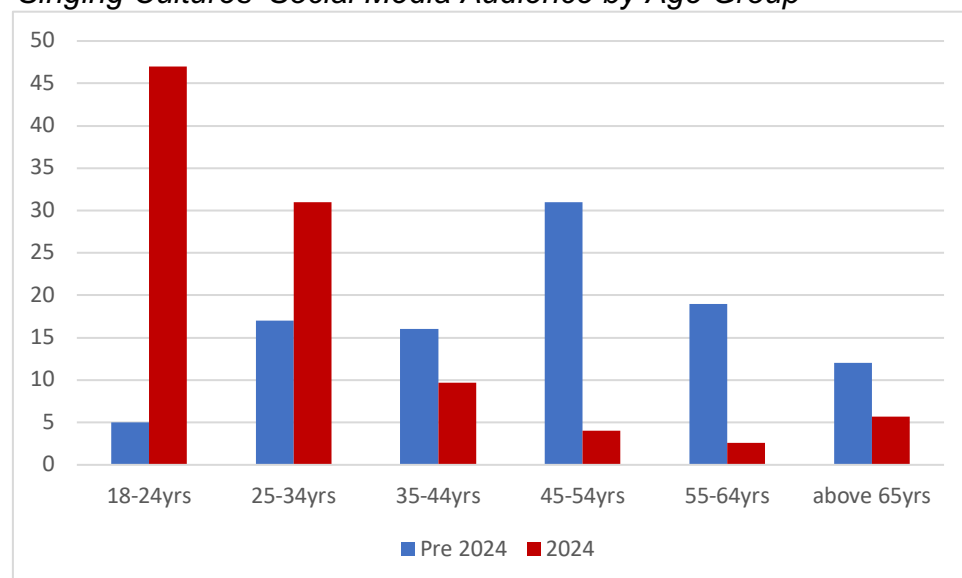
Reflections 4: Children's Creative Response (being completed, link to follow)

2.3.7 Social Media Audience

In the pilot we had notably increased the percentage of young people involved in our workshops and live audience in that 100% of workshop participants and 70% of our pilot live audience were 6-11yrs compared to 1-2% previously and this was replicated in this phase.

An additional outcome in this phase was that the podcast output significantly increased our social media engagement amongst young people, in particular in the 18-34yrs age bracket which totalled 78%. The comparison across age brackets between 'podcast' and 'pre-podcast' social media audiences is illustrated in the graph below.

'Singing Cultures' Social Media Audience by Age Group



Profile by sex and geographical location has remained similar to previous phases.

The male / female social media audience split was 56% male, 44% female. Re: geographical location - 58% were from UK; 18% from Nigeria; 9% from US; 7% other African (mainly Ghana, South Africa, Algeria); 5% Other European.

2.3.8 Strategy for Promoting 'Singing Cultures at School'

To develop a strategy for widening the reach of *Singing Cultures at School* we invited input from key agencies, including creative arts and music education networks, conservatoires, and organisations promoting African Heritage. Given the location of

the pilot our initial focus was London-based organisations, which recently has extended to Medway, Kent.

We have had positive response and 1:1 meetings with senior personnel (ie Chief Executive / Director level) from Lewisham Education Arts Network, Hackney Music Service, Africa Centre, Sound Connections, St. Joseph's Primary Deptford, Luton Primary in Chatham (Medway), Ideas Test (Medway), and Medway Heritage Place Team.

This is a summary of observations and recommendations:

- the project's strength lies as much in its 'creative arts education model' and combination of outputs (concert, podcast, singing, visual arts) as its presentation of African Classical Music heritage.
- it's worth considering trialling 'the model' with a different heritage which would increase opportunities to widen the project's purpose and relevance.
- two options for growing Singing Cultures and both could be actioned:
 - i) marketing existing content offering options for other schools and institutions to buy in (eg one-off workshop promoting the heritage of African Classical Music; or series of workshops leading to project outputs).
 - ii) evolving the project to offer collaborative options, professional development and resources for schools / staff to interweave elements (eg local heritage; creative arts) into their teaching.
- review and develop the project infrastructure to support the transition from 'a time-limited project' to 'offering ongoing resources and service'.

2.3.9 Initial Response and Actions to Take Recommendations Forward

Reflecting on the advice we have identified short and long-term models for growing *Singing Cultures at School*.

i) Short-term Model and Action to Date

a) to keep momentum and evolve partnership with St. Joseph's School

- immediate focus is to attract funding to repeat the current Year 6 workshops focussed on another composer and increase staff involvement by linking to professional development targets.
- we've had an exploratory meeting with Paul Hamlyn as a potential funder. They confirmed the project is a strong contender for multi-year funding especially if professional development for staff is interwoven into the proposal. They have been forthcoming that school's location is in an area where they already fund two major projects so we have a stronger chance if we applied to deliver the project in a different location.
- we are currently establishing best funding options to build our partnership with St. Joseph's.

b) to trial the Singing Cultures model with another heritage delivering to another school and location

- we've established interest from Luton Primary in Medway and adapted the model with a local heritage focus titled 'Journeying with Aina' ie Sarah Bonetta who was an African orphan adopted by Queen Victoria and lived/spent her childhood local to Luton school. Having shared progress and outputs from St. Joseph's school, Luton Primary have registered interest in evolving a collaborative partnership with a view to exploring different local heritage figures (Zandra Rhodes, Asquith Xavier, Will Adams) in subsequent years.

- we submitted an application to Medway Heritage Place. The panel liked the proposal but were prioritising applicants with no previous funding. They have encouraged us to apply directly to Heritage Fund and introduced us to the local Heritage Fund officer.



c) project specific website

- we are building a separate website for '*Singing Cultures*' as a first step to building a project specific infrastructure.

ii) Long-term Model - Initial Thoughts

A long-term model will require more detailed consultation and planning. Some initial points:

- we envisage Singing Cultures being independent of Transculturalvisions.
- expand the infrastructure with the possibility of St. Joseph's and / or Luton Primary being central hubs.
- the infrastructure would include a steering group or board of trustees; core staff (eg Manager, Marketing and Resources Co-ordinator, Administrator) and bank of freelance personnel.
- workshops and resources (developed from earlier phases) would be packaged and marketed for purchase by schools and external organisations.
- funding would be a combination of public funding and money raised from services purchased.
- research needs to establish appropriate core-funders – eg. Esmee Fairbairn, Tudor Trust.

2.4 Other Projects

We have invested time in developing new project concepts, some carried over from last year, and are at different stages of readiness for funding applications.

2.4.1 Grief Music and Rituals (initial concept by Deborah Aloba)

To support people of different faiths to share music, customs and rituals for communal grief alongside private expressions of grief. The project's overall aim is to present a safe creative space bringing together communities and agencies to establish proactive ways for processing grief and loss across all stages of life.

We have identified a partner organisation Subco - a community organisation providing support for South Asian carers in Newham - to pilot the project. To complete the proposal in readiness for funding application(s) we need to identify an artistic team able to respond to the cultural reference points of Subco's membership.

2.4.2 Sound Vibrations (initial concept by Bilkis Malek)

To explore the proactive role 'white British' populations can and must play in the process of decolonisation. The central stimulus for the project is Maya Angelou's documentary on the Scottish poet Robert Burns.

A proposal has been developed with Edinburgh choir 'Loud and Proud' and artists Ronnie McGrath (multidisciplinary), Lillian Allen (dub poet), Charlotte Keefe (trumpet), and Lara de Belder (vocalist). An application to Creative Scotland was unsuccessful. Collaborating partners and artists are invested in bringing the project to fruition, so currently awaiting new funding opportunities.

2.4.3 Celebrating Caribbean Composers (initial concept by Rowland Sutherland)

To promote the underexplored heritage of Caribbean Composers of Classical Music. The provisional proposal is to invite professional musicians to explore the music and legacy of Caribbean Composers concluding in performance concerts and recordings. The project would also aim to provide opportunities for secondary age school children to perform with professional musicians with a view to laying foundations for a long-term project legacy.

We are in the process of identifying partners and evolving initial ideas into a firm proposal. As such there are project development elements to fulfil before establishing feasibility and options for project funding.

2.4.4 Medway Street Shanties (initial concept by Bilkis Malek)

To celebrate local residents recognised for their ability to promote community spirit and strengthen neighbour relations. The project will involve current residents of a selected street in Medway in a creative process culminating in a street performance combining 'sea shanties' style songs and 'character performances' of the featured resident(s). The aim of the project is to inspire current residents to have deeper connections with neighbours, houses, streets, venues in their immediate area, thus strengthening their sense of place and belonging.

The invitation to develop this project proposal came from Ideas Test Medway following an introduction from the Medway local authority's Heritage Culture Team. An application, with Spotlites Youth Theatre as a collaborating partner, has been submitted and awaiting a decision from Ideas Test.

3. Organisational Review

In the previous reporting year 2022/23 we had paused project activities to focus our limited resources on starting an organisational review. The objective was to appraise Transculturalvisions' current structure as a project-based organisation and identify a model to support long-term continuity and growth.

We identified a two stage process with our current focus on completing Stage 1.

3.1 Stage 1

3.1.1 Work to date has included:

- rewording of the organisation's purpose.
- developing a hybrid organisational model to support future growth. The model combines i) core part time posts to provide organisational infrastructure and work that is currently undertaken voluntarily (including developing project ideas, funding applications, servicing trustee meetings, annual returns); with ii) retaining a project-based structure for delivering projects to maintain fluidity for identifying the most effective project teams, shaping and growing projects in response to external events, delivering projects with external partners where appropriate, and maximising the experience for participants and audiences.
- website review with a new organisational website almost complete and a separate *Singing Cultures* website to be built.
- marketing and online presence. The current approach, in keeping with our project-based structure and resources, is shaped to be responsive to marketing outputs to as wide an audience as possible within the timeframe of each project. Going forward we have identified 'marketing' as a core part-time role to take advantage of more social media platforms, grow audiences in-between project delivery phases, and evolve niche networks for marketing specific outputs and/or income generating services e.g. school workshops.
- reviewing organisational policies. To date 4 policies – Safeguarding and Child Protection; Grievance; Equality and Diversity; and Disciplinary - have been reviewed and updated.

3.1.2 Other stage 1 tasks:

- review remaining organisational policies – Code of Conduct; Complaints Policy. Identify any policy gaps
- draft job descriptions and specifications for core posts.
- establish HR Structure for employing core staff (covering recruitment, contracts, payroll, induction etc).

3.2 Stage 2

Stage 2 tasks will include:

- research funding options for core posts and overheads.
- draft additional documents in preparation for core funding applications e.g. business plan.
- apply for core funding.
- (funding permitting) recruit core employees.
- new operational model in action!

3.3 Timetable

This year work on the organisational review has slowed as our limited resources have been invested in re-starting project activities and exploring new funding opportunities. Our revised timescale for completing the two stages are:

- Stage 1 by end 2025
- Stage 2 by mid 2027

These timescales will be kept under review in response to project funding outcomes and activities being delivered. It may be necessary to consider pausing project activities again to re-establish momentum for completing the review.

4. Finance

Annual accounts for the period 1st April 2023 to 31st March 2024

Statement of financial activities

	Unrestricted funds	Restricted income funds	Total this year	Total last year
	£	£	£	£
Incoming resources				
Grants	-	-	-	1,380
Donations	-	-	-	1,380
	-	-		2,760
Resources expended				
<u>Singing Cultures</u>				
Fees	-	-	-	1,380
Marketing & Publicity	379	-	379	-
<u>Transculturalvisions</u>				
Travel	235	-	235	363
Room hire	-	-	-	90
Resources	-	-	-	178
Refreshments	55	-	55	21
Communications	496	-	496	369
	1,165	-	1,165	2,401
Total funds carried forward	-1,165	-	-1,165	359

Balance Sheet

	Total this year £	Total last year £
Fixed assets		
Tangible assets	-	-
Investments	-	-
	-	-
Current assets		
Stock and work in progress	-	-
Debtors	-	-
(Short term) investments	-	-
Cash at bank and in hand	778	1,943
	778	1,943
Creditors: amounts falling due within one year	-	-
Net current assets/(liabilities)	778	1,943
Total assets less current liabilities	778	1,943
Creditors: amounts falling due after one year	-	-
Net assets	778	1,943
Funds of the Charity		
Unrestricted funds	778	1,943
Designated funds	-	-
Restricted income funds	-	-
Endowment funds	-	-
Total funds	778	1,943

5. Governance and Staff

5.1 Trustees

Thanks to all our trustees for their time, support and input. Trustees meet quarterly. They give their time voluntarily and receive no remuneration or benefits.

Trustees

Deborah Aloba (Chair)
Margaret Ling (Secretary)
Richard Liston
Rowland Sutherland
Valerie Brown
Ronnie McGrath

Associate Trustees

Kolarele Sonaike
Annette Figueiredo

5.2 Trustee Appointment and Induction

New trustees are appointed at trustee meetings for a period of 3 years. Trustees are considered for re-appointment at the AGM closest to the end of the 3 year term.

Trustees receive an induction with the Director – this includes an overview of Transculturalvisions, our objects and purpose, and how our projects and activities fulfil the charity's commitment to ensure public benefit.

