

SPREAD THE WORD

England & Wales · Charity number 1088890

Details

Other names	London Writers Centre
Status	Registered
Legal form	Charitable company
Company number	03541037
Registered	2001-10-12
Register	View on the Charity Commission register

Contact

Address	The Albany Albany Centre & Theatre Douglas Way London SE8 4AG
Phone	02086920231
Email	hello@spreadtheword.org.uk
Website	www.spreadtheword.org.uk

Activities

Objects: TO ADVANCE THE EDUCATION OF THE PUBLIC IN LITERATURE IN ALL ITS FORMS AND IN CREATIVE WRITING

Activities: Spread the Word promotes and develops literature and creative writing within London. We work with writers of all levels, from beginners to published authors, and across all genres, including fiction, poetry and playwriting, to enable them to reach their full potential.

Classification

- **How:** Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, People Of A Particular Ethnic Or Racial Origin, The General Public/mankind

Geography

- Throughout London

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£591,531	£538,296	£499,187	4
2024-03-31	£598,486	£466,481	£445,952	4
2023-03-31	£427,055	£470,673	-	-
2022-03-31	£495,258	£493,766	-	-
2021-03-31	£420,626	£327,113	-	-

Trustees

Name	Role	Appointed
Aimee Jane Felone	Chair	2018-12-05
Alec John Moore Leggat		2025-12-17
Caleb Cyril Calvin Azumah Nelson		2025-12-17
Dr Gita Ralleigh		2022-05-11

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England & Wales - Charity number 1088890

Accounts

Charity registration number 1088890 (England and Wales)

Company registration number 3541037

SPREAD THE WORD
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

SPREAD THE WORD

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	A Felone (Co-Chair) Dr G Ralleigh A Yee S Richardson (Co-Chair)
Charity number (England and Wales)	1088890
Company number	3541037
Registered office	The Albany Douglas Way London SE8 4AG
Independent examiner	Frances Wilde FCCA DChA Warner Wilde Limited Chartered Certified Accountants 4 Marigold Drive Bisley Surrey GU24 9SF
Bankers	Barclays Bank Plc 463 - 465 Brixton Road London SW9 8HL

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2025

Constitution

The company is incorporated under the Companies Act, company number 03541037 and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1088890.

Directors and Trustees

The Directors of the charitable company ("the charity") are its Trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees.

As set out in the Articles of Association the Trustees may from time to time and at any time appoint any member of the company as a Trustee, either to fill a casual vacancy or by way of addition to their number, provided that the prescribed maximum be not thereby exceeded.

Any member so appointed shall retain his or her office only until the next Annual General Meeting when he or she will then be eligible for re-election. There shall not be more than three such appointments in any period between Annual General Meetings.

The Trustees serving during the year and since the year-end were:

A J Felone (Co-Chair)	
S Dodd	(resigned 22/08/25)
D Hill-Katso	(resigned 11/07/25)
Dr G Ralleigh	
J Sedgwick	(resigned 02/10/25)
S A A Ibitola	(resigned 26/06/25)
H Steed	(resigned 26/06/25)
A Yee	
S Richardson (Co-Chair)	

Secretary

There is no registered Co. Secretary

Independent Examiner

Frances Wilde of Warner Wilde Limited, Chartered Certified Accountants and Registered Auditors Charity and Not for Profit Specialists. Registered in England No. 6923262. 4 Marigold Drive, Bisley, Surrey GU24 9SF Tel: 01483 488767

Bankers

Barclays Bank, Leicester, LE87 2BB

Registered office and operation address

The Albany, Douglas Way, London SE8 4AG.

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) ***FOR THE YEAR ENDED 31 MARCH 2025***

The accounts have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the charity's Articles of Association, the Companies Act 2006, the Charities Act 2011 and Accounting and Reporting by Charities: Statement of Recommended Practice for Smaller Entities published on 16 July 2014.

Principal Activity

The principal activity of the Company during the year continued to be the development of writers and their work and the engagement and development of new audiences to participate in and enjoy creative writing in all its forms.

Structure, Governance and Management

Spread the Word's memorandum and Articles of Association govern the company. In the event of the Company being wound up, the liability of each member is £10.

The charity aims to recruit Trustees with a wide range of business and sector experience from which the charity will benefit. Quorum is set at three with no more than twelve Trustees allowed at any time.

Quarterly Board meetings were held over the year. Sub-committees are convened by the Board as needs to provide governance oversight of strategic areas of work. Board and Staff Away Days take place on a regular basis to develop organisational strategy.

New Trustees are recruited as additional skills become needed in line with the strategic objectives of the company or as trustees resign. New Trustees are provided with a board induction pack that includes information about their responsibilities, a welcome letter from the Director and Chair, Articles and Memorandum of Association and the most recent Audited Financial Statements.

Trustees are encouraged to read Charity Commission and other newsletters and attend training courses designed to keep them abreast of their duties and responsibilities. Board appraisals take place once a year.

The Trustees delegate the day-to-day management of the charity to the Director who reports directly to and is line managed by the Co-Chairs of the Board.

Objectives and Activities for the Public Benefit

The Trustees confirm that they have considered the Charity Commission's guidance on public benefit when reviewing the charity's aims and objectives and in planning future activities.

Summary

In 2024-25, Spread the Word continued to build on the work of the previous year as we celebrated our 30th Anniversary, with the security of continued funding from Arts Council England (ACE) as a National Portfolio Organisation (NPO).

During 2024-25, Trustees and staff worked to deliver a programme of activities which deliver on our vision, mission and values and on the outcomes in our Theory of Change:

- Writers have time, space and money to produce quality work and live as a writer.
- Readers and audiences experience a greater range of writing produced by London's writers.
- More diverse writers are published by mainstream publishing houses.

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) *FOR THE YEAR ENDED 31 MARCH 2025*

Our strategic programmes of activity focused on changing the stories we get to read and hear including the re-launch of the UK's most successful development programme the London Writers Awards for writers from communities underrepresented in publishing alongside the return of the Wellcome Collection Non-Fiction Awards for Black, Asian, Global Majority and deaf and disabled early stage non-fiction writers.

We continued to celebrate creativity, community and place whilst developing infrastructure and audiences for literature through the 2025 Deptford Literature Festival and launching the campaign to make our home Borough, Lewisham, the UK's first Borough of Literature. Our community work in Lewisham continued to engage young people with creativity, words and stories, through our Young Writers Collective, and with Caribbean Elders through the Talk di Tings Dem project in partnership with Entelechy Arts.

As we started 30th Anniversary celebrations, we commissioned new work from deaf and disabled and emerging London writers.

We continue supporting talent development through craft and career opportunities for writers through delivering a regular programme of workshops, masterclasses and courses, and our membership scheme the London Writers Network. In addition, staff provided 1-2-1 support and development for individual writers through professional development sessions, and assistance with grant applications.

We continue to work in partnership to extend our offer to London's writers with a focus on engaging writers from underrepresented communities in publishing. Our partnership work included delivering the Free Reads scheme with The Literary Consultancy and Commercial Publishing 101 with Little, Brown Book Group.

In partnership with CRIptic Arts we continue to create community for deaf and disabled writers and advocate for change through running the CRIptic x Spread the Word Salons and the UK's first Disabled Poets Prize.

The profile of Spread the Word continues to be high and positively perceived. The dedicated and specialist staff provide outstanding development services for writers, with a friendly and 'open door' ethos.

Activity detail

In this report we highlight some of the activity that is contributing to us achieving our outcomes, including strategic programmes of activity such as the London Writers Awards, the Lewisham Borough of Literature campaign and the Deptford Literature Festival.

Our priorities continue to be to provide opportunities for writers, particularly those from underrepresented backgrounds, to develop their craft and career and to support creativity, wellbeing and connection.

We continue to maintain a portfolio of projects providing opportunities for members of the public to experience and engage with new writing as audiences and as participants and reflective of our commitment to opening up access and bringing about systemic change in the publishing industry.

During 2024-25 we continued to work to ensure we reach audiences traditionally facing barriers to arts participation and to increase engagement with the least engaged through providing targeted free, low-cost and accessible activities.

Working in partnership remained key to us during 2024-25 to not only open up opportunities for writers but also to reach and engage with new audiences and those least engaged. During 2024-25, we partnered with 45 organisations including, amongst others: Little, Brown Book Group, Speaking Volumes, Society of Authors, Poetry in Translation Centre, Earth Tenders, Fuse Theatre, Vietnamese Family

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) **FOR THE YEAR ENDED 31 MARCH 2025**

Partnership, Fitzcarraldo Editions, Transworld, Coco Collective, Heart N Soul, Tidemill Arabic School and Apples & Snakes.

Our total audience for 2024-25 was 902,194 with 10,872 engaging directly with our workshops, masterclasses and events, 2,394 submitting to prizes / opportunities, 2,000 engaging directly with digital content (blogs, vlogs, podcasts), 3,726 engaging directly with our publications, and 1,514 children and young people engaging directly with our work via projects, workshops and events. Our total online audience was 887,658 with 197,360 engaging directly with our online marketing activities.

Supporting talent development through craft and career opportunities

Regular programme of activities

We continued to run our regular programme of activities online, focused on providing talent development through craft and career opportunities, giving writers the time, space and money to produce quality work, and access paid for opportunities. The majority of our programme was free, with bursary places being offered if paid for.

We delivered over 35 workshops, masterclasses and courses alongside submission opportunities engaging an audience of over 3,216 including, amongst others:

We ran a new programme – The Basics – a series of free online workshops for early stage fiction writers who had just started or were planning to write a full length novel. The workshops covered the key elements of developing characters, developing an idea, plot and structure, voice and self-editing; delivered by authors Pam Williams, Santanu Bhattacharya, Han Smith, and Cecile Pin and editor Ana Fletcher. Followed by an in person The Basics Day with writers Tom Newlands, Paige Cowan-Hall and Alex Falase-Koya delivering sessions covering the three essential components of writing engaging fiction: dialogue, openings and world building. There was also a panel discussion and Q&A to learn more about developing as a writer, finding an agent and having a portfolio career. 386 early stage writings participated across the programme.

We ran 3 London Writers Network events supporting writers' career development to an audience of 281: Commercial Publishing 101 with Little, Brown Book Group, From Pitch to Publication with C&W Literary Agency and Meet the Editors event with Transworld.

