



Annual Report 2022 - 2023

Transculturalvisions is a Charitable Incorporated Organisation
Charity Registration Number 1154089

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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*

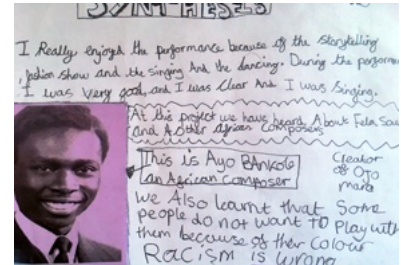
2. Activities and Public Benefit

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

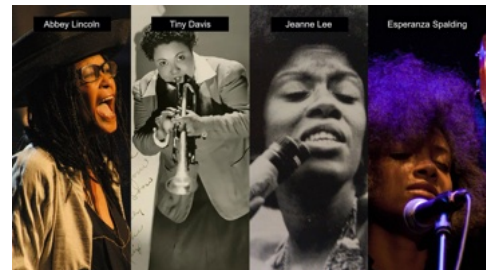
Between 2016 and 2022 we raised funding for and delivered:

- 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.

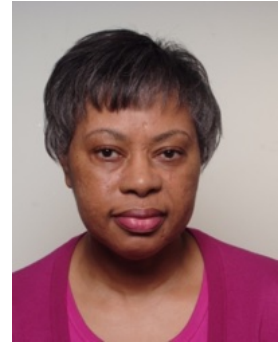
Our trustees are:

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
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Equipment & Resources	-	-	-	-	174
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<u>Stranger Fruit</u>					
Fees	-	-	-	-	13,550
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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: <ul style="list-style-type: none">• 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.