New trustees are provided with a summary of their roles and responsibilities along with copies of relevant Charity Commission publications – including 'The Essential Trustee – What You Need to Know' (CC3); and Public Benefit Guides (PB1, PB2 & PB3). Trustees are also given a copy of the constitution along with the policies and procedures adopted by the charity.

5.3 Staff and Volunteers

Bilkis Malek is the founding Director of Transculturalvisions. She has overall responsibility for conception, fundraising, marketing and delivery of projects. She also provides administrative support for trustee meetings and ensures the organisation's legal obligations including accounts and reporting to the charity commission are fulfilled. Currently, Bilkis undertakes her role as Director in an unpaid capacity.

5.3.1 Singing Cultures Personnel

The 2024 Project Team were:

Bilkis Malek – Director (Volunteer Training, Workshop Content, Concert & Podcast Scripts, Social Media Content & Videos)

Deborah Aloba – Music Director (Workshop Lead Facilitator, Vocal & Acting Coach)

Kevin Elam – Workshop Assistant

Patricia James – Volunteer

Blossom Cole – Volunteer

Oluremi Abati – Volunteer



Across personnel and volunteers there was consensus that the training and planning had set expectations and prepared the team well. Lead personnel felt they were suitability matched to their roles and the skills sets required to deliver workshop content and achieve quality outputs.

Volunteers attended three training sessions to prepare them to support the school project. Training content covered workshop plans and creative activities, as well as relevant policies and responsibilities such as safeguarding, data protection, code of conduct.

All three volunteers had contributed to the previous pilot project (2022), thus were familiar with the heritage and overall content. An advantage of this was it was possible to involve them in new elements and activities in a more hands on way. For example, volunteers were supported to act in workshop 1 role-play sketches narrating Fela Sowande's life. In workshop 3, to encourage the children to relate to key themes from Fela Sowande's life, project staff and volunteers contributed a short presentation sharing an example from their personal life that could be linked to an example from Sowande's life.



Evaluation feedback from the volunteers highlighted the project had given new opportunities and used their skills positively:

"It was great to have used my skills as a musician to create a drum accompaniment for concert with children who had never drummed before. A new experience for me and being non-sighted such opportunities are rare." Remi

"What I enjoy most about volunteering on this project is being able to contribute in ways I hadn't imagined. Acting in the Sowande role-play sketches and seeing the children so engaged was amazing." Pat

6. Targets for 2025/26

6.1 Governance and Staff

- recruit 1-2 new trustees with priority areas being fundraising and marketing.
- identify artistic team for *Grief Music* project able to respond to the cultural reference points of South Asian communities.

6.2 Fundraising

For the immediate future our focus will remain on project fundraising to ensure the effective financing and delivery of project activities. Currently, our primary sources of funding are grant-making trusts, public funding bodies and local authorities.

In previous years our strategy was to develop and prioritise projects we wanted to seek funding for. Recent experience has highlighted the need to be more fluid in responding to funding opportunities and shaping ideas to fit funders' priorities. In sum what this has meant is using our purpose and aims to develop projects celebrating heritage specific to a local area and / or to engage a specified audience. Our most recent project concepts – '*Journeying with Aina*', '*Medway Street Shanties*' - have evolved in response to funders' priorities.

Our current organisational capacity allows us to consider two projects at any one time. A number of projects are ready for funding application stage and funders' priorities and opportunities will influence the order in which applications are submitted and projects receive funding.

6.3 Projects

Projects ready for funding application stage (see section 2 for outlines) include:

- *Medway Street Shanties* (application awaiting decision)
- *Singing Cultures* with adult choir
- *Singing Cultures at School*
- *Sound Vibrations*
- *Journeying with Aina aka Sarah Bonetta* (adopted goddaughter of Queen Victoria)

Two projects in development:

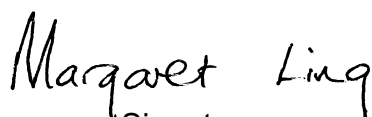
- *Grief Music*
- *Caribbean Composers of Classical Music*

6.4 Organisation Review

To conclude Stage 1 tasks:

- complete review of organisational policies and identify gaps.
- draft job descriptions and specifications for core posts.
- establish HR Structure for employing core staff (covering recruitment, contracts, payroll, induction etc).

Signed by Margaret Ling on behalf of trustees


Signature

12/2/2025
Date of approval

Transculturalvisions
Annual accounts for the period 1st April 2023 to 31st March 2024

Charity No. 1154089

Statement of financial activities

	Unrestricted funds	Restricted income funds	Endowment funds	Total this year	Total last year
	£	£	£	£	£
Incoming resources					
Grants				-	1,380
Donations				-	1,380
	-	-	-	-	2,760
Resources expended					
<u>Singing Cultures</u>					
Fees				-	1,380
Marketing & Publicity	379			379	-
<u>Transculturalvisions</u>					
Travel	235			235	363
Room hire	-			-	90
Resources	-			-	178
Refreshments	55			55	21
Communications	496			496	369
	1,165	-	-	1,165	2,401
Total funds carried forward	- 1,165	-	- -	1,165	359

Transculturalvisions
Annual accounts for the period 1st April 2023 to 31st March 2024

Charity No. 1154089

Balance Sheet

	Total this year £	Total last year £
Fixed assets		
Tangible assets	-	-
Investments	-	-
	-	-
Current assets		
Stock and work in progress	-	-
Debtors	-	-
(Short term) investments	-	-
Cash at bank and in hand	778	1,943
	778	1,943
Creditors: amounts falling due within one year	-	-
Net current assets/(liabilities)	778	1,943
Total assets less current liabilities		
	778	1,943
Creditors: amounts falling due after one year	-	-
Net assets	778	1,943
Funds of the Charity		
Unrestricted funds	778	1,943
Designated funds	-	-
Restricted income funds	-	-
Endowment funds	-	-
Total funds	778	1,943

Signed on behalf of all the trustees.

Signature

Margaret Ling

Date of approval

12-Feb-25

Notes to the accounts

Basis of preparation

Basis of accounting

These accounts have been prepared on the basis of historic cost (except that investments are shown at market value) in accordance with:

- Accounting and Reporting by Charities – Statement of Recommended Practice (SORP 2005);
- and with Accounting Standards;
- and with the Charities Act.

Accounting policies

This standard list of accounting policies has been applied by the charity except for those deleted. Where a different or additional policy has been adopted then this is detailed at the end.

Incoming resources

Recognition of incoming resources	These are included in the Statement of Financial Activities (SoFA) when: • the charity becomes entitled to the resources; • the trustees are virtually certain they will receive the resources; and • the monetary value can be measured with sufficient reliability.
Incoming resources with related expenditure	Where incoming resources have related expenditure (as with fundraising or contract income) the incoming resources and related expenditure are reported gross in the SoFA.
Grants and donations	Grants and donations are only included in the SoFA when the charity has unconditional entitlement to the resources.
Tax reclaims on donations and gifts	Incoming resources from tax reclaims are included in the SoFA at the same time as the gift to which they relate.
Contractual income and performance related grants	This is only included in the SoFA once the related goods or services have been delivered.
Gifts in kind	Gifts in kind are accounted for at a reasonable estimate of their value to the charity or the amount actually realised. Gifts in kind for sale or distribution are included in the accounts as gifts only when sold or distributed by the charity. Gifts in kind for use by the charity are included in the SoFA as incoming resources when receivable.
Donated services and facilities	These are only included in incoming resources (with an equivalent amount in resources expended) where the benefit to the charity is reasonably quantifiable, measurable and material. The value placed on these resources is the estimated value to the charity of the service or facility received.
Volunteer help	The value of any voluntary help received is not included in the accounts but is described in the trustees' annual report.
Investment income	This is included in the accounts when receivable.

Transculturalvisions
Annual accounts for the period 1st April 2023 to 31st March 2024

Charity No. 1154089

Investment gains and losses	This includes any gain or loss on the sale of investments and any gain or loss resulting from revaluing investments to market value at the end of the year.
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Expenditure and Liabilities

Liability recognition	Liabilities are recognised as soon as there is a legal or constructive obligation committing the charity to pay out resources.
-----------------------	--

Grants with performance conditions	Where the charity gives a grant with conditions for its payment being a specific level of service or output to be provided, such grants are only recognised in the SoFA once the recipient of the grant has provided the specified service or output.
------------------------------------	---

Grants payable without performance conditions	These are only recognised in the accounts when a commitment has been made and there are no conditions to be met relating to the grant which remain in the control of the charity.
---	---

Assets

Tangible fixed assets for use by charity	These are capitalised if they can be used for more than one year, and cost at least £500. They are valued at cost or a reasonable value on receipt.
--	---

Investments	Investments quoted on a recognised stock exchange are valued at market value at the year end. Other investment assets are included at trustees' best estimate of market value.
-------------	--

Stocks and work in progress	These are valued at the lower of cost or market value.
-----------------------------	--

Trustees expenses

There have been no payments of trustees expenses in this year.

Paid employees

There have been no payments to employed staff in this year.

Tangible fixed assets

There are no Tangible fixed assets in this year.

Investment assets

There are no Investment assets in this year.

Debtors and prepayments

There are no Debtors and prepayments in this year.

Transculturalvisions
Annual accounts for the period 1st April 2023 to 31st March 2024

Charity No. 1154089

Creditors and accruals

There are no Creditors and accruals in this year.

Endowment and restricted income funds

There are no Endowment funds in this year.

Additional Disclosures

There are no Additional Disclosures in this year.

TRANSCULTURALVISIONS

England & Wales - Charity number 1154089

Accounts



Annual Report 2022 - 2023

Transculturalvisions is a Charitable Incorporated Organisation
Charity Registration Number 1154089

Address: c/o Medway Voluntary Action, 5a New Road, Chatham, Kent ME4 6BB

Email: admin@transculturalvisions.com

Website: www.transculturalvisions.com

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1. Introduction
 2. Activities and Public Benefit
 3. Organisation Review
 4. Finance
 5. Governance and Staff
 6. Targets for 2024/25
-

1. Introduction

Transculturalvisions delivers creative projects inspired by the cultural experiences and heritage of Britain's diverse communities.

Since 2016 Transculturalvisions has functioned as a project-based organisation raising funds as individual projects are conceived. Over 6 years we have built a track record of delivering high quality interactive projects.

In this reporting year we paused project activities to prioritise an organisation review. The purpose of this review is to establish an operational model to allow us to grow project activities and involve a wider audience in journeys for building 'a better world'.

"We have learnt from African composers that... we need to speak to each other, work together, respect and create an environment of SYNTHESIS."

Year 5 Pupil, *Singing Cultures*

"Musicians who can create together with no advance knowledge of what is coming remind us that we can live with uncertainty and live well."

Audience, *Infectious Air*

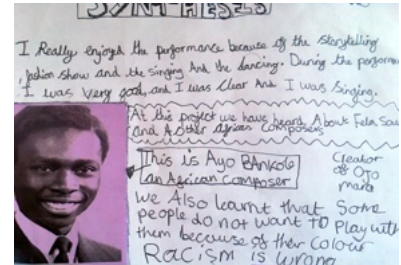
2. Activities and Public Benefit

Transculturalvisions established as a new Charitable Incorporated Organisation and began project activities in 2016. Reflecting on our project achievements and feedback from participants and audiences has been a key exercise guiding the organisation review (see pages 6-9).

2.1 Overview of Activities since 2016

Between 2016 and 2022 we raised funding for and delivered:

- three phases of *Singing Cultures* with an adult choir inspired by the 200+ year legacy of African Classical Music.
- two blocks of *Singing Cultures* for primary school children.
- two online series - *Infectious Air* and *Stranger Fruit* - exploring the legacies of jazz and blues on contemporary music and culture.



Singing Cultures - Yr.5 Pupil Feedback

All our projects involve a series of workshops combining arts, themed discussions and new creative outputs culminating in performance events. Workshop content often presents underexplored arts and heritage and invites participants to think critically about their actual experiences as well as 'possibilities' for inter and intra ethnic relations and a shared sense of belonging.



Stranger Fruit - celebrating the legacies of Jazz & Blues women

Concluding events interweave presentation of existing material and new outputs (songs, poems, visual art, narrative performance, role-plays) created by participants capturing their experiences and aspirations for 'a better world'.



Singing Cultures – inspired by African composers and their message for a 'common humanity'

2.2 Participants and Audience Profile

Across all projects participants and live audiences have totalled 1.2k and online audiences engaging through social media channels approximately 90-100k.

Singing Cultures live 'in person' events have been to London audiences. The two series *Infectious Air* and *Stranger Fruit* which presented live events on Zoom attracted a UK-wide audience though still weighted to London, with smaller numbers (5%) from US, Canada, wider Europe and Africa - an indicator of the possibilities, with additional resources, of building a bigger international audience. This is supported by the audience profile of our social media outputs (such as promotional videos, social media posts, recorded sessions) which have attracted a more notable international mix - 60% UK; 25% Africa (primarily Nigeria and Ghana); 5% Europe; 5% US & Canada; 5% Other.

Some projects have been purposefully shaped to engage specific communities and this has then reflected in the profile of audiences. For example, *Singing Cultures* intentionally recruited a choir of African and Caribbean heritage to explore African Classical Music and its message for a 'common humanity'. Respective live events have been attended by approximately 80% audience of African and Caribbean heritage, 15% white British, and 5% other. An aspiration for all our projects, which are designed to be multi-phase if funding and interest allows, is to widen the ethnic diversity of participants and audience. This is so that unfolding ideas for a 'common humanity' and 'a better world' are informed by a myriad of voices and experiences which is necessary for a meaningful collective vision to evolve.