We commissioned 5 blog posts from writers including, amongst others: Non-Fiction on Health and Being Human by Fran Barrie and Ellen Johl of Wellcome Foundation, Love Re-imagined by Sara Jarari, Other Worlds Re-Imagined by Alex Falase-Koya and My Experience of a Free Read by Emma Lindsey. Our blog posts and resources engaged nearly 2,000 directly.

We gave 92 in-depth 1-2-1 development sessions to writers and organisations, 90 of which were offered for free. We ran 2 agent opportunities with Frog Literary and Little, Brown Book Group, receiving 93 submissions with 24 writers from underrepresented backgrounds going on to benefit from editorial feedback on their writing projects.

We were a partner on the Brick Lane Short Story Prize, which received 1,035 submissions, offering development support to writers.

Our partnership with The Literary Consultancy which provides manuscript assessments and feedback to writers on low incomes continues. 28 submissions received. 5 writers referred for Free Reads, total bursary value £2,500 with all 5 receiving a Free Read.

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

Supporting writers to continue working

London's writers and organisations continued to be impacted by the loss of their means of earning a living or generating income due to the cost of living crisis and the on-going impacts of Covid-19. During 2024-25, we helped raise a total of over £108,936 in funding for writers.

We ran 4 free Getting Funding sessions with 138 engaged and supported 9 successful applications to Arts Council England's Developing Your Creative Practice funding through advice and letters of leveraging £97,822 for London writers.

Developing Tutors: a paid opportunity for writers with little or no experience of workshop design and facilitation to develop and run a workshop and get feedback. Six alumni participated, Nadia Attia, Joe Rizzo-Naudi, Lorraine Lui, Tomek Mossakowski, William Andrews and Alex Blank with 99 workshop participants (from 142 sign ups).

We continued to support poets and organisations to develop and engage audiences with their projects, including: Jet Moon's You Are Here survivor writers project.

We continued to support writers and reach audiences through commissioning and paid opportunities, including: 30th Anniversary Deaf Disabled Writer Commissions and 30th Anniversary Emerging Writer Commissions. The value of our commissioning of writers over the year was £18,610.

We engaged 249 artists, creative practitioners and freelancers during 2024-25 in paid employment, of which: 48% were Black, Asian or global majority; 35% LGBTQI+, 21% deaf and disabled and 24% neurodivergent.

We routinely collect feedback and monitoring forms which shows us that the audience for our regular programme of activity is diverse – 38% of our participants being Black, Asian and Global Majority; 37% LGBTQI+; 28% working class and 34% deaf and/or disabled and 28% neurodivergent. The majority of people engaging are under 49 years of age (64%), with 25% of people aged between 18-34.

Our audiences also enjoy and value what we do: 94% rated our tutor preparation excellent or very good; 91% rated the structure of our courses/ workshops excellent or very good and 89% strongly agreed or agreed that they feel motivated to keep improving as a writer.

From participants in our 2024-25 programme:

"Without Spread the Word I would not have the time or confidence to develop my writing practice. It has been transformational."

"Spread the Word helped me plot out the shape of the mountain I need to climb to achieve my dreams. I've attended their activities over the past 10 years, and they are instrumental to me both working in publishing and becoming a professional writer."

"As a person with disabilities, I love the fact that your courses are online so that I can have access to them."

"I look forward to the Spread the Word events. I have no money but I want to be a writer and I need to learn so these events you do mean the world to me."

"As a writer of colour with hidden disabilities and reliance on benefits for income these events and opportunities with bursary places are vital to people like me. There are so many events or courses I'd like to attend to work on my writing which aren't possible due to finances and it's very isolating and

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

overwhelming at times. The day I attended the workshop I was losing faith in myself as a writer and thinking I should focus my limited energies on something else and this workshop gave me hope. I felt part of the writing community and I want to remain in it."

Creating community for deaf and disabled writers and advocating for change

During 2024-25 we continued our partnership with CRIPTic Arts to offer creative writing opportunities for deaf and disabled writers from across the UK. Our partnership work is focused on creating community, amplifying the work of deaf and disabled writers, providing paid work for deaf and disabled writers, and advocating for the urgent change needed within the literature and publishing sectors to provide accessible spaces, development and commissioning opportunities for deaf and disabled writers.

CRIPTic x Spread the Word Salon - building community spaces

We continued to run the CRIPTic Arts x Spread the Word Salon. A free, online space for deaf and disabled writers which takes place across the year. Each Salon was led by a guest artist and included a workshop, followed by a reading and sharing spots for the community to share their work.

Guest artists during 2024-25 included, amongst others: Cathy Reay on getting a book deal, Peyvand Sadeghian on personal archives: fragments to form, Elspeth Wilson on exploring unreliable narration, Marchella Rick on embracing regionalism and divergence in our characters' voices and Simi Roach on how to write and perform spoken word. Over 455 deaf and disabled writers participated in and attended the 10 Salons' workshops and readings, with over 34 writers sharing their work at the open mics.

Disabled Poets Prize 2025 - amplifying the work of deaf and disabled poets

'The Prize is such an important and necessary part of a poetry ecosystem in which far too many barriers to equality of access and opportunity are perpetuated. The support, perspective, expertise, and community of other disabled writers has been invaluable to me as a writer and a person.' Polly Aitken, 2025 judge

Founded in 2023 by Jamie Hale, the UK's first Disabled Poets Prize is a collaboration with CRIPTic Arts and Verve Poetry Press. The Prize looks to find the best work created by UK based disabled poets, in written English.

Deaf and disabled poets face significant barriers to developing their careers. The Prize brings the work of the winning writers to new prominence, focusing attention on the exceptional work being produced by deaf and disabled writers. The judges for the 2025 Prize were Polly Aitken, Kharani Barroka and Jamie Hale.

Deaf and disabled poets were able to submit to two categories – best single poem and best unpublished pamphlet with over 290 submissions being received. In both categories, there was a first place prize (£500), second prize (£250), third place prize (£100), and three highly commended entries (£50).

To support poets in preparing their submissions to the 2025 Prize, two workshops were run, led by the 2024 Prize winners: Susie Wilson on Putting Good Pamphlets together and Editing Your Poems by Gayathiri Kamalanthan with over 65 participating in total.

"Finding a place where disability is accepted, celebrated and authentically shared is a first for me in the online writing community world. I have attended online course with various organisations over the past five years and I have never felt as comfortable as in Susie's workshop where her open and genuine style made me feel able to participate as my true self. Thank you for reducing the invisibility of disabled writers and acknowledging the existence of specific challenges through these workshops." Participant in Susie Wilson's workshop

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

The Prize offered significant professional development opportunities for the winning and shortlisted writers, including a publication deal with Verve Poetry Press for the best unpublished pamphlet as well as development prizes from CRIptic Arts, Spread the Word, The Literary Consultancy and Arvon Foundation.

The announcement of the Prize winners took place as part of the 2025 Deptford Literature Festival on Saturday 29 March 2025 engaging an audience of over 150.

The 2025 winning poem for best single poem 'to whom/ it may/ concern' by Oli Isaac: *'This Prize is a source of immense pride and gratitude. To now be at a stage in my writing career where the work is recognised with an award remains surreal – but also profoundly meaningful on a personal level. This poem, at its core, is about communication and its difficulties. I am endlessly grateful for opportunities like this that allow me to cross that gap and connect to others with my words.'*

The winner of best unpublished pamphlet was Rue Collinge for 'No Where Near As Safe As A Snake In Bed', which will be published in Autumn 2025 by Verve Poetry Press: *'The last few years have been increasingly housebound and filled with dragons of every size and shape. Life became small. Writing went to the bottom with my complicated health and daily life taking priority. It is deeply affirming to be selected as one of the winners. It gives me hope that my writing has impact.'*

The 2025 Prize is funded by the Authors' Licensing and Collecting Society (ALCS) and supported by The Literary Consultancy, Arvon Foundation and Verve Poetry Press.

30th Anniversary Commissions

To mark the start of the celebrations of our 30th Anniversary in 2025, we commissioned a series of new writing for London-based writers, providing a developmental and profile-raising opportunity.

Each programme offered mentoring and support to the commissioned writers to develop their work, as well as career development opportunities. The commissioned work was showcased at two events as part of the 2025 Deptford Literature Festival and published in the Festival Anthology, with the writers taking part in a panel discussion event at the Festival about their work, creativity and the process of being commissioned.

Emerging Writer Commissions

The 30th Anniversary Emerging Writer Commissions aimed to showcase new work by three London-based unagented and unpublished writers of fiction, non-fiction or poetry from underrepresented backgrounds. One of the commissions was for an early stage writer living in our home borough of Lewisham. The commissions' open call received 109 submissions and were judged by Olumide Popoola and Joelle Taylor.

The commissioned writers – Giselle Cory for *Last Orders*, Eliezer Gore for *Last Orders* and Naomi Walsh for *To Ears and Tongues* – received a commission fee and developmental support including mentoring from Jarred McGinnis, Vanessa Kisuule and Ruby Cowling.

"I can't believe someone is commissioning me to write! This will be my first commission and publication, and it feels really good to be engaged as a writer in this way. I hope that being on the programme will help me better situate myself as a writer, build my confidence and most importantly, produce some work I'm proud of." Giselle Cory, Commissioned Writer

The Emerging Writer Commissions were supported by Cockayne Grants for the Arts and the London Community Foundation.

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Deaf and Disabled Writer Commissions

"The opportunity comes at a time when I've had to rethink my practice in relation to an exacerbation in my disability and being signed off on long-term sick leave. It also marks the first time I've had dedicated professional development support around my writing. Doing so with the support and collaboration of disabled writers who inherently understand the unique barriers of living and working in an ableist world, means I feel uniquely understood and encouraged to find my way back to the process of writing, a form I've always returned to in order to better understand myself and my place in the world." Jamila Prowse, Commissioned Writer

The 30th Anniversary Deaf and Disabled Writer Commissions aimed to showcase new work by three London-based disabled writers of poetry, fiction, non-fiction, or writing for performance. The commissions' open call received 50 applications where were judged by Ayesha Chouglay and Joe Rizzo Naudi.

The commissioned writers – Oli Isaac for *Accepting Dirt as Tenderness*, Jamila Prowse for *Flare: the muted outline of a body in bed as a camera flash overtakes the scene* and Ellie Spirrett for *To my Auntie Beryl who didn't speak at first* – received a commission fee, an activation budget and developmental support including mentoring from Alycia Pirmohamed, Abi Palmer and Tobi Campion.