With regards other key demographics, our live audiences for both in-person and online events have a higher percentage of identifying females (60-70%), whereas our social media audience has a slightly higher male audience (55-60%).

For both live and social media outputs the majority age group is 45-54yrs (31%), with more even representation from the age groups 25-34yrs (17%); 35-44yrs (14%); 55-64yrs (17%); 65+ (12%) and a much smaller number of 18-24yr olds (5%). We have proven that we can tailor projects to be accessible to other demographics eg. *Singing Cultures* has been successfully adapted for schools and 70% of related audiences have been 6-11yr olds.

For other markers of difference whilst hard data on our audiences is not available, personal knowledge of participants and personnel suggests our inclusive policies/practices create safe dynamic and inclusive spaces. For example, amongst the 30+ individuals that make-up *Singing Cultures* personnel and bank of choristers, 3 are non-sighted, 2 identify as gay, 1 bisexual, 1 transgender and 2 neurodiverse.

"Learning about different heritage and cultures was great. I loved singing in different languages and I loved learning about Fela Sowande."

Year 5 pupil, *Singing Cultures*

2.3 Participants and Audience Feedback

Our project workshops are designed so the outputs grow organically with participants' experiences and voices interweaving and shaping outcomes. Feedback from project evaluations and audience comments about what people value most about our projects can be grouped in the following themes:

- opportunity to learn about arts and heritage overlooked in mainstream representation.

- having access to a safe space to navigate long-standing and burdensome experiences.
- each person's voice and experience is valued.
- to feel the empowering agency of marginalised communities.
- working and performing alongside high-quality artists.
- becoming more confident navigating diverse cultural influences and relationships across communities into a coherent experience.
- appreciating the proactive role everyone, including 'indigenous British', can play in creating 'a better world'.
- exploring new concepts and frameworks for processing realities and aspirations for 'inter-ethnic relations'.

"This is a profound musical conversation unhindered by the spaces between you. I'm 5000 miles away and feel reassured and connected through this."

Audience, *Infectious Air*

"Issues of home and ethnicity can be very emotive and difficult to discuss. So for me we struck that balance and produced songs that were quite meaningful and did something beautiful"

Chorister, *Singing Cultures*

"I have two postgraduate degrees in jazz and I'm a Professor of Trumpet but this is the first time I've had a chance to explore and appreciate the legacy of black women like Tiny Davis."

Artist, *Stranger Fruit*

"This has done wonders for my mental health. Experiences weighing me down for some decades have started to lift."

Chorister, *Singing Cultures*

"All my family thoroughly enjoyed it! Wow! We don't just have a voice, we have a voice that does all sorts of things."

Audience, *Singing Cultures*

2.4 Personnel

Bilkis Malek is the founding Director of Transculturalvisions. She has overall responsibility for conception, fundraising, marketing and delivery of projects. She also provides administrative support for trustee meetings and ensures the organisation's legal obligations including accounts and reporting to the charity commission are fulfilled. Currently, Bilkis undertakes her role as Director in a voluntary capacity.

We appoint project specific teams in a paid capacity to deliver projects. Project narratives and themed discussions are developed by Bilkis and collaborating freelance artists engage and support participants in creative and performance elements.

To date we have employed 18 artists on projects spanning 2 to 3 months, and 15 artists in one-off guest contributions.

Both our online series have been delivered in partnership with other organisations i.e. Mishti Dance, Griots Arts and Outerglobe. For these projects we have been the lead organisation developing initial project concept, applying for funding, researching and defining session themes, and project managing. Partner organisations have added specific skills such as music expertise, marketing and DJ hosting.

2.5 Marketing and Social Media

Some aspects of marketing, such as technical design of websites and e-flyers have been outsourced, and this has worked effectively when the content has been created or closely guided by us.

For social media channels we have used a mix of strategies. For example, for *Singing Cultures* all social media videos, posts and promotion have been done 'in house'. Whilst this has ensured a consistent narrative and fulfilled project targets, more specialist social media skills and dedicated personnel time would extend our audience reach considerably.

For projects delivered in partnership with other organisations - *Infectious Air*, *Stranger Fruit* - the responsibility for marketing and social media has fallen with another partner or shared. This has proven more challenging in that even with agreed contexts and parameters it is difficult for external partners to translate and promote content that is consistent with Transculturalvisions' purpose. Thus, marketing content is more effective and consistent when created by individuals embedded within the organisation.

2.6 Summary

As a charity starting from scratch we have built a good track record of conceiving, attracting funding and delivering high quality projects. A testimony of our success is that artists, participants, audiences and collaborating organisations have wanted to extend experiences and build long-term partnerships.

As the number of projects has grown so too have the administrative tasks that need to be juggled to bring a project idea to fruition - namely developing project concepts, identifying personnel, liaison with collaborating organisations, and funding applications. This pre-project work to date has been reliant on voluntary time and this set-up has reached capacity. Hence, we have embarked on an organisation review to identify a new organisation model to support Transculturalvisions' continuity and growth (see Section 3: Organisation Review).

2.7 Project Activities 2024/25

Whilst project activities have been on hold this reporting year we have been developing plans and networks to restart activities next year as noted in paragraphs 6.1 and 6.2 on page 14.

3. Organisation Review

The organisation review is being undertaken to appraise Transculturalvisions' current structure and capacity and establish a model to support long-term continuity and growth.

The review is led by Bilkis Malek (Director of Transculturalvisions) with Kevin Elam (who is volunteering his services) and guidance from trustees, and will be conducted in two stages.

Stage 1 is focussed on reviewing current operations (including personnel, purpose, funding, activities, processes and policies), identifying updates and/or new models to support the organisation to increase activities and audience reach. Stage 2 will be to action the new operational structure.

Below is a summary of Stage 1 key outcomes so far.

3.1 Purpose

Reflecting on our project participants and audience feedback we have tweaked Transculturalvisions' purpose to read:

Transculturalvisions delivers creative projects inspired by the cultural experiences and heritage of Britain's diverse communities.

We collaborate with high quality artists to present interactive spaces for the public to:

- *explore how different points of identification - race, gender, ethnicity, (dis)ability, sexuality, class, age - intersect to uniquely shape our cultural experiences.*
- *delve deep into the dynamics underlying cycles of tension, conflict and positive relations.*
- *discover their agency for asking new questions and imagining new visions of the future that make relationships of respect, equality and a shared sense of belonging possible.*

3.2 Organisational Structure

We have identified a hybrid organisation model going forward.

To give the organisation resources for continuity and growth we have identified four core part-time posts. Collectively the posts combine to one full-time post and are presented in the diagram on page 7.

The roles have been identified to fulfil: i) organisational administration; ii) pre-project administrative tasks; and iii) specialist skills to promote organisational presence and widen our audience reach.

We will retain a project-based structure for delivering projects to maintain fluidity for identifying the most effective project teams, shaping and growing projects in response to external events, delivering projects with external partners where appropriate, and maximising the experience for participants and audiences.

**TRANSCULTURAVISIONS
REVIEW 2023
DRAFT ORGANISATION
MODEL**

DIRECTOR

2 days p/w

plus freelance project contracts

- develop project concepts
- identify and liaise with artists, personnel, collaborators
- write project/training/workshop content & themes
- organisation & project funding
- manage team and day to day running of Transculturalvisions

**ORGANISATION &
PROJECT MANAGER**

1 day p/w plus freelance project contracts

- organisation admin – trustee meetings, annual report and accounts, policies
- event management and audience development
- project management – contracts, evaluation, funders' reports
- bimonthly newsletter/blog?

ADMINISTRATOR

2 days p/w

- maintain organisational records and policies
- finance – contracts, payroll, invoices, project budgets
- admin support for Director and Organisation Manager
- co-ordinate project participants and respective paperwork eg DBS Checks

MARKETING OFFICER

0.5 days p/w

plus freelance project contracts

- maintain project websites
- develop project marketing strategies and content (press release, videos, flyers, ads etc)
- oversee all social media presence and content
- build media network & contacts

NOTE:

Developing the organisation model, unpicking detail and a strategy to actualise it will require time and personnel. One suggestion is to have a short term model driven by a voluntary Director and Organisation Manager with Kola's involvement on the marketing side.

In summary the hybrid model has been identified to give the organisation more resilience whilst maintaining an organic and fluid dynamic for delivering activities.

3.3 Website and Social Media Presence

The current organisation website combines information about 'Transculturalvisions' plus the first project *Singing Cultures*. Two other projects - *Infectious Air* and *Stranger Fruit* - have their own websites. All projects have their own social media channels.

Given each project has a different audience profile the future pattern will be for each project to have its own website (including project logos) and social media channels. The immediate focus is:

- to reorganise the current organisation website to two separate websites - one for Transculturalvisions and another for *Singing Cultures* with its own new logo.
- new projects to have their own websites, logos and social media channels.
- to have a 'Projects in Progress' page on the Transculturalvisions website. This will accommodate new projects being piloted where the initial funding won't stretch to creation of a new website.

Background research has been done on options and most effective use of social media. The general principle will be to identify and utilise the two most effective social media channels for each project.

3.4 Organisational Policies

We have begun reviewing and updating organisation policies which include:

- Safeguarding and Child Protection Policy
- Code of Conduct
- Grievance Policy
- Equality and Diversity Policy
- Disciplinary Policy
- Complaints Policy

3.5 Technology and Environment

In response to new expectations from funders we have begun research on:

- additional technology options to increase organisation relevance, efficiency and accessibility. Our current focus is on introducing podcasts specifically for new school workshops, and QR codes for a variety of contexts such as booking tickets, joining mailing lists, viewing specific archives.
- ensuring our operations, processes and decisions minimise our carbon footprint and negative impact on environment. Some immediate responses to this are to conduct as much business as possible online, including project planning and trustee meetings. Currently we have no office and remote working will be maintained in the new operational model unless there is a valid reason to review this.

3.6 Next Steps

To conclude Stage 1:

- complete review of organisation policies.
- draft job descriptions and specifications.

- establish HR Structure for employing core staff (covering recruitment, contracts, payroll, induction etc).

Stage 2 will include:

- research funding options for core posts and overheads.
- draft additional documents in preparation for core funding applications eg business plan.
- apply for core funding.
- (funding permitting) recruit core employees.
- new operational model in action!

3.7 Timetable

- we aim to conclude Stage 1 by end of 2024.
- the provisional timetable for Stage 2 is mid to end 2025, and this will be reviewed in response to project funding outcomes and number of activities being delivered.

4. Finance

Annual accounts for the period 1st April 2022 to 31st March 2023

Statement of financial activities

	Unrestricted funds £	Restricted income funds £	Total this year £	Total last year £
Incoming resources				
Grants	-	1,380	1,380	14,650
Donations	1,380	-	1,380	1,500
	1,380	1,380	2,760	16,150
Resources expended				
<u>Singing Cultures</u>				
Fees	-	1,380	1,380	9,515
Events & Rehearsals	-	-	-	78
Travel expenses	-	-	-	492
Room hire	-	-	-	623
Equipment & Resources	-	-	-	174
Personnel costs	-	-	-	63
<u>Stranger Fruit</u>				
Fees	-	-	-	13,550
Travel expenses	-	-	-	57
Equipment & Resources	-	-	-	714
Marketing & Publicity	-	-	-	782
<u>Transculturalvisions</u>				
Travel	363	-	363	-
Room hire	90	-	90	-
Resources	178	-	178	-
Refreshments	21	-	21	6
Communications	369	-	369	81
	1,021	1,380	2,401	26,137
Total funds carried forward	359	-	359	-9,986

Balance Sheet

	Total this year £	Total last year £
Fixed assets		
Tangible assets	-	-
Investments	-	-
	-	-
Current assets		
Stock and work in progress	-	-
Debtors	-	1,465
(Short term) investments	-	-
Cash at bank and in hand	1,943	13,087
	1,943	14,552
Creditors: amounts falling due within one year	-	12,967
Net current assets/(liabilities)	1,943	1,584
Total assets less current liabilities	1,943	1,584
Creditors: amounts falling due after one year	-	-
Net assets	1,943	1,584
Funds of the Charity		
Unrestricted funds	1,943	1,584
Designated funds	-	-
Restricted income funds	-	-
Endowment funds	-	-
Total funds	1,943	1,584

5. Governance and Staff

5.1 Trustees

We welcomed two new trustees this year. They are Valerie Brown, HR Director, and Ronnie McGrath, multidisciplinary artist.

Thanks to all our trustees for their time, support and input. Trustees meet quarterly. They give their time voluntarily and receive no remuneration or benefits.

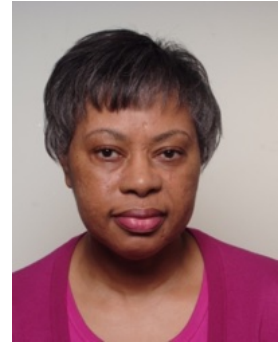
Our trustees are:

Trustees

Deborah Aloba (Chair)
Margaret Ling (Secretary)
Richard Liston
Rowland Sutherland
Valerie Brown
Ronnie McGrath

Associate Trustees

Kolarele Sonaïke
Annette Figueiredo



Valerie Brown



Ronnie McGrath

5.2 Trustee Appointment and Induction

New trustees are appointed at trustee meetings for a period of 3 years. Trustees are considered for re-appointment at the AGM closest to the end of the 3 year term.

Trustees receive an induction with the Director – this includes an overview of Transculturalvisions, our objects and purpose, and how our projects and activities fulfil the charity's commitment to ensure public benefit.

New trustees are provided with a summary of their roles and responsibilities along with copies of relevant Charity Commission publications – including 'The Essential Trustee – What You Need to Know' (CC3); and Public Benefit Guides (PB1, PB2 & PB3). Trustees are also given a copy of the constitution along with the policies and procedures adopted by the charity.

5.3 Staff

Bilkis Malek is the founding Director of Transculturalvisions.

In this reporting year Kevin Elam has been working alongside Bilkis on the organisational review. Kevin volunteers his time and work and we are very grateful for his interest and generosity.

Our project activities are delivered in collaboration with freelance artists. To date a total of 32 artists have contributed to our projects. Here are a few...



Roella Oloro
Stranger Fruit



Kevin Satizabal
Singing Cultures



Charlotte Keeffe
Stranger Fruit



Victoria Oruwari
Singing Cultures



Alex Ward
Infectious Air

5.4 Volunteers

Our live 'in person' events have been supported by 10 volunteer stewards.

We have trained 8 volunteer choristers to assist in delivering *Singing Cultures* school workshops. They have supported two blocks of Year 5 workshops. In this videolink <https://youtu.be/XEE54vVxQxw> four choristers reflect on their experience.

"This was the highlight of my year. If I had to pick a best moment it would be the role- play workshop, I loved doing that. The whole experience has been amazing seeing the children work through challenging questions about their heritage and how they respond to racism and coming up with solutions together." Volunteer, *Singing Cultures*

6. Targets for 2024/25

6.1 Projects

For *Singing Cultures* we have secured Heritage Lottery funding for new Year 6 workshops which will support children to create podcasts on African composers.

We want to expand *Singing Cultures* to other regions and have established interest from a primary school in Kent. In addition, we will apply for funding for the London choir to conclude its journey as a choir of African and Caribbean heritage inviting people of other backgrounds to enrich conversations and creative outputs to imagine 'a better world'.

We have also established connections with Subco, a community organisation in Newham, to pilot the *Grief Music* project. It will support people of different faiths to share music, customs and rituals for communal grief alongside private expressions of grief. The projects overall aim is to present a safe creative space bringing together communities and agencies to establish proactive ways for processing grief and loss across all stages of life. Currently we are in the process of drafting grant applications.

Exploratory work for a new project *Sound Vibrations* has been underway. The central stimulus will be Maya Angelou's documentary on the Scottish poet Robert Burns. *Sound Vibrations* will explore the proactive role 'white British' populations can and must play in the process of decolonisation. Plans are being developed to work with a choir in Edinburgh and this will expand our organisation presence in another UK nation.

There are ongoing discussions with project partners to explore possibilities for a series 2 of *Stranger Fruit* celebrating the legacies of jazz and blues women.

6.2 Project Targets

- design and deliver new Year 6 *Singing Cultures* workshops.
- apply for funding to expand *Singing Cultures* to Kent primary schools.
- apply for funding for *Singing Cultures* adult choir to conclude its journey as an all black choir and invite people of other heritage to enrich its journey.
- apply for funding to pilot the *Grief Music* project in Newham.
- apply for funding to establish a new project *Sound Vibrations*.
- establish, with project partners, feasibility of *Stranger Fruit* Series 2.

6.3 Organisation Review

As already noted in Section 3 -

To conclude Stage 1:

- complete review of organisational policies.
- draft job descriptions and specs.
- establish HR Structure for employing core staff (covering recruitment, contracts, payroll, induction etc).

Stage 2 will include:

- research funding options for core posts and overheads.
- draft additional documents in preparation for core funding applications eg business plan.

- apply for core funding.
- (funding permitting) recruit core employees.
- new operational model in action!

6.4 Fundraising

- project fundraising to ensure the effective financing and delivery of project activities will remain a primary focus for 2024/25.
- identify sources of core funding for the new organisational model.

6.5 Audience

We are developing project plans to expand Transculturalvisions' work outside of London.

- new outputs for *Singing Cultures* include expanding the project to Kent.
- *Sound Vibrations* is a new project concept which we are planning to establish with a choir in Edinburgh.

Signed by Margaret Ling on behalf of trustees

Margaret Ling
Signature

24/1/2024

Date of approval

Transculturalvisions
Annual accounts for the period 1st April 2022 to 31st March 2023

Charity No. 1154089

Statement of financial activities

	Unrestricted funds	Restricted income funds	Endowment funds	Total this year	Total last year
	£	£	£	£	£
Incoming resources					
Grants	-	1,380	-	1,380	14,650
Donations	1,380	-	-	1,380	1,500
	1,380	1,380	-	2,760	16,150
Resources expended					
<u>Singing Cultures</u>					
Fees	-	1,380	-	1,380	9,515
Events & Rehearsals	-	-	-	-	78
Travel expenses	-	-	-	-	492
Room hire	-	-	-	-	623
Equipment & Resources	-	-	-	-	174
Personnel costs	-	-	-	-	63
<u>Stranger Fruit</u>					
Fees	-	-	-	-	13,550
Travel expenses	-	-	-	-	57
Equipment & Resources	-	-	-	-	714
Marketing & Publicity	-	-	-	-	782
<u>Transculturalvisions</u>					
Travel	363	-	-	363	-
Room hire	90	-	-	90	-
Resources	178	-	-	178	-
Refreshments	21	-	-	21	6
Communications	369	-	-	369	81
	1,021	1,380	-	2,401	26,137
Total funds carried forward	359	-	-	359	- 9,986

Transculturalvisions
Annual accounts for the period 1st April 2022 to 31st March 2023

Charity No. 1154089

Balance Sheet

	Total this year £	Total last year £
Fixed assets		
Tangible assets	-	-
Investments	-	-
	-	-
Current assets		
Stock and work in progress	-	-
Debtors	-	1,465
(Short term) investments	-	-
Cash at bank and in hand	1,943	13,087
	1,943	14,552
Creditors: amounts falling due within one year	-	12,967
Net current assets/(liabilities)	1,943	1,584
Total assets less current liabilities	1,943	1,584
Creditors: amounts falling due after one year	-	-
Net assets	1,943	1,584
Funds of the Charity		
Unrestricted funds	1,943	1,584
Designated funds	-	-
Restricted income funds	-	-
Endowment funds	-	-
Total funds	1,943	1,584

Signed on behalf of all the trustees.

Signature

Margaret Ling

Date of approval

24-Jan-24

Notes to the accounts

Basis of preparation

Basis of accounting

These accounts have been prepared on the basis of historic cost (except that investments are shown at market value) in accordance with:

- Accounting and Reporting by Charities – Statement of Recommended Practice (SORP 2005);
- and with Accounting Standards;
- and with the Charities Act.

Accounting policies

This standard list of accounting policies has been applied by the charity except for those deleted. Where a different or additional policy has been adopted then this is detailed at the end.

Incoming resources

Recognition of incoming resources	These are included in the Statement of Financial Activities (SoFA) when: • the charity becomes entitled to the resources; • the trustees are virtually certain they will receive the resources; and • the monetary value can be measured with sufficient reliability.
Incoming resources with related expenditure	Where incoming resources have related expenditure (as with fundraising or contract income) the incoming resources and related expenditure are reported gross in the SoFA.
Grants and donations	Grants and donations are only included in the SoFA when the charity has unconditional entitlement to the resources.
Tax reclaims on donations and gifts	Incoming resources from tax reclaims are included in the SoFA at the same time as the gift to which they relate.
Contractual income and performance related grants	This is only included in the SoFA once the related goods or services have been delivered.
Gifts in kind	Gifts in kind are accounted for at a reasonable estimate of their value to the charity or the amount actually realised. Gifts in kind for sale or distribution are included in the accounts as gifts only when sold or distributed by the charity. Gifts in kind for use by the charity are included in the SoFA as incoming resources when receivable.
Donated services and facilities	These are only included in incoming resources (with an equivalent amount in resources expended) where the benefit to the charity is reasonably quantifiable, measurable and material. The value placed on these resources is the estimated value to the charity of the service or facility received.
Volunteer help	The value of any voluntary help received is not included in the accounts but is described in the trustees' annual report.
Investment income	This is included in the accounts when receivable.

Transculturalvisions
Annual accounts for the period 1st April 2022 to 31st March 2023

Charity No. 1154089

Investment gains and losses

This includes any gain or loss on the sale of investments and any gain or loss resulting from revaluing investments to market value at the end of the year.

Expenditure and Liabilities

Liability recognition

Liabilities are recognised as soon as there is a legal or constructive obligation committing the charity to pay out resources.

Grants with performance conditions

Where the charity gives a grant with conditions for its payment being a specific level of service or output to be provided, such grants are only recognised in the SoFA once the recipient of the grant has provided the specified service or output.

Grants payable without performance conditions

These are only recognised in the accounts when a commitment has been made and there are no conditions to be met relating to the grant which remain in the control of the charity.

Assets

Tangible fixed assets for use by charity

These are capitalised if they can be used for more than one year, and cost at least £500. They are valued at cost or a reasonable value on receipt.

Investments

Investments quoted on a recognised stock exchange are valued at market value at the year end. Other investment assets are included at trustees' best estimate of market value.

Stocks and work in progress

These are valued at the lower of cost or market value.

Trustees expenses

There have been no payments of trustees expenses in this year.

Paid employees

There have been no payments to employed staff in this year.

Tangible fixed assets

There are no Tangible fixed assets in this year.

Investment assets

There are no Investment assets in this year.

Transculturalvisions
Annual accounts for the period 1st April 2022 to 31st March 2023

Charity No. 1154089

Debtors and prepayments

		Amounts falling due within one year		Amounts falling due after more than one year	
		This year	Last year	This year	Last year
		£	£	£	£
<u>Stranger Fruit</u>					
	Arts Council	-	1,465	-	-
	Total	-	1,465	-	-

Creditors and accruals

		Amounts falling due within one year		Amounts falling due after more than one year	
		This year	Last year	This year	Last year
		£	£	£	£
<u>Singing Cultures</u>					
	Fees	-	6,950	-	-
	Events & Rehearsals	-	23	-	-
	Travel expenses	-	20	-	-
	Personnel costs	-	12	-	-
<u>Stranger Fruit</u>					
	Fees	-	5,663	-	-
	Equipment & Resources	-	100	-	-
	Marketing & Publicity	-	200	-	-
	Total	-	12,967	-	-

Endowment and restricted income funds

There are no Endowment funds in this year.

Additional Disclosures

A donation of £1,380.00 was made by B Malek at 31/3/23 from the balance of fees due.

TRANSCULTURALVISIONS

England & Wales - Charity number 1154089

Accounts



Annual Report 2021 - 2022

Transculturalvisions is a Charitable Incorporated Organisation
Charity Registration Number 1154089

Address: c/o Medway Voluntary Action, 5a New Road, Chatham, Kent ME4 6BB

Email: admin@transculturalvisions.com

Website: www.transculturalvisions.com

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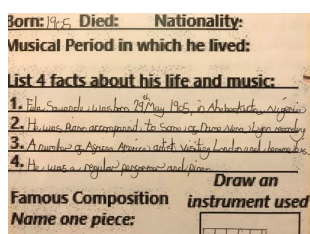
1. Our Purpose and Activities

Transculturalvisions delivers creative projects inspired by the cultural experiences and heritage of Britain's diverse communities. Our purpose is to:

- (i) advance public appreciation of diverse cultures.
- (ii) further understanding about the dynamics that promote positive interethnic relations and a shared sense of belonging.

Transculturalvisions is a project based organisation raising funds as individual projects are conceived.

In this reporting year we completed *Singing Cultures* project activities that had been on hold as a result of Covid-19 involving the adult choir and St. Joseph's School, Deptford. We also raised funding for and delivered a new online series *Stranger Fruit* exploring the legacies of jazz and blues women on contemporary music and culture.



2. Projects

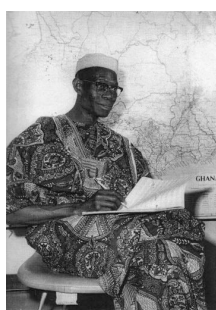
2A. Singing Cultures

Singing Cultures is a music education project inspired by the 200+ year heritage of African Classical Music. The project's main protagonists - African composers - are inspiring for the way in which their music-making exposes classical music as being open to intercultural expression to symbolise 'a common humanity'. The *Singing Cultures* project engages people to explore this legacy and share their experiences and aspirations for interethnic relations.

2A. 1 Phase 3 Completion

This year we completed Phase 3 of *Singing Cultures* activities which had been interrupted by Covid 19 restrictions. Originally scheduled for May to July 2020 the outstanding Phase 3 activities were delivered between November 2021 to February 2022.