"I've never done anything like this before so I'm excited, nervous and proud. It's great to be working somewhere where my disability is recognised and celebrated as part of what makes me me. I'm so excited to see where this takes me next as a writer." Ellie Spirrett, Commissioned Writer.

Strategic programmes of activity

During 2024-25 Spread the Word our strategic programmes of activity included the Lewisham, Borough of Literature Campaign and Deptford Literature Festival, and the return of London Writers Awards and Wellcome Collection Non-Fiction Awards

Changing the stories we get to read, see and hear London Writers Awards

London Writers Awards aims to increase the number of writers from underrepresented communities being taken up by agents and publishers. It is a 10 month programme of critical feedback groups, craft and career masterclasses, one-to-one feedback and professional development. The Awards are free to participate in with bursaries for writers on a low-income and an Access Fund for disabled writers.

The first iteration of the programme ran from 2018 to 2022 and supported 120 writers of literary, commercial, children's/YA fiction and narrative non-fiction. The second iteration of the programme for writers of literary, commercial and children's/YA fiction is running annually from 2025 to 2027 supported through philanthropic donation by Sam and Rosie Berwick.

It has become the most successful writer development scheme in the UK with, at March 2025, 51 alumni agented and over 63 book deals. Alumni of the programme include, amongst others: Natasha Brown, Oisín McKenna, Tice Cin, Pam Williams, Santanu Bhattachaya, Tom Newlands, Cecile Pin, Emma Lowther, Tomek Massakowski, Han Smith, Lui Sit. Alumni have been, amongst others, shortlisted for the Goldsmiths Prize and Dylan Thomas Prize and longlisted for the Booker Prize and David Cohen Prize,

The 2025 Awards' Judges were:

Author judges: Nilesa Chauvet, Oisín McKenna, Jyoti Patel and Tolá Okogwu

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Industry judges: Cara Lee Simpson (Susanna Lea Associates), Emma Leong (Janklow and Nesbit), Lorna Hemingway (Bell Lomax Moreton) and Oli Munson (AM Heath)

The 2025 Awards programme opened for submission in October 2024 with 144 submissions received and 24 writers selected:

Literary fiction: Judah Abraham-Silas, Maddy Accalia, Swithun Cooper, J. Lian Ho, Meher Iqbal, Sophia Khan, V. Matsumari, Jose Ignacio Narciso, Laila Obeidat, Lishani Ramanayake, Susie Thornberry, Sukie Wilson

Commercial fiction: Emily D. Bean, L.A. Chase, Ally Coker, Daniel Culpan, Nic Falvo, Nkenna Ndujiuba

Children's/ YA fiction: Damisi Adetola, Noel Emerald, Coggin Galbreath, Victoria Ibbett, Shivanthi Sathanandan, Rukiya Shanthi

The programme runs from February 2025 through to November 2025. Starting with a Writerslab featuring: a keynote from alum and bestselling author Oisín McKenna, and sessions on what is London Writers Awards with Nadège René, Emma Lowther, Mayo Agard-Olub and How I started Out with Tola Okogwu, following by feedback group induction sessions with facilitators: Christina Carè, Saima Mir, Alex Falasa-Koya and Ella King.

"As an alumnus of the programme, I can say with certainty that it's a career-changing experience. It can make a life and career in writing imaginable and tangible, where before it may have felt remote, nebulous, and difficult to reach, giving participants permission to handle their own work with confidence and seriousness." Oisín McKenna, 2025 Judge

Wellcome Collection Non-Fiction Awards

Following a successful pilot programme run in 2022 that supported six writers with four agented and two book deals, the Wellcome Collection Non-Fiction Awards returned with the aim to find and support six writers from underrepresented groups who have a big idea for a non-fiction book for general readers, that engages with the themes of health and being human.

The programme offers each writer a £2,000 bursary, mentoring with an author, five masterclasses on writing on-fiction, insight and industry days and the opportunity to meet with agents. In addition, there is a public programme of masterclasses and panel events to offer a wider range of support to aspiring non-fiction writers.

Each writer is also offered one-to-one sessions with Wellcome Collection's publishing team, research specialists and editorial teams, alongside access to Wellcome Collection's Library.

The Awards opened for submissions in October 2025 to Black, Asian, Global majority and deaf and disabled early stage non-fiction writers from across the UK, 373 submissions were received. The judges were award-winning science journalist and author, Angela Saini and novelist and poet, Daisy Lafarge.

The awarded writers and their projects were:

- Ammad Butt, *The International Health Service*
- Jordan Whitewood-Neal, *Disability, Space, and Citizenship*
- Lindsey Allen, *Fallow*
- Ricky Nathvani, *Street Life: The Science of Health Outside Your Front Door*
- Shema Tariq, *Speculum: a history of women's bodies through one object*
- Yemisi Bokinni, *Finding Medicine: Untold stories of healing plants the scientists in search of them*

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The programme launch event took place in person at Wellcome Collection in March 2025 with opening remarks from Francesca Barrie, publisher, a library tour with Rebecca Bryant and workshop on writing a non-fiction proposal by Claire Lynch. The programme runs through to November 2025.

"I'm still pinching myself that I've been selected for this programme to be honest [...] As a racially minoritised woman, the publishing world has never felt accessible to me. Thank you Wellcome and Spread the Word for breaking down some of those barriers." Shema Tariq, 2025 Awardee

Celebrating community, creativity and place Lewisham, Borough of Literature Campaign

During 2024-25 we launched our big bold vision to see our home borough Lewisham declared as the UK's first Borough of Literature. Lewisham is a Borough rich with word-related creative activities and home to some of London's best new writers and famous authors and many charities working with words, stories and poetry, and many more that include creative writing, publishing, spoken word and other art forms like film-making and music.

The Borough of Literature aims to open up opportunities, build community connections, and grow infrastructure and audiences for literature, through:

- Giving our Borough recognition;
- Driving funding towards word-related activities in the area;
- Giving existing and new writers more opportunities to share their work and reach a bigger audience;
- Giving more children and young people the opportunity to explore what it means to be a writer;
- Giving more communities the opportunity to develop their creativity.

We started a programme of community consultation including running public meetings at the Albany in Deptford, The Fellowship Inn in Bellingham, with Lewisham Education and Arts Network and at the 2025 Deptford Literature Festival, with local communities like schools, writers and creatives, businesses, charities, community groups to find out: what would a Borough of Literature mean to you? And why is it important for Lewisham? How would they like to get involved?

We also set up several surveys to make sure that we were speaking to and hearing from the broadest range of local residents and started mapping the literature activity in the Borough. We ran a programme of new commission work by Lewisham writers and continued community-based work across the Borough.

We ran an open call to recruit people who live or work in Lewisham and are passionate about the Borough, its residents and the power of stories to make a difference to communities, to join the campaign's Advisory Group. We received 25 applications and 11 people were confirmed:

- Serena deCordova - aspiring children's author, primary school teacher and consultant,
- Dr Michael Eades - Head of Civic Engagement at Goldsmiths, University of London,
- Karla Edwards - English consultant with a decade of primary teaching experience, primarily in Lewisham schools,
- Aimée Felone - Founder of Knights of publishers and Round Table Books and Chair of Advisory Group,
- Nadine Grandison Mills - legally trained and working on the first book in her dark/epic fantasy series,
- Jamie Hale - award-winning poet, director and facilitator and founder of CRIPtic Arts,

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

- Cllr Edison Hyunh - lifelong resident of Lewisham and Cabinet Member for Children and Young People,
- Lucy Macnab - co-leads Forward Arts Foundation, advancing poetry audiences and talent in the UK,
- Jacob Sam-La Rose - celebrated poet, editor and educator,
- Ellie Spirritt - poet and member of the Young Writer's collective and self-advocacy coordinator at Lewisham Speaking Up,
- Becka White - lives in Lewisham and works as a researcher and campaigner at Amnesty International.

The Advisory Group's purpose is to help inform the Borough of Literature programme, support the development of a funding bid and champion the campaign across Lewisham's communities.

Lewisham, Borough of Literature Commissions

We ran a Borough of Literature Commissioning programme which aimed to showcase and celebrate new work by four Lewisham-based writers of poetry, fiction (short stories), or spoken word responding to the theme of *To All the Places I Have Read*.

We were seeking writers to create an evocative poem or short story inspired by the unique stories and atmospheres found within Lewisham's local green spaces, cafes, libraries, community spaces and restaurants; with the work reflecting the diverse experiences and voices of our community, capturing the essence of these gathering spaces and their significance in daily life; highlighting common threads of community, connection and the power of stories.

The commissioned writers were:

- Erica Hesketh for two poems: *Reading a Room of One's Own on park benches* and *Musings*
- Fathima Zahra for two poems: *Crofton Books* and *On the 172 and back*
- Amii Griffith for two poems: *208 from Lewisham Station to Orpington* and *Ode to a Bordertown*
- Tutku Barbaros for a short story: *Sauce, Sprinkles and A Flake Please Boss*

The commissions offered a fee and editorial support to the writers to develop their work, as well as career development opportunities. The commissioned work was showcased at as part of the Borough of Literature event at the 2025 Deptford Literature Festival and published in the Festival Anthology, with the writers taking part in a panel discussion about their work, creativity, and being a writer in Lewisham.

Lewisham, Borough of Literature community projects

Lewisham Writes

Lewisham Writes are our regular relaxed creative writing workshops which are free to participate in and require no experience. They take place across the year, are led by local writers and run in partnership with Lewisham Libraries. Lewisham Writes aims to open up access to creative writing to communities across Lewisham, particularly in areas which have low level provision of and engagement with the arts, provide a paid opportunity for local writers and support building connections and writing communities.

During 2024-25 we ran three sets of Lewisham Writes with each also providing the space for participants to share their work. The first set of six workshops at Catford Library was with the writer Carinya Sharples which explored place and wellbeing; the second set at Downham Library with the writer Amber Obasi

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

which invited participants to explore deep listening and the sounds around us and the third set was the poet Helen Bowell touring Lewisham libraries – Grove Park, Forest Hill, Catford and Corbett with the final session taking place Deptford Lounge as part of the 2025 Deptford Literature Festival – exploring what 'community' means to us. Across the year XXX people participated in Lewisham Writes.