An adult choir remains central to the *Singing Cultures* project. In this latest phase, the choir focussed on developing content for a new narrative performance to capture their journey as a choir of African Caribbean heritage looking to invite people of other backgrounds to join them in the next phase of their evolving journey. The choir also supported and sang jointly with the children at the school concerts.



Fela Sowande

We returned to St. Joseph's School, Deptford to deliver a second block of workshops to Year 5's. The children explored and reflected on the music and life of Fela Sowande to create new material that was performed in a new concert titled 'Our Cultural Journeys with Fela Sowande'.

Adult choir workshops and rehearsals have been funded by the Arts Council of England. Expanding the project to primary school pupils was made possible with Heritage Lottery Funding.

2A.2 Singing Cultures Personnel

Bilkis Malek, Director Transculturalvisions conceived the conceptual framework for *Singing Cultures* and has evolved it in response to chorister experiences setting new themes and targets for each phase of the choir's journey. This responsibility is now also extended to shaping *Singing Cultures* for school children. Bilkis is the lead researcher and facilitator for developing and leading the choir's themed discussions and school workshops. Related activities are designed to generate content for new performance material which to date have included poems, songs, narrative performance, role-plays, storytelling. Bilkis also project manages *Singing Cultures* and is responsible for funding applications, evaluations and reporting to funders.

Soprano and vocal coach Victoria Oruwari is the Choir's Director and Kevin Satizabal piano accompanist. In the second part of Phase 3 ongoing covid disruption and virus



Bilkis Malek



Kevin Satizabal

concerns required us to recruit a temporary replacement for Victoria and this role was filled by Andrew Tait.



Deborah Aloba

Mezzo-soprano, vocal coach and Chair of Transculturalvisions Deborah Aloba contributed to leading school workshops and performed at concerts. Deborah has also freely filled in for artist absences.

The original proposal included training for four choristers to volunteer and support the school workshops. The four volunteer choristers that were trained to support the first block of school workshops were unable to commit to part 2 for varied reasons - being carers, long Covid, underlying health conditions. Four new choristers volunteered thus a total of eight choristers were trained and involved in supporting school workshops. Training and management of choir volunteers was undertaken by Bilkis Malek.

2A.3 Singing Cultures Choir

The main focus for choristers in this phase was to revisit excerpts from themed discussions in earlier phases. Choristers were invited to process and articulate their reflections through expressive tasks including a sensory board of different textures. They considered their spectrum of experiences of 'home', 'belonging' and 'interethnic relations' and began to associate them with different textures, colours and sounds.

Choristers also considered the degree to which their varied experiences could be effectively processed through conceptual frameworks dominating mainstream politics and media. From this they were invited to think about what additional vocabulary and tools might be useful to process their varied and complex experiences of identity, belonging and interethnic relations.



Singing Cultures Choristers

This material will form a new performance piece narrating the journey of this particular formation of the choir of African Caribbean heritage from which to invite people of other backgrounds to join the next phase. Creation of the new performance piece will be a central focus for the next phase of the choir's journey.

"I am really looking forward to joining in next year as I know it will help in my continuous self-growth. Especially excited to be working on the narrative section."

"What an inspirational, thought provoking session yesterday. Thanks Bilkis for this continual discovery of how our thoughts and actions promote emotions."

“Firstly thank you for your time and efforts what an amazing workshop so informative and inspirational. I am excited about the new things coming our way.”

2A.4 School Workshops

The creative framework established with the adult choir of exploring African Classical Music via ‘singing’, ‘themed discussions’ and ‘creating new material’ was adapted for Year 5 children.

We worked with a new Year 5 class and the children learnt songs in English, Yoruba and Isoko including Fela Sowande’s ‘Come Out and Dance’; African folksongs ‘Batami a Dun Ko Ko Ka’ and ‘Mayerei Owai’; and Singing Cultures Choir’s original song ‘Black Brown Red White and Blue’. The music and life of Nigerian composer Fela Sowande was a central focus across workshop activities and discussions and generated content for creating 3 role-play sketches, a new song, and 6 videos combining performance material with children’s drawings.

Responding to Ojo Maro & Jerusalem - <https://youtu.be/mFPvKJ9QF5Q>

Come Out & Dance - <https://youtu.be/-BkkB12uRDs>

Batami a Dun Ko Ko Ka - https://youtu.be/_vwxtEANBlw

Role-Play: Joining a Football Club - <https://youtu.be/DP0DZa2qbgs>

Role-Play: African ‘Sweet’ for Strings! - <https://youtu.be/K2LF1ixL1So>

Role-Play: Jelly Balls ‘v’ Compost - <https://youtu.be/I3pQUlivqvM>

2A.4 Concert – ‘Our Cultural Journeys with Fela Sowande’

Part 2 concluded with a joint concert with the children and adult choir titled ‘Our Cultural Journeys with Fela Sowande’. The programme included adult solo performances by pianist Andrew Tait (*Yoruba Lament* by Fela Sowande), and mezzo-soprano Deborah Aloba (*Porgia Amore* and *O Don Fatale*) - see page 19 Appendix A for full concert programme.

‘Our Cultural Journeys with Fela Sowande’ was performed twice for the whole school and children’s families with a total live audience of approximately 170 (see also pages 10-11, 3.3.1 Singing Cultures – Audience Engagement and Response).

2A.5 Impact of Covid-19

The original proposal was for two x 8 workshops plus performance outputs for the same Year 5 class. Due to Covid 19 resulting in an 18 month delay in delivering Part 2, the original Year 5 class from Part 1 had left school. Part 2 was delivered to a new year 5 class. This necessitated adjustment to planned outputs - not only due to working with a new class but also due to staff and pupils absences during project delivery - in place of podcast we developed role-play sketches and in place of CD we created 6 youtube videos.

Part 2 concert was originally planned for an external venue with stage but due to Covid 19 had to be presented ‘in school’ and external invitations and guests kept to a minimum.

Covid 19 also impacted on project personnel. The original four volunteer choristers (being carers, long Covid, underlying health conditions) were unable to commit to Part 2. Four new choristers volunteered which required two additional training sessions. The adjustments in project outputs during project delivery required a further training session to prepare choir volunteers re: new outputs.

The choir director also could not commit to Part 2 due to feeling additionally vulnerable in a school environment. A new choir director was recruited.



Victoria Oruwari, Andrew Tait

2A.6 New Partners and Networks

The success of the school workshops has resulted in St. Joseph's Catholic Primary School inviting us to explore a long-term partnership and to consider expanding the work to other year groups. Currently we are developing plans and funding bids to work with two year groups in summer 2023.

We are in the early stages of building partnerships with Lewisham Education Arts Network, Lewisham Music, and Hackney Music Network with a view to establishing networks and expertise to inform how we develop workshop content at St. Joseph's and create a package for other music hubs and schools.

2B. Stranger Fruit

Stranger Fruit: Contemporary Reflections on Jazz and Blues Women was an online improvised music and discussion series.

The series title was inspired by the song "Strange Fruit" originally sung by Billie Holiday and written by Abel Meeropol. The song is recognised as a protest against the lynching of black Americans and identifies the victims with the fruit of trees. The aim of the series was to transform perceptions of black women's impact on contemporary music and culture.



Women have been central to the origins and evolution of jazz and blues. They have inspired some of the most famous musicians. For example, Ma Rainey's gravelly vocals inspired Louis Armstrong, Janis Joplin & Bonnie Raitt; Victoria Spivey nurtured the musical talent of Bob Dylan; Big Mama Thornton originally recorded 'Hound Dog' – one of Elvis Presley's biggest hits. Many jazz and blues women also advocate female empowerment through independence, sassiness & sexual freedom. Yet the women, their music & social interventions remain unknown.

The few women that are recognised tend to be cast as victims, their life stories turned into one-dimensional tales without agency and self-determination, or as simply accidental adjuncts to the music industry. The central invocation/invitation of the *Stranger Fruit* series was to imagine what would it be like if strangers were seen as a product or response to a society's 'structural relations', voices highlighting our fault lines and how we might imagine things differently.

2B.1 Project Personnel

Stranger Fruit was envisioned, curated and produced by Bilkis Malek (Transculturalvisions). The series was delivered in partnership with Marva Jackson Lord (Griots Arts) and Debbie Golt (Outerglobe) co-hosts of the series. Additionally,

Bilkis was responsible for supporting musicians with live session content, project managing and evaluation; Marva for website design and marketing; and Debbie for session edits.

Four contemporary musicians formed a cyberspace band – Sharron McLeod (voice/flute); Charlotte Keeffe (trumpet); RENU (percussion) and Roella Oloro (keys). Each live session was led by one of the four musicians discussing and leading live music improvisations related to their chosen female figure from jazz and blues.



Marva Lord, Bilkis Malek, Debbie Golt

Clare Marshall did live canvas paintings and tech support was provided by Fez Miah.

2B.2 Live Sessions Content

Four live sessions on Zoom invited four musicians to share personal reflections on an inspirational female figure from jazz and blues. The sessions included archives, dialogue and live improvised music to journey through the empowering legacies of jazz and blues women illustrating how they pioneered new musical styles that challenged race, gender and sexual norms.

Audience members were encouraged to play an active part in the sessions through live chat with the musicians and joining improvisations.

In session 1 Sharron McLeod explored the music and life of Abbey Lincoln recognised as one of the most arresting and uncompromising singers who was also a successful actor, civil rights activist and educator. Sharron presented music and themes centred around Abbey Lincoln's emphasis on 'having a point of view'. The session emphasised the essence of jazz and blues as mediums to disrupt norms and empower marginalised voices.



Sharron McLeod



Abbey Lincoln

Sharron's insights were richly personal informed by her relationship as a student and friend of Abbey Lincoln.

Charlotte Keeffe led session 2 with her partner, vocalist Lara de Belder, celebrating the achievements of Ernestine 'Tiny' Carroll Davis once described as the "hottest female trumpeter in the universe". Charlotte unpacked how Tiny and other female instrumentalists disrupted ideas of female physicality being unsuited to play the trumpet. On the lips of women the trumpet was transformed from an instrument of marching bands taking on a new fun persona at the centre of the Swing movement. Intertwined in this journey were stories that broke race and



Charlotte Keeffe



'Tiny' Davis

gender conventions – Tiny herself a member of the first all female inter-racial band ‘International Sweethearts of Rhythm’, and a hero of the gay rights movement.

Charlotte connected narratives of ‘freedom’ to jazz improvisation a feeling she translated to the audience inviting them to improvise with her.

For session 3 RENU journeyed with Jeanne Lee described as one of the greatest jazz singers in the avant-garde tradition. In 2018 RENU was commissioned by Ausland Berlin to engage in a musical dialogue with Lee’s ground-breaking ‘Conspiracy’ album. Alongside playing music from that commission RENU aligned her own journey as an artist to Lee’s emphasis on ‘culture and tradition being key to human spirit and sustenance’ and Lee’s distinction between music as ‘pop entertainment’ and music as ‘creative agency for social change’. RENU’s reflections highlighted that patriarchal structures that have suppressed the role of women in the evolution of jazz and blues are no less significant today.



RENU



Jeanne Lee

RENU shared her own quest for artistic freedom interweaving the principles of ‘Satchidananda’ – a branch of Hindu philosophy - into her music to emphasise the spiritual over the material.

The series concluded with Roella Oloro sharing a ‘real time’ insight as a current student of Harvard Professor Esperanza Spalding, a multi-instrumentalist recognised as one of the most significant jazz practitioners of today. Playing music and drawing from Esperanza’s album ‘Songwrights Apothecary Lab’ Roella drew attention to the role of black improvisational music and dance in the evolution of jazz. She also drew on her learning at the Berklee Institute of Jazz and Gender Justice to highlight the intersectionality of race and gender.



Roella Oloro



Esperanza Spalding

Roella invited the audience to feel the ‘real possibilities of freedom’ reflecting on her development as a jazz musician in a space where marginalised voices can feel empowered to speak.

Clare Marshall’s live canvas paintings provided visual narrations of each session.

All four live session recordings, four promotional videos and live music improvisations can be found on the *Stranger Fruit* website (www.strangerfruit.net) and youtube channel (www.youtube.com/@strangerfruit7546/videos).

2B.3 Audience and Media Coverage

Prior to Covid 19 our focus was delivering projects with high quality artists for people who don't normally access creative opportunities. Our first online series *Infectious Air* highlighted the pertinence of our organisational aims for creative practitioners.

Stranger Fruit has further grounded our relevance for the arts and creative sectors.

The audience were invited to share their own thoughts and ideas on jazz and blues women and themes evoked in contemporary culture – impact of racism and sexism on jazz & blues women, patriarchy, Covid 19, gender fluid identities. This interactive audience element inspired, and at times the audience also joined in, live improvisations (see also pages 11-13, 3.3.2 *Stranger Fruit* Audience Engagement and Response).

Stranger Fruit received coverage from various London based media including Women in Jazz Media, Resonance FM, Worldwide Radio and SOAS Radio. They promoted sessions via their social media channels as well as attending live sessions.

2B.4 Extending Stranger Fruit

From the evaluation with partners and contributing musicians we envisage *Stranger Fruit* growing various branches going forward. Key ideas being considered are:

- i. Series 2 – a hybrid combining live 'on stage' and online sessions with a focus on inviting more contemporary practitioners to present female pioneers of jazz and blues
- ii. An online series unpacking improvisation skills (eg deep listening, connection, translating feelings to sound) as a context for identifying tools for navigating challenges of everyday life and relationships across difference.
- iii. Podcast Series on Jazz and Blues Women.
- iv. Pop-Ups –combining mini-exhibition, panel discussion and live performance with a view various combination of these elements can be presented at different venues and festivals.