"Attending this workshop has given me a boost to write poems at home again. I have written a few since attending I appreciate the books that were available to see different poetry & authors, on the table. Interesting when discussing what we read, or what we watched different interpretations of what we read or listened to. Gained so much more than me wanting to find a different style of writing for myself."
Lewisham Writes participant

"I attended a brilliant workshop. Very excited to attend the following sessions. I wrote in a focused way, great space to share if we wanted to. Felt among friends, the group facilitator made it a safe space, we did not all have to agree, we were free to share different opinions. Location, great for me." Lewisham Writes participant

Unheard Histories and Untold Stories: Talk di Tings Dem

Run in partnership with the Albany and Entelechy Arts, the Talk di Tings Dem project celebrated the voices and stories of Caribbean elders from the Meet Me community. Over the course of eight weeks, poets Courtney Conrad and Lola Oh led workshops with eight Elders where they explored themes such as family, race, faith, migration, and culture, opening up the space for these unheard voices to share their experiences and be creative. The Elders' work was produced in a printed and online anthology 'Talk di Tings Dem' which was distributed at Deptford Literature Festival, across Lewisham Libraries and Caribbean voluntary organisations in Lewisham. The Elders shared their work at an anthology launch event in the Albany Cafe to an audience of over 40.

"The depth and richness of the discussions and creative expressions that have emerged are a testament to the profound impact of giving space for these voices to be heard. The poems in this anthology are a mosaic contributing to the collective tale of a resilient and vibrant community." Courtney Conrad and Lola Oh, from the anthology preface

Unheard Histories and Untold Stories: Sole Sisters

Run in partnership with South London and Maudsley (SLaM) Recovery College and Lewisham Refugee and Migrant Network, the Sole Sisters project aimed to provide a safe, comfortable space for local women – particularly those who are currently seeking asylum - to help improve their wellbeing through creating community and arts. Over six sessions with the writer Carinya Sharples, the five participants explored our journeys and the footprints or impressions we have left and want to leave on the world. The drawings, paintings and stories created during the sessions went on to be exhibited at Deptford Lounge as part of the 2025 Deptford Literature Festival.

"Honestly, taking part of this project is really good to me, I feel relaxed and think well. Also with people in the project did amazing by bringing new life in me." Project participant

"I thoroughly enjoyed taking part in this project and the company was lovely, sharing food, ideas, doing things as a group left me feeling refreshed." Project participant

The Unheard Histories and Untold Stories projects Talk di Tings Dem and Sole Sisters were both supported by the National Lottery Awards for All.

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

Young Writers Collective

There is a lack of opportunities for young writers and poets to take forward their creative careers in South East London. During 2024-25 we ran the second iteration of our Young Writers Collective which aimed to engage young people aged 18-25 from Lewisham, Bromley, Greenwich or Southwark who:

- Were interested in creating poetry, spoken word or stories
- Were just starting out, or are already being creative with words and performance
- Wanted to get their voices heard about issues that matter to them

32 applications were received to be part of the Collective with 20 young people selected, 50% from Lewisham. The lead facilitator across the 21 sessions was Tolu Agbelusi. Award winning guest tutors included Malika Booker, Anthony Anaxagorou, Rachael Allen and Caroline Bird. Through a partnership with Speaking Volumes, the young people got the opportunity to attend the Complete Works' Mapping the Future event at British Library for free and receive a copy of the Mapping the Future anthology published by Bloodaxe Books.

15 young people participated on average across the sessions (315 participation opportunities in total) and 15 young people submitted their work for professional feedback. The young people co-created their event at the 2025 Deptford Literature Festival with 10 reading or performing their work to an audience of 45.

They also had the opportunity to have their work published in the Young Writers Collective Anthology which was made available online as well as 1000 copies being printed and distributed at the Festival, across libraries in Lewisham as well as youth organisations.

Through taking part young people were able to build a creative and supportive community; learn new techniques to improve their poetry, writing and performance skills, become more confident in their voice as a poet, writer or spoken word artist, make connections, work with professional writers and get an insight into having a creative career.

The Young Writers Collective was free to participate in with a bursary fund for young people who needed support for travel or data and an access fund to make reasonable adjustments. Food and refreshments were provided at each of the in person sessions.

Before being part of the programme, 64% of the participating young people had never performed their own poetry and 73% had not had their work published. 82% said being part of the Collective had helped them to improve their craft through feedback and 73% said it had pushed them to write more regularly. At the beginning of the Collective 45% said they were very or somewhat confident in their writing ability, by the end, 78% felt very or somewhat confident.

Feedback from young people participating in the programme shows that they enjoyed:

"The supportive nature that I feel confident to give and answer even if it's wrong. How everyone is so supportive and how I feel comfortable talking and being myself which is difficult for me and also that now I can actually believe I can make something of myself writing whether that's poetry or something else I have a lot more confidence. I don't think there is really anything else like it out there...Oh and the free pizza as well."

"Being in a welcoming, non-judgemental community that encourages me to read and write weekly, as well as allowing me to experiment with my ideas."

"I've found it incredibly inspiring to be surrounded by people that love to write and that encourage you to keep writing and reading different writers and styles. It's a beautiful community with a lot of interesting

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

people. I've enjoyed learning about different poets and the meanings behind their poems and writing styles."

Deptford Literature Festival - growing audiences for literature

"Fantastic initiative - I love that it encourages the community into the library to keep the libraries vibrant and used. More please!"

"Fantastic opportunity to expand the minds of our kids - make it all feel possible."

"Great event, delighted to have talks like this in the local area."

"Keep going! This is a splendid Festival and a vital resource for the community."

"SUCH a fantastic Festival full of really high quality, specific, useful and enjoyable events, which is diverse in its talent and deep in its expertise shared."

"Exciting Festival that's truly local and genuinely supports excellence."

Taking place in Spread the Word's home borough of Lewisham, the annual Deptford Literature Festival celebrates the diversity and creativity of Deptford and Lewisham through words, stories and performance.

The 2025 Deptford Literature Festival took place from Thursday 27 March through to Sunday 30 March, with the launch event on Friday 28 March 2025, and the main Festival day on Saturday 29 March 2025. The Festival invited audiences to explore what literature means to us today in Deptford and Lewisham. The programme featured workshops, talks, walks and performances, including ways to get involved from home, and with the Lewisham, Borough of Literature campaign. The Festival also commissioned an independent Environmental Impact Report.

The 2025 Festival reached 7,656 people. 25 accessible live literature events, 16 public workshops, 98 participation sessions, 9 children's and young people's events, , 3 online events, as well as 6 online recordings 12 community projects, 11 new writing commissions, self-led walking tour with new place-based poetry commission, 6 events by local artists via open call, online at-home resource pack, exhibition featuring work by local elders, and Festival marketplace for local publishers and booksellers. The majority of the events were free and BSL interpreted. Footfall at Deptford Lounge, the Festival Hub, was 1,668 on the day.

The headline Festival commissions and events included:

- Launch event Lewisham Lyricists curated by Emma Watson celebrating Lewisham's rich history of MCs and poets featuring sets by 9 artists, including: Cecil B, No Hats No Hoods, Belinda Zhawi, Lezlee Lyrix.
- South London Storytellers: From Page to Stage + Screen with Caleb Azumah Nelson, Nathan Bryon, Yolanda Mercy, hosted by Natty Kasambala
- Moving Words: Dance + Poetry with Oluwaseun Olayiwola, Safiya Kamaria Kinshasa and Maria Ferguson in partnership with Fitzcarraldo Editions
- Chapters: Authors in Conversation with Irenosen Okojie, Santanu Bhattacharya and Sara Jafari
- Meet the Agents with Davinia Andrew-Lunch, Emma Leong and Emma Bal
- Celebrating Lewisham through the Borough of Literature: featuring new commissions by Lewisham writers Tuktu Barbaros, Erica Hesketh, Fathima Zahra and Amii Griffiths on the theme of 'To All the Places I Have Read'

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

- 30th Anniversary Emerging Writer Commissions with Giselle Cory, Eliezer Gore and Naomi Walsh, hosted by Joelle Taylor and Olumide Popoola.
- 30th Anniversary Deaf and Disabled Writers Commissions with Oli Isaac, Jamila Prowse and Ellie Spirrett, hosted by Joseph Rizzo Naudi and Ayesha Chouglay
- Sky Breaks: A Walk with Amber Obasi and Aí Tung, an interactive audio walk/ performance writing produced in collaboration with Deptford residents exploring the power of public breaks and day dreaming at benches, bus-stops, low walls as processes in the creation of change
- Young Writers Collective Sharing event featuring young creatives from Lewisham, Bromley, Greenwich and Southwark performing and reading from their anthology;
- Celebrating Lewisham through the Borough of Literature:
- A Night in Sign with Fuse Theatre shining a spotlight on the UK's established and up-and-coming Deaf and hard of hearing artists with Chris Fonseca, Zoë McWhinney, Rhiannon May and Sarah Adedeji, hosted by Nadeem Islam
- Disabled Poets Prize 2025 announcement of winners with Jamie Hale, Polly Atkin and Khairani Barokka.

The 2025 Festival had opening and closing events engaging over 450 attendees, included: Lewisham Libraries Celebrate Local Writers with Lewisham Multicultural Writers' Group, Torridon Writers and Forest Hill Stanza and Poetry in the Library with Jacob Sam-La Rose and Ella Frears in partnership with Lewisham Libraries and Conversations on Kindness with Bernadette Russell and family show The Littlest Yak with LASTheatre both in partnership with the Albany.

All the Festival workshops were open to writers with different levels of experience — from regular writers to complete beginners, including: Voice and Versatility with Karen McCarthy Woolf, The Character of Voice with Nii Ayikwei Parkes, Plants as Resistance with Alexandra Yellop and Idman Abdurahaman from Earth Tenders, How to be Held: A Writing Workshop on Queer Tenderness with Annie Hayter,

The Festival ran a day-long programme of family and children's events: Drawing Animals as Characters with Rikin Parekh, Making Graphic Novels with Vivian Truong, African and Caribbean Folktales with Wendy Shearer and Instruments from Around the World with Nate Holder.

We ran a community commissions callout to local artists and community and arts organisations to submit their ideas for activity to take place on the Festival day, with XX submissions received and 14 local artists and 4 organisations selected, including: Lewisham Fantastical: A Guided Walk curated by David Turnball, Bind Your Own Poetry Book with Lucy Hayhoe and Gayathiri Kamalaknathan, Granny Mermaid with IRIE! Dance Theatre and Goldsmiths, University of London's Centre for Caribbean and Diaspora Studies, Meet Your Future Favourite Science Fiction and Fantasy Authors event with MH Ayinde, Marve Anson, Esmie Jikiemi-Pearson and Tasha Suri curated by Future Worlds Prize, Translated Literature and Zine Making with Hidden Keileon, interactive comedy chat show Literary Love Match with Rosie Wilby and Robyn Perkins.

The Festival Anthology featuring the new work produced through the 30th Anniversary Emerging Writer, 30th Anniversary Deaf and Disabled writer and Borough of Literature commissions was published and distributed for free at the Festival and made available online.

The Festival at home pack from Festival writers Karen McCarthy Woolf, Jamie Hale, Annie Hayter and Lucy Hyhoe and Gayathiri Kamalaknathan was made available online.

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

In addition to its public programme, the Festival delivered community engagement projects:

- Words and Craft sessions with Entelechy Arts' Meet Me at the Albany elders (over 90 participants) with local artists Laurie Bolger and Barbara Majek and an on the day Festival workshop, with the elders' work going on to be exhibited at Deptford Lounge from the Festival day for two weeks
- Translating Heritage: A Vietnamese Poetry project celebrating language, heritage, and community with April Yee, Quỳnh Nguyen, and Phuong Anh Nguyen in partnership with The Poetry Translation Centre and Vietnamese Family Partnership with participants' work showcased at a Festival day event
- Poems from the Heart (n Soul) Festival day event with Sam Castell-Ward and Tilley Milburn and a poetry and music open mic with 5 participants in partnership with Heart n Soul.
- Lewisham Writes: A Poetic Life workshops led by local writer Helen Bowell in libraries across Lewisham
- Young Writers Collective with young people from Lewisham and neighbouring boroughs, reaching 315 participants across 21 sessions
- Family and children's workshops with Rikin Parekh Vivian Truong and Nate Holder in libraries across the borough (over 60 participants.)
- Young people's workshops at Tidemill Arabic School with Adham Smart (120 participants)

Books by Festival writers and artists were available to buy at the Festival Marketplace from The Word bookshop with book signings by featured Festival authors taking place. Local publishers and literature organisations also had stalls. Lewisham Libraries offered a Festival Reads book collection with books by Festival authors being available to borrow and read for free before, during and after the Festival.

The Festival worked with 117 artists and 32 partners. In total 96 of programmed artists were from South London and 62% from within Lewisham.

The Festival aims to be heavily place-based, with a focus on local artists and audiences. In total, 90% events were led by Lewisham-based artists or organisations. 57% of audiences were from within Lewisham or from a neighbouring borough (Bromley, Greenwich, Southwark), and 41% from Lewisham itself. This shows the Festival is continuing to build a reputation locally and developing an infrastructure and audiences for literature in Lewisham, one of our key aims.

We specifically look to target non-traditional literature audiences, which we achieved. 70% of our audiences attend literature events once a year or less, with 31% having never attended such an event before. 44% festival attendees were from Black, Asian and Global Majority backgrounds, 42% LGBTQ+, 23% Deaf and disabled, 34% neurodivergent and 41% working class.

We commissioned an external expert, Helen Freudenberg, to develop an Environmental Impact Evaluation Report for the 2025 Festival. The report established baseline measurements and provided recommendations for future sustainability improvements by assessing Transport and Travel; Materials and Resources; Waste Management; Digital Footprint, Venues/Spaces and Food and drink.

The Festival was delivered in partnership with creative producer Tom MacAndrew.

The 2025 Deptford Literature Festival was funded by Arts Council England and supported by Cockayne Grants for the Arts, London Community Foundation, the Authors Licensing and Collecting Society (ALCS), the Albany, Deptford Lounge and Lewisham Libraries.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

Plans for Future

Spread the Word's plans for the future include continuing to deliver on an ambitious artistic programme of activity and being responsive to the on-going impacts of the cost of living crisis, culture wars, gentrification and climate change on the communities we work with and for.

During 2024-25 Trustees undertook consultation work with key stakeholders and through focus groups with wider audiences on the organisation's brand, including testing the appetite to change the organisation's name, alongside reviewing the vision, mission and values. To continue to ensure the organisation's future sustainability, profile and fundraising, during 2025-26, Board will be taking forward the recommendations from the consultation work, including making significant investments into a new website, CRM and ticketing systems and rebrand including name change and media support.

During 2025-26 Trustees will also be seeking to continue to build organisational resilience through strategic fundraising and by making investments into: Trustee and staff training and development and reviewing policies including: staff handbook, privacy, policies. the organisations vision, mission and values.

Board will be continuing to implement the Theory of Change with a focus on the delivery of equitable and accessible programmes of activity against outcomes for its primary beneficiaries: Black, Asian, Global Majority, deaf and disabled, LGBTQIA+, working class, low income and young people, including:

- Continuing to celebrate its 30th Anniversary and raise the profile of the organisation and its work through collecting impact stories, creative commissioning and a celebration event with the co-founders Bernardine Evaristo and Ruth Borthwick;
- Continuing the UK's most successful development programme for writers underrepresented in publishing, the London Writers Awards and Wellcome Collection Non-Fiction Awards
- Board will be building on the work of the annual Deptford Literature Festival by continuing to develop infrastructure and audiences for literature in Lewisham;
- Continuing to develop the campaign to have Lewisham named as the UK's first Borough of Literature through community engagement events, projects and strategic partnership development;

Staff and volunteers

The company had the following staff for the period 2024-25:

Director:	Ruth Harrison (Full-time)
Programme Manager:	Bobby Nayyar (Full-time)
Programme Manager:	Courtney Conrad (3 days per week) Started July 2024
Programme Assistant:	Emily Ajgan (Full-time) Left employment May 2024
Programme + Comms Assistant:	Noah Staubman (4 days per week) Left employment October 2024
Communications Manager:	Okala Elesia (4 days per week) Left employment September 2024
Communications services provided by:	Alice Sewell
Communications services provided by:	Phoebe Hopwood from October 2024
Administrative services provided by:	Lucy Evans from October 2024
Production services provided by:	Tom MacAndrew
Bookkeeping services provided by:	Steve Willcox

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

During 2024-25, the Board was focused on developing organisational resilience through taking a strategic approach to fundraising with the support of external consultants Red Pencil and human resources support from Counterculture.

During 2024-25 20 volunteers were provided training and supported the 2025 Deptford Literature Festival.

Financial Review

The Statement of Financial Activities shows income generated of £591,531 with resources expended of £538,296, generating a surplus of £50,648. Funds carried forward at the close of this year are £499,187. These were £445,953 in 2023/24.

Reserves Policy

The designated fund agreed by Trustees is for £189,375 which makes provision for: *Core Projects Contingency* (£60,000); *Strategic Projects Development* (£51,375); *Organisational Development* (£63,000) including the development of a new website and rebrand and *Board and Team development*: (£15,000) to support costs associated with staffing and training and development of staff members and trustees.

The policy also makes a contingency provision for three months' operating and redundancy costs of £100,000 and £80,000 for any shortfall in fundraising/ income generation to core operational costs. These figures were reviewed and adjusted to reflect changing opportunities and circumstances and will be reviewed again as part of the business planning process for the period 2025-26.

The current funds position shows restricted funds of £106,271, designated funds of £189,375, and general unrestricted funds of £203,541. It is Spread the Word's Policy to ensure that a reserve of £100,000 is maintained in excess of three months running costs. Details of the restricted and designated funds can be found in notes 19 and 20 of the financial statements.

Major Risks

The Arts Council England's annual assessment of the Company scored it as a minor risk with a risk rating of 4 (on the Arts Council risk rating scale, a risk rating between 1 to 6 is minor). This was based on a review of governance, financial management, quality of artistic activity and audience impact and engagement. The company continues to be a National Portfolio Organisation (NPO).

The major risks identified in the Company's risk register are:

Financial: fundraising/ income targets not met. The Board is mitigating financial risk by taking a strategic fundraising approach and ensuring financial planning and monitoring systems are in place with regular reporting to Board ensuring oversight is in place on the organisation's sustainability and financial position. In a challenging fundraising environment, the Board is progressing the implementation of the Theory of Change and revised business plan as it continues delivery through the Arts Council England National Portfolio investment period 2023-2026.

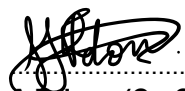
Organisational: staff recruitment and retention. The Board is mitigating organisational risk by putting in place succession planning and recruitment strategy and appropriate management and support framework for staff. Board continues to monitor and review staffing skills, training needs and capacity as it implements the organisation's Theory of Change.

Programme delivery: failure to deliver projects. The Board is mitigating programme delivery risk by ensuring project and partnership management processes and sufficient capacity are in place for effective delivery.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) *FOR THE YEAR ENDED 31 MARCH 2025*

The trustees' report was approved by the Board of Trustees.



.....
A Felone (Co-Chair)

18 DECEMBER 2025

Dated:

SPREAD THE WORD

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF SPREAD THE WORD

I report to the trustees on my examination of the financial statements of Spread The Word (the charity) for the year ended 31 March 2025.

Responsibilities and basis of report

As the trustees of the charity (and also its directors for the purposes of company law), you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006.

Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

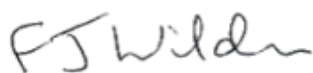
Independent examiner's statement

Since the charity's gross income exceeded £250,000, the independent examiner must be a member of a body listed in section 145 of the Charities Act 2011. I confirm that I am qualified to undertake the examination because I am a member of The Association of Chartered Certified Accountants, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the charity as required by section 386 of the Companies Act 2006.
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the Companies Act 2006 other than any requirement that the financial statements give a true and fair view, which is not a matter considered as part of an independent examination; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.