2C. New Grief Music Project

We have undertaken preliminary work to identify a suitable location for piloting a new project *Grief Music* conceived by Deborah Aloba. This provisional work has established links with local authority and faith communities in the London Borough of Newham.

The aim of the *Grief Music* project will be to bring different faith groups together to share communal and private expressions of grief and the role of music and ritual practices in processing grief.

3. Public Benefit

3.1 Conceptual Frameworks

We deliver creative projects inspired by the heritage of Britain's diverse communities to engage challenging questions about identity, belonging and interethnic relations.

Singing Cultures and our first online series *Infectious Air* have underlined that understanding the dynamics of interethnic relations requires conceptual frameworks responsive to a complex spectrum of experiences rather than being framed by binary opposites ('them' & 'us'; 'victim' & 'perpetrator').

Stranger Fruit evolved understanding of the dynamics of interethnic relations further, exploring the narratives of jazz & blues women to illustrate the intersectionality of different points of identity. Thus, ethnicity and ethnic identities are shaped by experiences of gender, disability, sexuality and other points of identity and difference. Further, promoting equality also needs to be responsive to this intersectionality ie. you can't have race equality without gender, disability, intergenerational etc equality.

3.2 Participants and Audience Profile

3.2.1 Singing Cultures

In total 26 choristers have participated in the *Singing Cultures* journey so far. The choir is amateur with an age range of 18-65yrs, 14 are of African heritage, 10 of Caribbean and 2 mixed heritage. There are 3 non-sighted individuals within the choir and project personnel.



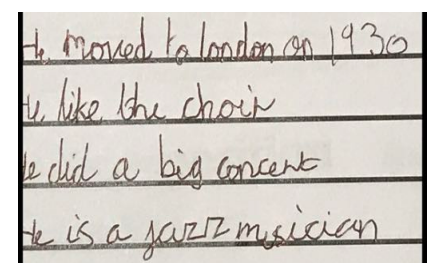
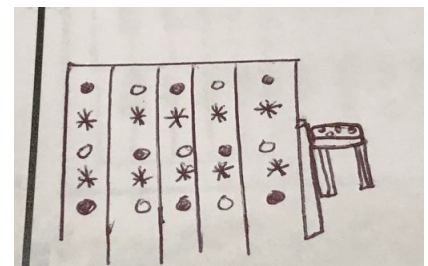
Singing Cultures Personnel

In this phase 14 choristers took part with 2 new choristers joining. With *Singing Cultures* going into schools additional volunteer opportunities have opened for choristers and eight choristers in total supported the school workshops. This video link captures four volunteer choristers reflecting on the second block of school workshops and concert <https://youtu.be/XEE54vVxQxw>.

Since its inception *Singing Cultures* has had an audience reach of approximately 60k primarily through our online and social media posts and ads. Live audiences over three phases have totalled approximately 800.

Our online statistics indicate our core audience for *Singing Cultures* is primarily from the UK and overwhelmingly London based with individuals of African and Caribbean heritage being the largest ethnic group at 80%. The project has attracted notable following from Africa (especially Nigeria) and the United States. There is a 55%-45% male-female split and whilst the age of our online audience ranges from 18-65+yrs the largest group is 45-54yrs.

The collaboration with St. Joseph's school has widened the profile of *Singing Cultures* and heritage of

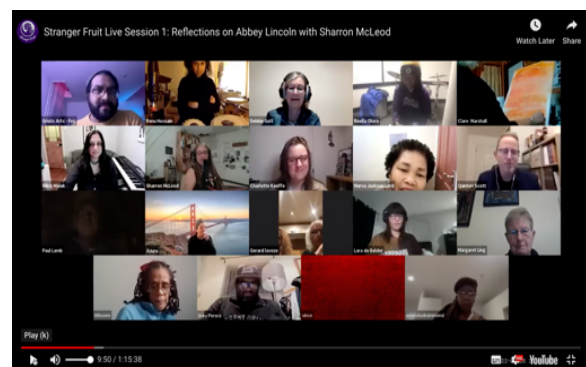
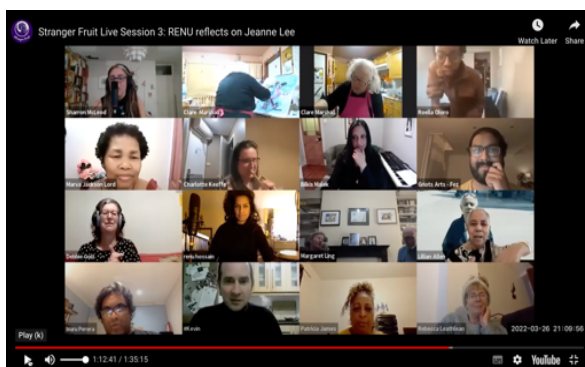


African Classical Music amongst young people. 70% of participants and audiences of our project outputs in this latest phase were 6-11yrs of age. This compares with 1 to 2% in earlier phases of the project.



3.2.2 Stranger Fruit

The majority of the *Stranger Fruit* live audience were musicians, DJs, commentators (70%). The series attracted a live audience of 160 across the 4 sessions and an online audience of 25k. More women (75%) attended the live sessions than men and our Facebook page followers were also majority female (60%). By comparison our online post and ads reached more men (59%) than women. The series attracted individuals across the age categories 18-65+yrs with the largest group being 55-64yrs.



The added benefit of an online series was that both live and social media audiences were international from UK (55%), Canada (30%), France (6%), US (5%) with smaller representation from Sweden, Germany, Jamaica, Africa.

3.3 Audience Engagement and Response

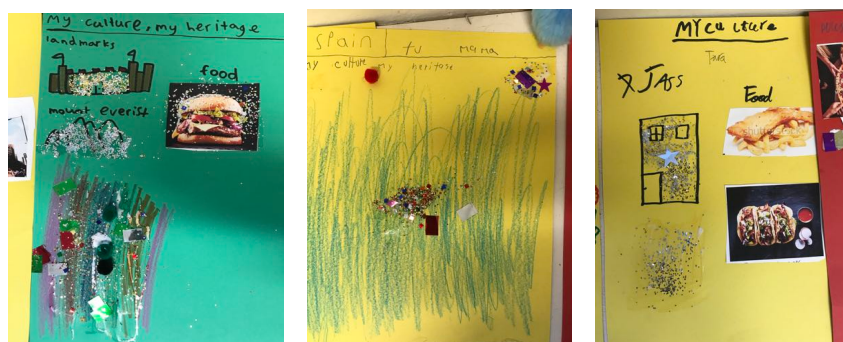
3.3.1 Singing Cultures

The achievements of African composers was presented as a context to challenge the children to explore the interrelationship of the different cultures and places they inhabit and to negotiate these into a coherent experience. Through the workshops the children were able to share personal experiences and were challenged to work through empowering solutions to conflict and tension. This was used as original material for new role-play sketches and new song.

There were multiple learning opportunities for the Year 5 class participating in the workshops and concert. They:

- learnt about topics such as classical music, African composers, and British history.
- responded to exercises to explore the multiple cultural influences in their lives and how they feel about them.
- learnt songs in Yoruba, Isoko and English.
- shared experiences of racism and how to respond to them.
- created and performed 3 new pieces including role-plays, new song and narration.
- performed with members of the *Singing Cultures* adult choir.

The children explored and developed a more dynamic understanding of culture – beyond different styles of dress, food, language – to include how ideas and attitudes shape responses to different groups and also objects and nature. The latter aptly captured in role-play 3 <https://youtu.be/I3pQUlivqvM> which was based on the children’s contrasting reactions to ‘jelly balls as yummy’ and ‘compost as muck’! One child was a lone voice challenging the rest of the class to realise the importance of compost to all their favourite food.



Year 5s Pupils exploring their diverse cultural heritage

Virtually all participants and audiences (except for those who had siblings and children involved in Part 1) had never heard of African Classical Music. The children were positively surprised to learn about conservatoires in England where the composers had studied and in particular about Trinity Laban being walking distance from their school! Their faces and reactions felt like a door had been opened.

“My daughter and her friends were so excited to do this concert. It was fabulous.”
(Parent)

“Very impressed with the number of learning opportunities this project offers – heritage, music, geography, culture, personal and relationship development”. (Deputy Chair of Governors)

“I really enjoyed doing the role-play and I loved learning about Fela Sowande.” (male, Year 5 pupil)

“Learning about different heritage and cultures was great. I loved singing in different languages and performing in the concert.” (female, Year 5 pupil)

3.3.2 Stranger Fruit

The aim of the *Stranger Fruit* series was to transform perceptions of black women's impact on contemporary music & culture. The success with which this was achieved is reflected in these quotes:

“Not only is this enjoyable I am also getting a first class education” (male audience member, North America)

“I have two postgraduate degrees in jazz and I’m a Professor of Trumpet but this is the first time I’ve had a chance to explore and appreciate the legacy of black women like Tiny.” (Charlotte Keeffe, *Stranger Fruit* musician)

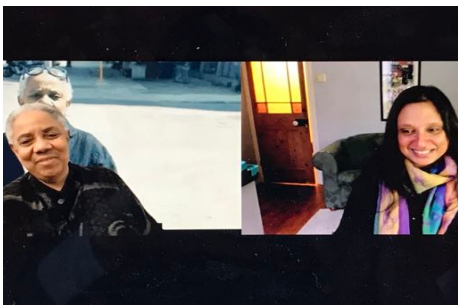
Feedback from musicians, partners and audience consistently highlighted that *Stranger Fruit* was their first exposure to the featured jazz and blues women and their incredible legacies. That this feedback came from many individuals integral to jazz

and improvisation scenes in UK and North America underscores the importance of the project. Much of the ongoing cycles of 'race' conflict and inequalities can be linked to the lack of agency accorded to black communities and their contribution to modern cultures.



Stranger Fruit Canvas Paintings
by Clare Marshall

Stranger Fruit has opened a channel of engaging contemporary jazz and improvisation practitioners to explore and understand the contributions of black – in particular black female – jazz and blues artists and this strand has potential to grow its own niche.



Lillian Allen, Bilkis Malek

The series attracted a notable audience from North America in particular Canada. Many were creative practitioners who have expressed an interest in starting a *Stranger Fruit Canada*.

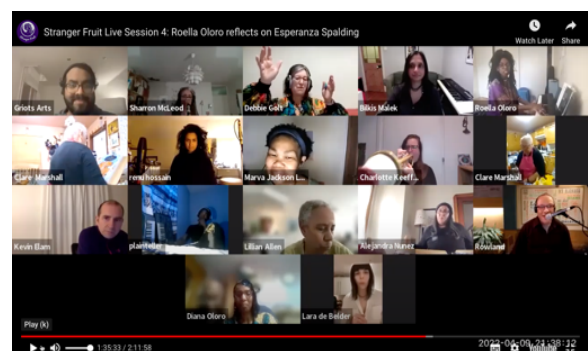
A key supporter of the series was Lillian Allen, Professor of Creative Writing and Dub Poetry based in Toronto. She attended the entire series and we accommodated a performance element from her in session 3. She also met with series creator and curator Bilkis Malek to explore potential for future collaborations with a view to having a more widespread reach of the *Stranger Fruit* brand/message. Here are two excerpts from the meeting between Bilkis and Lillian:

- curating spaces to empower - https://youtu.be/sdp44G59_3I
- the dynamic space of *Stranger Fruit* <https://youtu.be/StCKW3Mqfbs>

3.4 Operational

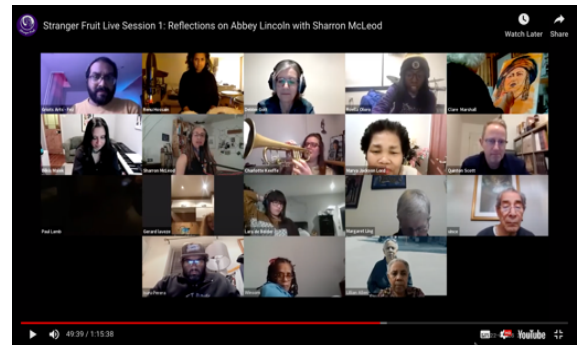
Prior to Covid-19 our activities required artists, participants, audiences to be in the same physical space. In March 2020 lockdown made us consider alternative ways of working - namely 1. using online platforms, and 2. collaborating / sharing skills sets with other organisations.

Stranger Fruit is our second project structured by this new operational model and was delivered in partnership with Griots Arts and Outerglobe. The primary benefits of partnership working are conceiving and



delivering projects not possible without substantial organisational growth and allowing respective partners to expand their reach. We will continue to explore this operational model for future projects.

Stranger Fruit also highlighted how online platforms present huge potential for alliances across cultures and continents and going forward we will consider strategies to increase international connections.



4. Finance

Annual accounts for the period 1st April 2021 to 31st March 2022

Statement of financial activities

	Unrestricted funds	Restricted income funds	Total this year	Total last year
	£	£	£	£
Incoming resources				
Grants	-	14,650	14,650	12,500
Gnome House	-	-	-	75
Donations	1,500	-	1,500	-
	1,500	14,650	16,150	12,575
Resources expended				
<u>Singing Cultures</u>				
Fees	-	9,515	9,515	1,600
Events & Rehearsals	-	78	78	-
Travel expenses	-	492	492	-
Room hire	-	623	623	-
Equipment & Resources	-	174	174	-
Personnel costs	-	63	63	-
<u>Stranger Fruit</u>				
Fees	-	13,550	13,550	-
Travel expenses	-	57	57	-
Equipment & Resources	-	714	714	-
Marketing & Publicity	-	782	782	-
<u>Infectious Air</u>				
Fees	-	-	-	10,850
Equipment & Resources	-	-	-	367
Marketing & Publicity	-	-	-	726
<u>Transculturalvisions</u>				
Travel	-	-	-	-
Postage & Stationery	-	-	-	23
Refreshments	6	-	6	-
Communications	81	-	81	14
	87	26,049	26,137	13,579
Total funds carried forward	1,413	-11,399	-9,986	-1,004

Balance Sheet

	Total this year £	Total last year £
Fixed assets		
Tangible assets	-	-
Investments	-	-
	-	-
Current assets		
Stock and work in progress	-	-
Debtors	1,465	-
(Short term) investments	-	-
Cash at bank and in hand	13,087	11,570
	14,552	11,570
Creditors: amounts falling due within one year	12,967	-
Net current assets/(liabilities)	1,584	11,570
Total assets less current liabilities	1,584	11,570
Creditors: amounts falling due after one year	-	-
Net assets	1,584	11,570
Funds of the Charity		
Unrestricted funds	1,584	171
Designated funds	-	-
Restricted income funds	-	11,399
Endowment funds	-	-
Total funds	1,584	11,570

5. Governance and Staff

5.1 Trustees

Thanks to all our trustees for their time, support and input. Trustees meet quarterly. They give their time voluntarily and receive no remuneration or benefits.

Our trustees are:

Trustees

Deborah Aloba (Chair)
Margaret Ling (Secretary)
Richard Liston
Sally Davison (retired Dec 2022)
Rowland Sutherland

Associate Trustees

Kolarele Sonaïke
Annette Figueiredo

5.2 Trustee Appointment and Induction

New trustees are appointed at trustee meetings for a period of 3 years. Trustees are considered for re-appointment at the trustee meeting closest to the end of the 3 year term.

Trustees receive an induction with the Director – this includes an overview of Transculturalvisions, our objects and purpose, and how our projects and activities fulfil the charity's commitment to ensure public benefit.

New trustees are provided with a summary of their roles and responsibilities along with copies of relevant Charity Commission publications – including 'The Essential Trustee – What You Need to Know' (CC3); and Public Benefit Guides (PB1, PB2 & PB3). Trustees are also given a copy of the constitution along with the policies and procedures adopted by the charity. These include Safeguarding Policy; Equality & Diversity Policy; Disciplinary & Grievance Policy and Complaints Procedure.

5.3 Staff

Bilkis Malek, is the founding Director of Transculturalvisions. She has overall responsibility for conception, fundraising, marketing and delivery of projects. She also provides administrative support for trustee meetings and ensures the organisation's legal obligations including accounts and reporting to the charity commission are fulfilled. Currently, Bilkis undertakes her role as Director in an unpaid capacity.

In this reporting year Bilkis has also led and managed *Singing Cultures* completion of Phase 3 and the new online series *Stranger Fruit*.

Victoria Oruwari, is our Associate Artist leading the music and singing elements of *Singing Cultures*. Other individuals working in a freelance capacity on *Singing Cultures* are Kevin Satizabal, Piano Accompanist, and Andrew Tait, pianist and Choir Director.

Stranger Fruit was delivered in partnership with Marva Lord (Griots Arts) and Debbie Golt (Outerglobe). Four contemporary musicians – Sharron McLeod, Charlotte Keeffe, RENU and Roella Orolo – formed the *Stranger Fruit* cyberspace band. Clare Marshall did live canvas paintings and Fez Miah provided tech support.

5.4 Volunteers

Four volunteers were trained to support the second block of school workshops. A total of eight choristers have now been trained to assist the delivery of Year 5 school workshops.

6. Targets for 2023

6.1 Projects

- develop new targets for school and choir strands of *Singing Cultures* - specifically increasing the school strand to two year groups and opening the choir to individuals of other backgrounds.
- raise funds and deliver Phase 4 of *Singing Cultures*.
- explore feasibility of a steering group to guide work on packaging school workshops for other music hubs and schools.
- develop new targets and draft plans for *Stranger Fruit* series 2.
- raise funds and deliver *Stranger Fruit* series 2.
- explore initial links to firm up partnerships in London Borough of Newham for *Grief Music* project.
- develop plans and identify funding sources for piloting *Grief Music* project.

6.2 Organisational Development

As the track record and number of Transculturalvisions projects have grown trustees and Director have begun to review the organisational model to ensure growth, quality and continuity of the charities activities.

An organisational model including 4 p/t time roles – Director, Manager, Marketing and Administrator – has been agreed for further development.

In 2023 the target is to develop a business plan and respective strategies (including funding sources, person specifications etc) to take forward the new organisational model. This work will be done by the volunteer Director and a volunteer Manager.

6.3 Fundraising

- project fundraising to ensure the effective financing and delivery of project activities will remain a primary focus for 2023.
- identify sources of core funding for the new organisational model.

6.4 Audience

We will continue to profile and widen the project's reach amongst our target groups of African and Caribbean communities as well as established practitioners, students and audiences of classical music.

Over the next year we want to expand *Singing Cultures* work in schools. We have already begun to expand our partnership with St. Joseph's School. We will also develop a strategy and partnerships to package our work at St. Joseph's for other schools with a view to offering workshops, taster sessions and training for staff.

We will develop new partnerships and networks for *Stranger Fruit* series 2 with a view to delivering a hybrid (live 'on stage' and online) series.

6.5 Governance and Staff

- work has begun on trustee recruitment and the aim is to appoint 2 to 4 new trustees.
- there will be ongoing freelance roles for *Singing Cultures* and *Stranger Fruit* partners and series 1 musicians with a likelihood of additional artist roles for both projects.

- identify roles and personnel for *Grief Music* project.
- finalise plans for core organisational staff roles and identify funding sources.

Signed on behalf of all the trustees.

Margaret Ling

Signature

22/2/2023

Date of approval

APPENDIX A

“Our Cultural Journey’s with Fela Sowande” on Mon 7th Feb 2022

St. Joseph’s Primary School, Crossfield St, Deptford, SE8 3PH
(nearest station Deptford Overground, 3 mins walk to school)

Performance Time: 2.15pm-3pm

Programme

1. Intro
 2. Song: Mayere Owai
 3. Narration about Fela Sowande (1)
 4. Role-play Sketch - “Joining a Football Club”
 5. Song: Black, Brown, Red, White and Blue
 6. Narration about Fela Sowande (2)
 7. Role-Play Sketch - “Simile”
 8. Song: Come Out and Dance
 9. Adult Solos
 - Mr. Tait piano, “Yoruba Lament”
 - Miss Aloba soprano, “Porgia Amore” & “O Don Fatale”
 10. Narration about Fela Sowande (3)
 11. Role-Play Sketch - “Simile”
 12. Children’s New Song
 13. Concluding Thoughts Fela Sowande
 14. Song: Batami a Dun Ko Ko Ka
- Finish

Transculturalvisions
Annual accounts for the period 1st April 2021 to 31st March 2022

Charity No. 1154089

Statement of financial activities

	Unrestricted funds	Restricted income funds	Endowment funds	Total this year	Total last year
	£	£	£	£	£
Incoming resources					
Grants	-	14,650	-	14,650	12,500
Gnome House	-	-	-	-	75
Donations	1,500	-	-	1,500	-
	1,500	14,650	-	16,150	12,575
Resources expended					
<u>Singing Cultures</u>					
Fees	-	9,515	-	9,515	1,600
Events & Rehearsals	-	78	-	78	-
Travel expenses	-	492	-	492	-
Room hire	-	623	-	623	-
Equipment & Resources	-	174	-	174	-
Personnel costs	-	63	-	63	-
<u>Stranger Fruit</u>					
Fees	-	13,550	-	13,550	-
Travel expenses	-	57	-	57	-
Equipment & Resources	-	714	-	714	-
Marketing & Publicity	-	782	-	782	-
<u>Infectious Air</u>					
Fees	-	-	-	-	10,850
Equipment & Resources	-	-	-	-	367
Marketing & Publicity	-	-	-	-	726
<u>Transculturalvisions</u>					
Travel	-	-	-	-	-
Postage & Stationery	-	-	-	-	23
Refreshments	6	-	-	6	-
Communications	81	-	-	81	14
	87	26,049	-	26,137	13,579
Total funds carried forward	1,413	- 11,399	- -	9,986	- 1,004

Transculturalvisions
Annual accounts for the period 1st April 2021 to 31st March 2022

Charity No. 1154089

Balance Sheet

	Total this year £	Total last year £
Fixed assets		
Tangible assets	-	-
Investments	-	-
	-	-
Current assets		
Stock and work in progress	-	-
Debtors	1,465	-
(Short term) investments	-	-
Cash at bank and in hand	13,087	11,570
	14,552	11,570
Creditors: amounts falling due within one year	12,967	-
Net current assets/(liabilities)	1,584	11,570
Total assets less current liabilities	1,584	11,570
Creditors: amounts falling due after one year	-	-
Net assets	1,584	11,570
Funds of the Charity		
Unrestricted funds	1,584	171
Designated funds	-	-
Restricted income funds	-	11,399
Endowment funds	-	-
Total funds	1,584	11,570

Signed on behalf of all the trustees.

Signature

Margaret Ling

Date of approval

15-Dec-22

Notes to the accounts

Basis of preparation

Basis of accounting

These accounts have been prepared on the basis of historic cost (except that investments are shown at market value) in accordance with:

- Accounting and Reporting by Charities – Statement of Recommended Practice (SORP 2005);
- and with Accounting Standards;
- and with the Charities Act.

Accounting policies

This standard list of accounting policies has been applied by the charity except for those deleted. Where a different or additional policy has been adopted then this is detailed at the end.

Incoming resources

Recognition of incoming resources

These are included in the Statement of Financial Activities (SoFA) when:

- the charity becomes entitled to the resources;
- the trustees are virtually certain they will receive the resources; and
- the monetary value can be measured with sufficient reliability.

Incoming resources with related expenditure

Where incoming resources have related expenditure (as with fundraising or contract income) the incoming resources and related expenditure are reported gross in the SoFA.

Grants and donations

Grants and donations are only included in the SoFA when the charity has unconditional entitlement to the resources.

Tax reclaims on donations and gifts

Incoming resources from tax reclaims are included in the SoFA at the same time as the gift to which they relate.

Contractual income and performance related grants

This is only included in the SoFA once the related goods or services have been delivered.

Gifts in kind

Gifts in kind are accounted for at a reasonable estimate of their value to the charity or the amount actually realised.

Gifts in kind for sale or distribution are included in the accounts as gifts only when sold or distributed by the charity.

Gifts in kind for use by the charity are included in the SoFA as incoming resources when receivable.

Donated services and facilities

These are only included in incoming resources (with an equivalent amount in resources expended) where the benefit to the charity is reasonably quantifiable, measurable and material. The value placed on these resources is the estimated value to the charity of the service or facility received.

Transculturalvisions
Annual accounts for the period 1st April 2021 to 31st March 2022

Charity No. 1154089

Volunteer help	The value of any voluntary help received is not included in the accounts but is described in the trustees' annual report.
Investment income	This is included in the accounts when receivable.
Investment gains and losses	This includes any gain or loss on the sale of investments and any gain or loss resulting from revaluing investments to market value at the end of the year.

Expenditure and Liabilities

Liability recognition	Liabilities are recognised as soon as there is a legal or constructive obligation committing the charity to pay out resources.
Grants with performance conditions	Where the charity gives a grant with conditions for its payment being a specific level of service or output to be provided, such grants are only recognised in the SoFA once the recipient of the grant has provided the specified service or output.
Grants payable without performance conditions	These are only recognised in the accounts when a commitment has been made and there are no conditions to be met relating to the grant which remain in the control of the charity.

Assets

Tangible fixed assets for use by charity	These are capitalised if they can be used for more than one year, and cost at least £500. They are valued at cost or a reasonable value on receipt.
Investments	Investments quoted on a recognised stock exchange are valued at market value at the year end. Other investment assets are included at trustees' best estimate of market value.
Stocks and work in progress	These are valued at the lower of cost or market value.

Trustees expenses

There have been no payments of trustees expenses in this year.

Paid employees

There have been no payments to employed staff in this year.

Tangible fixed assets

There are no Tangible fixed assets in this year.

Investment assets

There are no Investment assets in this year.