Frances Wilde FCCA DChA

Warner Wilde Limited
Chartered Certified Accountants
4 Marigold Drive
Bisley
Surrey
GU24 9SF
Date: 18/12/2025

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STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2025

Current financial year		Unrestricted funds general 2025 £	Unrestricted funds designated 2025 £	Restricted funds 2025 £	Total 2025 £	Total 2024 £
	Notes					
Income from:						
Donations and legacies	3	339,610	-	-	339,610	348,672
Charitable activities	4	93,992	-	156,254	250,246	248,471
Investments	5	1,675	-	-	1,675	1,343
Total income		<u>435,277</u>	<u>-</u>	<u>156,254</u>	<u>591,531</u>	<u>598,486</u>
Expenditure on:						
Raising funds	6	10,955	-	-	10,955	10,281
Charitable activities	7	381,041	40,694	105,606	527,341	456,200
Total expenditure		<u>391,996</u>	<u>40,694</u>	<u>105,606</u>	<u>538,296</u>	<u>466,481</u>
Net income/(expenditure)		43,281	(40,694)	50,648	53,235	132,005
Transfers between funds		(35,069)	35,069	-	-	-
Net movement in funds	9	8,212	(5,625)	50,648	53,235	132,005
Reconciliation of funds:						
Fund balances at 1 April 2024		195,329	195,000	55,623	445,952	313,947
Fund balances at 31 March 2025		<u>203,541</u>	<u>189,375</u>	<u>106,271</u>	<u>499,187</u>	<u>445,952</u>

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

SPREAD THE WORD

STATEMENT OF FINANCIAL ACTIVITIES (CONTINUED) INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2025

Prior financial year		Unrestricted funds general 2024 £	Unrestricted funds designated 2024 £	Restricted funds 2024 £	Total 2024 £
	Notes				
Income from:					
Donations and legacies	3	282,654	-	66,018	348,672
Charitable activities	4	91,097	-	157,374	248,471
Investments	5	1,343	-	-	1,343
Total income		375,094	-	223,392	598,486
Expenditure on:					
Raising funds	6	10,281	-	-	10,281
Charitable activities	7	219,674	560	235,966	456,200
Total expenditure		229,955	560	235,966	466,481
Net income/(expenditure)		145,139	(560)	(12,574)	132,005
Transfers between funds		(190,155)	190,155	-	-
Net movement in funds	9	(45,016)	189,595	(12,574)	132,005
Reconciliation of funds:					
Fund balances at 1 April 2023		240,345	5,405	68,197	313,947
Fund balances at 31 March 2024		195,329	195,000	55,623	445,952

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BALANCE SHEET

AS AT 31 MARCH 2025

	Notes	2025 £	£	2024 £	£
Fixed assets					
Tangible assets	13		-		3,834
Current assets					
Debtors	14	4,807		43,461	
Cash at bank and in hand		583,337		426,984	
		588,144		470,445	
Creditors: amounts falling due within one year	15	(88,957)		(28,327)	
Net current assets			499,187		442,118
Total assets less current liabilities			499,187		445,952
The funds of the charity					
Restricted income funds	18	106,271		55,623	
Unrestricted funds - general	20	203,541		195,329	
Unrestricted funds - designated	19	189,375		195,000	
		499,187		445,952	

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2025.

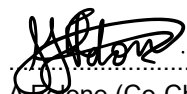
The trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

18 DECEMBER 2025

The financial statements were approved by the trustees on



A Felone (Co-Chair)

Trustee

Company registration number 3541037 (England and Wales)

SPREAD THE WORD

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2025

	Notes	2025 £	£	2024 £	£
Cash flows from operating activities					
Cash generated from operations	23		154,678		140,360
Investing activities					
Investment income received		1,675		1,343	
Net cash generated from investing activities			1,675		1,343
Net cash generated from financing activities			-		-
Net increase in cash and cash equivalents			156,353		141,703
Cash and cash equivalents at beginning of year			426,984		285,281
Cash and cash equivalents at end of year			583,337		426,984

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

Charity information

Spread The Word is a private company limited by guarantee incorporated in England and Wales. The registered office is The Albany, Douglas Way, London, SE8 4AG.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's [governing document], the Companies Act 2006, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and the Charities SORP "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019). The charity is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The accounts have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

(Continued)

1.5 Expenditure

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at the undiscounted amount of the cash or other consideration expected to be paid.

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Fixtures, fittings & equipment	25% straight line
Computers	33.3% straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.9 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

(Continued)

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at the undiscounted amount of the cash or other consideration expected to be received.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at the undiscounted amount of cash or other consideration expected to be paid.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at the undiscounted amount of cash or other consideration expected to be paid.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.10 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.11 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

3 Income from donations and legacies

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Donations and gifts	-	-	-	225	63,018	63,243
Grants	281,029	-	281,029	281,029	-	281,029
Membership fees	1,925	-	1,925	1,400	3,000	4,400
Donated goods and services	56,656	-	56,656	-	-	-
	<u>339,610</u>	<u>-</u>	<u>339,610</u>	<u>282,654</u>	<u>66,018</u>	<u>348,672</u>
Donations and gifts						
S & R Berwick	-	-	-	-	62,500	62,500
Other	-	-	-	225	518	743
	<u>-</u>	<u>-</u>	<u>-</u>	<u>225</u>	<u>63,018</u>	<u>63,243</u>
Grants						
ACE NPO	281,029	-	281,029	281,029	-	281,029
	<u>281,029</u>	<u>-</u>	<u>281,029</u>	<u>281,029</u>	<u>-</u>	<u>281,029</u>

4 Income from charitable activities

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Charitable activities						
Box Office	1,978	-	1,978	2,926	-	2,926
Commissions	10,550	-	10,550	9,000	9,968	18,968
Arts Council England- Deptford Literature Festival	76,263	-	76,263	78,601	-	78,601
Performance related grants	-	156,254	156,254	-	147,406	147,406
Other income	5,201	-	5,201	570	-	570
	<u>93,992</u>	<u>156,254</u>	<u>250,246</u>	<u>91,097</u>	<u>157,374</u>	<u>248,471</u>

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

4 Income from charitable activities

(Continued)

Performance related grants analysis

	Charitable activities 2025 £	Charitable activities 2024 £
Arts Council England	41,551	6,366
GLA	-	10,000
Awards For All	-	9,640
London Libraries	-	80,369
London Writers Awards	62,500	-
Wellcome Collection	25,625	-
Deptford Literature Festival	76,263	-
30th Anniversary Commissions	15,000	-
Jet Moon	2,629	23,659
London Wildlife Trust	-	17,372
Uprising & Resistance	2,414	-
Disabled Poets Prize	6,535	-
Other	-	-
	<u>232,517</u>	<u>147,406</u>

5 Income from investments

	Unrestricted funds 2025 £	Unrestricted funds 2024 £
Interest receivable	<u>1,675</u>	<u>1,343</u>

6 Expenditure on raising funds

	Unrestricted funds 2025 £	Unrestricted funds 2024 £
Fundraising costs		
Other fundraising costs	<u>10,955</u>	<u>10,281</u>

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

7 Expenditure on charitable activities

	Charitable activities 2025 £	Charitable activities 2024 £
Direct costs		
Artistic Programme	268,468	209,176
Share of support and governance costs (see note 8)		
Support	255,741	237,647
Governance	3,132	9,377
	<u>527,341</u>	<u>456,200</u>
Analysis by fund		
Unrestricted funds - general	381,041	219,674
Unrestricted funds - designated	40,694	560
Restricted funds	105,606	235,966
	<u>527,341</u>	<u>456,200</u>

8 Support costs allocated to activities

	2025 £	2024 £
Staff costs	149,103	151,757
Depreciation	3,835	3,834
Premises/ office costs	34,124	29,563
Freelance staff	68,679	52,493
Other Staff costs	-	1,615
Governance costs	3,132	7,762
	<u>258,873</u>	<u>247,024</u>
Analysed between:		
Charitable activities	<u>258,873</u>	<u>247,024</u>
Governance costs comprise:	2025 £	2024 £
Independent Examination fee	1,400	1,444
Governance costs	1,127	5,534
Other accountancy costs	605	784
	<u>3,132</u>	<u>7,762</u>

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

9	Net movement in funds	2025	2024
		£	£
	The net movement in funds is stated after charging/(crediting):		
	Fees payable for the independent examination of the charity's financial statements	1,400	1,444
	Depreciation of owned tangible fixed assets	3,835	3,834
		<u> </u>	<u> </u>

10 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

11 Employees

The average monthly number of employees during the year was:

	2025	2024
	Number	Number
Programme	1	1
Programme Assistant	1	1
Writer Development	1	1
Director	1	1
	<u> </u>	<u> </u>
Total	4	4
	<u> </u>	<u> </u>

Employment costs	2025	2024
	£	£
Wages and salaries	137,058	138,812
Social security costs	8,775	9,495
Other pension costs	3,270	3,450
	<u> </u>	<u> </u>
	149,103	151,757
	<u> </u>	<u> </u>

There were no employees whose annual remuneration was more than £60,000.

Remuneration of key management personnel

The remuneration of key management personnel was as follows:

	2025	2024
	£	£
Aggregate compensation	58,104	56,958
	<u> </u>	<u> </u>

Key management personnel (KMP) are defined as the senior management team. Total cost of KMP includes employer's National Insurance and pension contributions. This does not include an apportionment of any employers allowance received which reduced the cost of employer's national insurance.

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

12 Taxation

The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.

13 Tangible fixed assets

	Fixtures, fittings & equipment £	Computers £	Total £
Cost			
At 1 April 2024	762	26,677	27,439
At 31 March 2025	762	26,677	27,439
Depreciation and impairment			
At 1 April 2024	762	22,842	23,604
Depreciation charged in the year	-	3,835	3,835
At 31 March 2025	762	26,677	27,439
Carrying amount			
At 31 March 2024	-	3,834	3,834

14 Debtors

	2025 £	2024 £
Amounts falling due within one year:		
Trade debtors	902	6,230
Other debtors	-	34,520
Prepayments and accrued income	3,905	2,711
	4,807	43,461

15 Creditors: amounts falling due within one year

	Notes	2025 £	2024 £
Other taxation and social security		2,835	2,292
Deferred income	16	-	180
Trade creditors		72,006	16,814
Other creditors		1,141	125
Accruals		12,975	8,916
		88,957	28,327

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

16 Deferred income

	2025 £	2024 £
Other deferred income	-	180

Deferred income is included in the financial statements as follows:

	2025 £	2024 £
Deferred income is included within:		
Current liabilities	-	180
Movements in the year:		
Deferred income at 1 April 2024	180	-
Resources deferred in the year	(180)	180
Deferred income at 31 March 2025	-	180

17 Retirement benefit schemes

	2025 £	2024 £
Defined contribution schemes		
Charge to profit or loss in respect of defined contribution schemes	3,270	3,450

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

18 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	At 1 April 2024 £	Incoming resources £	Resources expended £	At 31 March 2025 £
Access to Literature	-	41,551	-	41,551
London Writers Awards	-	62,500	(14,500)	48,000
Uprising and Resistance	-	2,414	(2,414)	-
You Are Here	4,235	2,629	(6,268)	596
Early Career Bursaries	52,521	-	(52,521)	-
Disabled Poet's Prize	(1,133)	6,535	(3,709)	1,693
30th Anniversary Commissions	-	15,000	(15,000)	-
Wellcome	-	25,625	(11,194)	14,431
	55,623	156,254	(105,606)	106,271

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

18 Restricted funds

(Continued)

Previous year:	At 1 April 2023 £	Incoming resources £	Resources expended £	At 31 March 2024 £
Young People's Programmes	4,397	-	(4,397)	-
City of Stories Home	(64,919)	80,369	(15,450)	-
Access to Literature	(3,466)	6,366	(2,900)	-
London Writers Awards	71,284	-	(71,284)	-
Nature Nurtures	-	17,372	(17,372)	-
Uprising and Resistance	9,702	9,968	(19,670)	-
You Are Here	-	23,659	(19,424)	4,235
Deptford Literature Festival	7,733	-	(7,733)	-
Unheard Histories, Untold Stories	-	9,640	(9,640)	-
Early Career Bursaries	46,521	62,500	(56,500)	52,521
Speaking Silences	(2,239)	10,000	(7,761)	-
Disabled Poet's Prize	(816)	3,518	(3,835)	(1,133)
	<u>68,197</u>	<u>223,392</u>	<u>(235,966)</u>	<u>55,623</u>

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

18 Restricted funds

(Continued)

It is not considered necessary to transfer unrestricted funds to restricted funds with a negative year-end balance, as funding is anticipated to cover the deficit.

Young People's Programmes: fund to support development of young people's engagement and participation in creative activities, including Young People's Laureate, a high profile annual programme that gives London's young people a voice through poetry.

City of Stories Home: a creative reading and writing programme taking place in the heart of local communities across London, discovering aspiring local writers and introducing new stories from diverse writers to audiences in library reading groups and at events. Run in partnership with London Libraries.

Access to Literature: an action research project and published report presenting the first national picture of the barriers deaf and disabled people experience in accessing the literature and publishing sectors as writers, creative producers and audience members. Run in partnership programme with CRIPTic Arts.

London Writers Awards: annual development programme for 30 London writers which aims to increase the number of writers from underrepresented backgrounds in getting agented and going on to be published.

Nature Nurtures: a cross-sector project led by London Wildlife Trust with partners Black Girls Hike CIC and London Youth. It aims to link natural heritage with creative arts to get more young people volunteering and taking action for nature.

Uprising & Resistance: history and storytelling project commissioning poets and artists to explore and respond to the archival silences surrounding slavery in Early Modern London through examining the Collection of Lloyd's insurance market. Run in partnership with Black Beyond Data, John Hopkins University and Ink Sweat & Tears.

Deptford Literature Festival: an annual place-based Festival that celebrates the creativity and diversity of Deptford and Lewisham through words, stories and performance. The 2024 festival was run in partnership with Tom McAndrew.

Early Career Bursaries: annual programme to provide three London-based writers on a low income with a bursary to create time and space to write, and a development fund to support craft and career development.

Speaking Silences: a creative writing, spoken word and film-making project engaging young people with local heritage and archives, exploring untold and hidden stories with a poet and film-maker. Commissioned by Royal Docks.

Disabled Poets Prize: a partnership project with CRIPTic Arts and Verve Poetry Press, the Prize is UK's first Disabled Poets Prize and looks to find the best work created by UK based deaf and disabled poets, in written English and in British Sign Language.

You Are Here: peer-to-peer survivor writing project run by the writer Jet Moon with workshops, a writers' group, commissions and interviews in partnership with Spread the Word and Wellcome Collection.

Unheard Histories, Untold Stories: two community projects, one in partnership with Entelechy Arts engaging Caribbean Elders with poetry and one in partnership with South London and Maudsley Recovery College and Lewisham Refugee and Migrant Network engaging refugee women with art and creative writing with respective work published for and exhibited at the 2024 Deptford Literature Festival.

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

19 Unrestricted funds - designated

These are unrestricted funds which are material to the charity's activities.

	At 1 April 2024 £	Resources expended £	Transfers £	At 31 March 2025 £
Core Projects Contingency	40,000	-	20,000	60,000
Strategic Projects Development	85,000	(40,694)	7,069	51,375
Organisational Development	55,000	-	8,000	63,000
Board and Team Development	15,000	-	-	15,000
	<u>195,000</u>	<u>(40,694)</u>	<u>35,069</u>	<u>189,375</u>

Previous year:	At 1 April 2023 £	Resources expended £	Transfers £	At 31 March 2024 £
Experimental (Research and Development)	5,240	(560)	(4,680)	-
Access	165	-	(165)	-
Core Projects Contingency	-	-	40,000	40,000
Strategic Projects Development	-	-	85,000	85,000
Organisational Development	-	-	55,000	55,000
Board and Team Development	-	-	15,000	15,000
	<u>5,405</u>	<u>(560)</u>	<u>190,155</u>	<u>195,000</u>

Designated funds have been established for the following purposes:

Core Projects Contingency: To support various community projects.

Strategic Projects Development: To support the development of specific projects.

Organisational Development: To support the development of a new website and rebrand and communications expenditure in strategic areas of work.

Board and Team Development: Training and development of staff and trustees.

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

20 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 April 2024 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2025 £
General funds	195,329	435,277	(391,996)	(35,069)	203,541
Previous year:	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
General funds	240,345	375,094	(229,955)	(190,155)	195,329

21 Analysis of net assets between funds

	Unrestricted funds general 2025 £	Unrestricted funds designated 2025 £	Restricted funds 2025 £	Total 2025 £
At 31 March 2025:				
Current assets/(liabilities)	203,541	189,375	106,271	499,187
	203,541	189,375	106,271	499,187
	Unrestricted funds general 2024 £	Unrestricted funds designated 2024 £	Restricted funds 2024 £	Total 2024 £
At 31 March 2024:				
Tangible assets	3,834	-	-	3,834
Current assets/(liabilities)	191,495	195,000	55,623	442,118
	195,329	195,000	55,623	445,952

22 Related party transactions

Transactions with related parties

There were no disclosable related party transactions during the year.

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

23	Cash generated from operations	2025 £	2024 £
	Surplus for the year	53,235	132,005
	Adjustments for:		
	Investment income recognised in statement of financial activities	(1,675)	(1,343)
	Depreciation and impairment of tangible fixed assets	3,835	3,834
	Movements in working capital:		
	Decrease in debtors	38,653	2,364
	Increase in creditors	60,810	3,320
	(Decrease)/increase in deferred income	(180)	180
	Cash generated from operations	<u>154,678</u>	<u>140,360</u>

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England & Wales - Charity number 1088890

Accounts

Charity registration number 1088890

Company registration number 3541037 (England and Wales)

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ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

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LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	A Felone (Co-Chair) S Dodd D Hill-Katso Dr G Ralleigh J Sedgwick S A A Ibitola H Steed A Yee S Richardson (Co-Chair)
Charity number	1088890
Company number	3541037
Registered office	The Albany Douglas Way London SE8 4AG
Independent examiner	Frances Wilde FCCA DChA Warner Wilde Chartered Certified Accountants 4 Marigold Drive Bisley Surrey GU24 9SF
Bankers	Barclays Bank Plc 463 - 465 Brixton Road London SW9 8HL

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2024

Constitution

The company is incorporated under the Companies Act, company number 03541037 and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1088890.

Directors and Trustees

The Directors of the charitable company ("the charity") are its Trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees.

As set out in the Articles of Association the Trustees may from time to time and at any time appoint any member of the company as a Trustee, either to fill a casual vacancy or by way of addition to their number, provided that the prescribed maximum be not thereby exceeded.

Any member so appointed shall retain his or her office only until the next Annual General Meeting when he or she will then be eligible for re-election. There shall not be more than three such appointments in any period between Annual General Meetings.

The Trustees serving during the year and since the year-end were:

A J Felone (Co-Chair)
S Dodd
D Hill-Katso
Dr G Ralleigh
J Sedgwick
S A A Ibitola
H Steed
A Yee
S Richardson (Co-Chair)

Secretary

There is no registered Co. Secretary

Independent Examiner

Frances Wilde of Warner Wilde Limited, Chartered Certified Accountants and Registered Auditors Charity and Not for Profit Specialists. Registered in England No. 6923262. 4 Marigold Drive, Bisley, Surrey GU24 9SF Tel: 01483 488767

Bankers

Barclays Bank, 463-465 Brixton Road, London SW9 8HL.

Registered office and operation address

The Albany, Douglas Way, London SE8 4AG.

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) **FOR THE YEAR ENDED 31 MARCH 2024**

Directors' Report 2023-24

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's Articles of Association, the Companies Act 2006, and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)"

Principal Activity

The principal activity of the Company during the year continued to be the development of writers and their work and the engagement and development of new audiences to participate in and enjoy creative writing in all its forms.

Structure, Governance and Management

Spread the Word's memorandum and Articles of Association govern the company. In the event of the Company being wound up, the liability of each member is £10.

The charity aims to recruit Trustees with a wide range of business and sector experience from which the charity will benefit. Quorum is set at three with no more than twelve Trustees allowed at any time.

Quarterly Board meetings were held over the year. Sub-committees are convened by the Board as needs to provide governance oversight of strategic areas of work. Board and Staff Away Days take place on a regular basis to develop organisational strategy.

New Trustees are recruited as additional skills become needed in line with the strategic objectives of the company or as trustees resign. New Trustees are provided with a board induction pack that includes information about their responsibilities, a welcome letter from the Director and Chair, Articles and Memorandum of Association and the most recent Audited Financial Statements.

Trustees are encouraged to read Charity Commission and other newsletters and attend training courses designed to keep them abreast of their duties and responsibilities. Board appraisals take place once a year.

The Trustees delegate the day-to-day management of the charity to the Director who reports directly to and is line managed by the Co-Chairs of the Board.