Transculturalvisions
Annual accounts for the period 1st April 2021 to 31st March 2022

Charity No. 1154089

Debtors and prepayments

	Amounts falling due within one year		Amounts falling due after more than one year	
	This year	Last year	This year	Last year
	£	£	£	£
<u>Stranger Fruit</u>				
Arts Council	1,465	-	-	-
Total	1,465	-	-	-

Creditors and accruals

	Amounts falling due within one year		Amounts falling due after more than one year	
	This year	Last year	This year	Last year
	£	£	£	£
<u>Singing Cultures</u>				
Fees	6,950	-	-	-
Events & Rehearsals	23	-	-	-
Travel expenses	20	-	-	-
Personnel costs	12	-	-	-
<u>Stranger Fruit</u>				
Fees	5,663	-	-	-
Equipment & Resources	100	-	-	-
Marketing & Publicity	200	-	-	-
Total	12,967	-	-	-

Endowment and restricted income funds

There are no Endowment funds in this year.

Additional Disclosures

A donation of £1,500.00 was made by B Malek at 31/3/22 from the balance of fees due.

TRANSCULTURALVISIONS

England & Wales - Charity number 1154089

Accounts



Annual Report 2020 - 2021

Transculturalvisions is a Charitable Incorporated Organisation
Charity Registration Number 1154089

Address: c/o Medway Voluntary Action, 5a New Road, Chatham, Kent ME4 6BB

Email: admin@transculturalvisions.com
Website: www.transculturalvisions.com

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1. Our Purpose and Activities
 2. Projects
 3. Public Benefit
 4. Finance
 5. Governance and Staff
 6. Targets for 2022
-

1. Our Purpose and Activities

Transculturalvisions delivers creative projects inspired by the cultural experiences and heritage of Britain's diverse communities. Our purpose is to:

- (i) advance public appreciation of diverse cultures.
- (ii) further understanding about the dynamics that promote positive interethnic relations and a shared sense of belonging.

Transculturalvisions is a project based organisation raising funds as individual projects are conceived.

2. Projects

In this past reporting year ongoing impact of Covid-19 has meant there has been no project activities.

Our planned activities for the Singing Cultures project involving an adult choir and St. Joseph's School in Deptford, London were postponed for a second time due to Covid-19. At the time of writing we are just at the start of the new project schedule due for completion in March 2022.

In the past year we have developed a new project concept - 'Stranger Fruit'. This will be a music and discussion series live on Zoom celebrating the legacies of jazz and blues women. Funding for 'Stranger Fruit' has been secured from Arts Council and the timetable for delivery will be Spring 2022.

3. Public Benefit

There have been no project activities this reporting year.

4. Finance

Annual accounts for the period 1st April 2020 to 31st March 2021

Statement of financial activities

	Unrestricted funds	Restricted income funds	Total this year	Total last year
	£	£	£	£
Incoming resources				
Grants	-	12,500	12,500	22,420
Gnome House	-	75	75	180
Donations	-	-	-	-
	-	12,575	12,575	22,600
Resources expended				
<u>Singing Cultures</u>				
Fees	-	1,600	1,600	6,391
Events & Rehearsals	-	-	-	449
Travel expenses	-	-	-	759
Room hire	-	-	-	1,142
Equipment & Resources	-	-	-	609
Marketing & Publicity	-	-	-	400
Personnel costs	-	-	-	483
<u>Infectious Air</u>				
Fees	-	10,850	10,850	-
Equipment & Resources	-	367	367	-
Marketing & Publicity	-	726	726	-
<u>Transculturalvisions</u>				
Travel	-	-	-	77
Postage & Stationery	23	-	23	4
Room hire	-	-	-	225
Refreshments	-	-	-	100
Communications	14	-	14	44
	37	13,542	13,579	10,683
Total funds carried forward	-37	-967	-1,004	11,917

Balance Sheet

	Total this year £	Total last year £
Fixed assets		
Tangible assets	-	-
Investments	-	-
	-	-
Current assets		
Stock and work in progress	-	-
Debtors	-	-
(Short term) investments	-	-
Cash at bank and in hand	11,570	12,575
	11,570	12,575
Creditors: amounts falling due within one year	-	-
Net current assets/(liabilities)	11,570	12,575
Total assets less current liabilities	11,570	12,575
Creditors: amounts falling due after one year	-	-
Net assets	11,570	12,575
Funds of the Charity		
Unrestricted funds	171	208
Designated funds	-	-
Restricted income funds	11,399	12,367
Endowment funds	-	-
Total funds	11,570	12,575

5. Governance and Staff

5.1 Trustees

Thanks to all our trustees for their time, support and input.

Trustees meet quarterly. They give their time voluntarily and receive no remuneration or benefits. Since March 2020 meetings have been online which has made attendance easier for some trustees. We will continue with online meetings for the foreseeable future.

Our current trustees are:

Trustees

Deborah Aloba (Chair)
Margaret Ling (Secretary)
Richard Liston
Sally Davison
Rowland Sutherland

Associate Trustees

Kolarele Sonaike
Annette Figueiredo

5.2 Trustee Appointment and Induction

New trustees are appointed at trustee meetings for a period of 3 years. Trustees are considered for re-appointment at the trustee meeting closest to the end of the 3 year term.

Trustees receive an induction with the Director – this includes an overview of Transculturalvisions, our objects and purpose, and how our projects and activities fulfil the charity's commitment to ensure public benefit.

New trustees are provided with a summary of their roles and responsibilities along with copies of relevant Charity Commission publications – including 'The Essential Trustee – What You Need to Know' (CC3); and Public Benefit Guides (PB1, PB2 & PB3). Trustees are also given a copy of the constitution along with the policies and procedures adopted by the charity. These include Equality & Diversity Policy; Disciplinary & Grievance Policy and Complaints Procedure.

5.3 Staff

Bilkis Malek, is the founding Director of Transculturalvisions. She has overall responsibility for conception, fundraising, marketing and delivery of projects. She also provides administrative support for trustee meetings and ensures the organisation's legal obligations including accounts and reporting to the charity commission are fulfilled. Currently, Bilkis undertakes her role as Director in an unpaid capacity.

We work with various freelance artists and creatives which has not been possible in the past 12 months as there have been no project activities.

5.4 Volunteers

We have a bank of 10 volunteers. Due to project activities being on hold we have been unable to offer volunteer opportunities.

6. Targets for 2022

6.1 Projects

Due to the Coronavirus pandemic Singing Cultures project targets are carried forward from last year and their completion will be dependent on lockdown restrictions being lifted.

- deliver part 2 of Singing Cultures Phase 3 collaboration with St. Joseph's School and adult choir.
- evaluate school workshops and identify partners and strategy for developing a school pack.
- identify funding to enable long-term residency at St. Joseph's School.
- identify new goals and fundraise for Phase 4 of Singing Cultures.
- deliver new online project 'Stranger Fruit' in partnership with Griots Arts and Outerglobe
- evaluate 'Stranger Fruit' and potential for future series
- identify new partners and fundraise for Grief Music Project

6.2. Fundraising

Our focus will remain on project fundraising to ensure the effective financing and delivery of our project activities. For the immediate future our focus will be to attract funding from grant-making trusts, local authorities and project income.

As we have now established a track record and increased the number of projects, a priority for trustees during 2022 will be to review organisational structure and personnel with a view to increasing our capacity to deliver more projects and widening our reach.

6.3. Audience

Over the next year we want to expand Singing Cultures work in schools. We will do this with a particular focus on expanding our partnership with St. Joseph's School. We will also develop a strategy and partnerships to package our work at St. Joseph's for other schools with a view to offering workshops, taster sessions and training for staff.

We will continue to profile and widen the project's reach amongst our target groups of African and Caribbean communities as well as established practitioners, students and audiences of classical music.

We have developed new partnerships for the 'Stranger Fruit' project and this initiative will be an opportunity to expand our organisational purpose and reach to creative practitioners.

6.4. Governance and Staff

- Recruit 2-3 new trustees.
- Explore the feasibility of involving a Choral Conductor in a long-term role with the Singing Cultures Choir.
- Appoint musicians and hosts for Stranger Fruit Project

Signed on behalf of all the trustees.

Margaret Ling

Signature

15/06/2022

Date of approval

Transculturalvisions
Annual accounts for the period 1st April 2020 to 31st March 2021

Charity No. 1154089

Statement of financial activities

	Unrestricted funds	Restricted income funds	Endowment funds	Total this year	Total last year
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Incoming resources					
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Gnome House	-	75	-	75	180
Donations	-	-	-	-	-
	-	12,575	-	12,575	22,600
Resources expended					
<u>Singing Cultures</u>					
Fees	-	1,600	-	1,600	6,391
Events & Rehearsals	-	-	-	-	449
Travel expenses	-	-	-	-	759
Room hire	-	-	-	-	1,142
Equipment & Resources	-	-	-	-	609
Marketing & Publicity	-	-	-	-	400
Personnel costs	-	-	-	-	483
<u>Infectious Air</u>					
Fees	-	10,850	-	10,850	-
Equipment & Resources	-	367	-	367	-
Marketing & Publicity	-	726	-	726	-
<u>Transculturalvisions</u>					
Travel	-	-	-	-	77
Postage & Stationery	23	-	-	23	4
Room hire	-	-	-	-	225
Refreshments	-	-	-	-	100
Communications	14	-	-	14	44
	37	13,542	-	13,579	10,683
Total funds carried forward	- 37	- 967	- -	1,004	11,917

Transculturalvisions
Annual accounts for the period 1st April 2020 to 31st March 2021

Charity No. 1154089

Balance Sheet

	Total this year £	Total last year £
Fixed assets		
Tangible assets	-	-
Investments	-	-
	-	-
Current assets		
Stock and work in progress	-	-
Debtors	-	-
(Short term) investments	-	-
Cash at bank and in hand	11,570	12,575
	11,570	12,575
Creditors: amounts falling due within one year	-	-
Net current assets/(liabilities)	11,570	12,575
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Funds of the Charity		
Unrestricted funds	171	208
Designated funds	-	-
Restricted income funds	11,399	12,367
Endowment funds	-	-
Total funds	11,570	12,575

Signed on behalf of all the trustees.

Signature

Marqaret Ling

Date of approval

08-Dec-21

Notes to the accounts

Basis of preparation

Basis of accounting

These accounts have been prepared on the basis of historic cost (except that investments are shown at market value) in accordance with:

- Accounting and Reporting by Charities – Statement of Recommended Practice (SORP 2005);
- and with Accounting Standards;
- and with the Charities Act.

Accounting policies

This standard list of accounting policies has been applied by the charity except for those deleted. Where a different or additional policy has been adopted then this is detailed at the end.

Incoming resources

Recognition of incoming resources

These are included in the Statement of Financial Activities (SoFA) when:

- the charity becomes entitled to the resources;
- the trustees are virtually certain they will receive the resources; and
- the monetary value can be measured with sufficient reliability.

Incoming resources with related expenditure

Where incoming resources have related expenditure (as with fundraising or contract income) the incoming resources and related expenditure are reported gross in the SoFA.

Grants and donations

Grants and donations are only included in the SoFA when the charity has unconditional entitlement to the resources.

Tax reclaims on donations and gifts

Incoming resources from tax reclaims are included in the SoFA at the same time as the gift to which they relate.

Contractual income and performance related grants

This is only included in the SoFA once the related goods or services have been delivered.

Gifts in kind

Gifts in kind are accounted for at a reasonable estimate of their value to the charity or the amount actually realised.

Gifts in kind for sale or distribution are included in the accounts as gifts only when sold or distributed by the charity.

Gifts in kind for use by the charity are included in the SoFA as incoming resources when receivable.

Donated services and facilities

These are only included in incoming resources (with an equivalent amount in resources expended) where the benefit to the charity is reasonably quantifiable, measurable and material. The value placed on these resources is the estimated value to the charity of the service or facility received.

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Volunteer help	The value of any voluntary help received is not included in the accounts but is described in the trustees' annual report.
Investment income	This is included in the accounts when receivable.
Investment gains and losses	This includes any gain or loss on the sale of investments and any gain or loss resulting from revaluing investments to market value at the end of the year.

Expenditure and Liabilities

Liability recognition	Liabilities are recognised as soon as there is a legal or constructive obligation committing the charity to pay out resources.
Grants with performance conditions	Where the charity gives a grant with conditions for its payment being a specific level of service or output to be provided, such grants are only recognised in the SoFA once the recipient of the grant has provided the specified service or output.
Grants payable without performance conditions	These are only recognised in the accounts when a commitment has been made and there are no conditions to be met relating to the grant which remain in the control of the charity.

Assets

Tangible fixed assets for use by charity	These are capitalised if they can be used for more than one year, and cost at least £500. They are valued at cost or a reasonable value on receipt.
Investments	Investments quoted on a recognised stock exchange are valued at market value at the year end. Other investment assets are included at trustees' best estimate of market value.
Stocks and work in progress	These are valued at the lower of cost or market value.

Trustees expenses

There have been no payments of trustees expenses in this year.

Paid employees

There have been no payments to employed staff in this year.

Tangible fixed assets

There are no Tangible fixed assets in this year.

Investment assets

There are no Investment assets in this year.

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Charity No. 1154089

Debtors and prepayments

	Amounts falling due within one year		Amounts falling due after more than one year	
	This year	Last year	This year	Last year
	£	£	£	£
Total	-	-	-	-

Creditors and accruals

	Amounts falling due within one year		Amounts falling due after more than one year	
	This year	Last year	This year	Last year
	£	£	£	£
Total	-	-	-	-

Endowment and restricted income funds

There are no Endowment funds in this year.

Additional Disclosures

There are no Additional Disclosures.