Objectives and Activities for the Public Benefit

The Trustees confirm that they have considered the Charity Commission's guidance on public benefit when reviewing the charity's aims and objectives and in planning future activities.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) ***FOR THE YEAR ENDED 31 MARCH 2024***

Summary

In 2023-24, Spread the Word continued to build on the work of the previous year, with the security of continued funding from Arts Council England (ACE) as a National Portfolio Organisation (NPO).

During 2023-24, Trustees and staff worked to deliver a programme of activities which deliver on our vision, mission and values and on the outcomes in our Theory of Change:

- Writers have time, space and money to produce quality work and live as a writer.
- Readers and audiences experience a greater range of writing produced by London's writers.
- More diverse writers are published by mainstream publishing houses.

We continued our strategic programmes of activity focused on changing the stories we get to read and hear including the Early Career Bursaries for London Writers on a low income and on celebrating creativity, community and place through the 2024 Deptford Literature Festival and launching the Lewisham, Borough of Literature campaign.

We continue supporting talent development through craft and career opportunities for writers through delivering a regular programme of workshops, masterclasses and courses, and our membership scheme the London Writers Network. In addition, staff provided 1-2-1 support and development for individual writers through professional development sessions, coaching, mentoring, 1-2-1 surgeries and assistance with grant applications.

We continue to work in partnership to extend our offer to London's writers with a focus on engaging writers from underrepresented communities in publishing. Our partnership work included delivering the Free Reads scheme with The Literary Consultancy and Case Closed with C&W literary agency.

In partnership with CRIPTic Arts we continue to create community for deaf and disabled writers and advocate for change through running the CRIPTic x Spread the Word Salons and the UK's first Disabled Poets Prize.

We continue to engage young people with creativity, words and stories, including through continuing Nature Natures, a creative engagement with nature and youth volunteering programme led by our partner the London Wildlife Trust with Black Girls Hike CIC and London Youth and piloting a Young Writers Collective in Lewisham.

The profile of Spread the Word continues to be high and positively perceived. The dedicated and specialist staff provide outstanding development services for writers, with a friendly and 'open door' ethos.

Activity detail

In this report we highlight some of the activity that is contributing to us achieving our outcomes, including strategic programmes of activity such as the Early Career Bursaries, London Writers Awards and the Deptford Literature Festival.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

Our priorities continue to be to provide opportunities for writers, particularly those from underrepresented backgrounds, to develop their craft and career and to support creativity, wellbeing and connection.

We continue to maintain a portfolio of projects providing opportunities for members of the public to experience and engage with new writing as audiences and as participants and reflective of our commitment to opening up access and bringing about systemic change in the publishing industry.

During 2023-24 we continued to work to ensure we reach audiences traditionally facing barriers to arts participation and to increase engagement with the least engaged through providing targeted free, low-cost and accessible activities.

Working in partnership remained key to us during 2023-24 to not only open up opportunities for writers but also to reach and engage with new audiences and those least engaged. During 2023-24, we partnered with 65 organisations, including amongst others: Royal Docks, Newham Heritage Service, South London Recovery College, Lewisham Refugee and Migrant Network, Black Gay Ink, YMU Literary, Rogers, Coleridge & White, SABLE, Goldsmiths Writers Centre.

Our total audience for 2023-24 was 1,069,471 with 8,222 engaging directly with our workshops, masterclasses and events, 1,560 submitting to prizes / opportunities, 12,282 engaging directly with digital content (blogs, vlogs, podcasts), 11,528 engaging directly with our publications, and 1,478 young people engaging directly with our work via projects, workshops and publications. Our total online audience was 1,035,869 with 137,118 engaging directly with our online marketing activities.

Supporting talent development through craft and career opportunities **Regular programme of activities**

"As a writer from a demographic that is underrepresented in traditional publishing, it really helps to have an advocate actively organising access to agents and publishers, and to have evidence of the publishing world's attempts to reach and value us, and make the changes needed to make publishing more inclusive. Spread the Word is actively helping to bridge this gap, and as such, crucial to my progression as a writer out of the margins and into the mainstream. Thanks for all that you do!" Regular Programme Participant, November 2023

"Spread The Word is a life-changing organisation, who tirelessly promote and support writers, nurturing emerging and established writers. Honestly feel so enriched by their work in my life." Regular Programme Participant, December 2023

"Being on a low income, having free classes has been a really accessible way for me to grow as a writer, for this I am very grateful to the opportunities Spread the Word can offer. I've found the workshops engaging, fun and inspiring." Regular Programme Participant, June 2023

We continued to run our regular programme of activities online, focused on providing talent development through craft and career opportunities, giving writers the time, space and money to produce quality work, and access paid for opportunities. The majority of our programme was free, with bursary places being offered if paid for.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

We ran 30 workshops, masterclasses and courses engaging an audience of over 3,216 including, amongst others: Writing trauma with Ella King, The Complexity of Kin with Maame Blue, Writing Love Stories with Sara Jafari, Developing characters with Michael Donkor and Developing Your Own Creative Practice with Jacob Sam-La Rose.

We ran a new programme - Case Closed - with C&W literary agency which aimed to find and develop new crime, thriller and mystery fiction writers from diverse backgrounds. The programme ran a panel event with debut crime writer Tracey Ien; literary agent Emma Finn and publishing director Leodora Darlington; a guide on 'Getting Started' by Fiona Cummins; three free online workshops led by new and established crime writers, an online seminar and Q&A on submitting to agents and a first chapter competition. In total 797 writers were engaged, with 91 submitting to the competition and 5 selected for ongoing support with the goal of them going on to be represented by C&W and being published.

We ran 4 London Writers Network events supporting writers' career development to an audience of 181: Pitching Your Non-Fiction Project with Footnote Press, Love Stories with LBA Literary Agency, Perfecting the Pitch and Knowing Your Market with WME Agency and How to Write an Effective Synopsis with YMU Literary.

We commissioned 14 blog posts from writers including, amongst others: Celebrating Black Women Writers with Nadège René, Melatu Uche Okorie, Davina Tijani and Maame Blue, Citizen UK: Croydon's Caribbean Influencers by Croydon Poet Laureate Shaniqua Benjamin and My Experience of a Free Read by Shahema Tafader. Our blog posts and resources engaged 7,857 directly.

We gave 142 in-depth 1-2-1 development sessions to writers and organisations, 134 of which were offered for free. We ran 5 agent opportunities with Rogers, Coleridge & White, C&W Agency, LBA Books, YMU Literary and Mushens Agency, receiving 277 submissions with 46 writers from underrepresented backgrounds going on to benefit from editorial feedback on their writing projects.

We were partners the Footnote Press + Counterpoint Arts Non-Fiction and Brick Lane Short Story Prizes, which received over 637 submissions, offering development support to writers.

Our partnership with The Literary Consultancy which provides manuscript assessments and feedback to writers on low incomes continues. 35 submissions received. 5 writers referred for Free Reads, total bursary value £2,500 with 3 receiving a Free Read.

We routinely collect feedback and monitoring forms which shows us that the audience for our regular programme of activity is diverse – 37% of our participants being Black, Asian and Global Majority; 30% LGBTQI+; 30% working class and 32% deaf and/or disabled and 29% neurodivergent. The majority of people engaging are under 49 years of age (66%), with 30% of people aged between 18-34.

Our audiences also enjoy and value what we do: 93% rated our tutor preparation excellent or very good; 88% rated the structure of our courses/ workshops excellent or very good and 91% strongly agreed or agreed that they feel motivated to keep improving as a writer.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

Supporting writers to continue working

London's writers and organisations continued to be impacted by the loss of their means of earning a living or generating income due to the cost of living crisis and the on-going impacts of Covid-19. During 2023-24, we helped raise a total of over £245,766 in funding for writers and literature organisations.

"I just wanted to thank you for your support with the ACE DYCP fund. I came to your workshop in the Spring. It was so wonderful - I never would have applied without it. Anyway, wanted to share that I received funding! I'm so thrilled. The form took me 4 days to fill in and no way would I have got the funding without your help. So demystifying and made me really focus on what I needed and who I needed to find to help me." DYCP funding recipient

We ran 3 free Getting Funding sessions with 145 engaged and supported 8 successful applications to both Arts Council England Project Grants and Developing Your Creative Practice grants through project advice, letters of support, partnering, promotion and match-funding leveraging £218,773 for London writers, literature organisations and writing activity.

We continued to support poets and organisations to develop and engage audiences with their projects, including: Jet Moon's You Are Here survivor writers project and Outspoken Press's Emerging Poets Development Scheme.

We continued to support writers and reach audiences through commissioning and paid opportunities, including:

- Uprising and Resistance – Lloyds of London and the business of Slavery: in partnership with Ink Sweat & Tears Press, John Hopkins University and Black Beyond Data, and as part of a research collaboration with Lloyd's of London, we commissioned established and early stage poets to use poetry and visual art to respond to archival silences surrounding slavery in Early Modern London. The creative work produced was published in an anthology edited by Gboyega Odubango and launched at St Ethelburga's Centre for Reconciliation and Peace in June 2023 with 60 attending. In November 2023, poets Keith Jarret, malakëi sargent and Courtney Conrad read at the launch of Black Beyond Data at Lloyds to an audience of over 200. Uprising and Resistance was funded by The Mellon Foundation.
- Windrush event in partnership with Lambeth Libraries and Hope Road publishers with writers Alexis Keir and Tony Fairweather with 70 attending.
- Two reading sessions at Belham Primary School in Southwark led by children's writer Alex Falase-Koya engaging 180 children.
- Providing 39 young people with their first paid opportunity for publication of their work in the Nature Nurtures anthology which engaged 3,838 readers.

The value of our commissioning of writers over the year was £36,715.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

We engaged 186 artists, creative practitioners and freelancers during 2023-24, of which 66 were Black (40), Asian (23) or global majority (3), representing 45% of the total number employed; 51 were LGBTQI+, representing 35% of the total number employed and 31 were deaf and disabled or neurodivergent representing 21% of the total number employed.

Creating community for deaf and disabled writers and advocating for change

During 2023-24 we continued our partnership with CRIPTic Arts to offer creative writing opportunities for deaf and disabled writers from across the UK. Our partnership work is focused on creating community, amplifying the work of deaf and disabled writers, providing paid work for deaf and disabled writers, and advocating for the urgent change needed within the literature and publishing sectors to provide accessible spaces, development and commissioning opportunities for deaf and disabled writers.

CRIPTic x Spread the Word Salon - building community spaces

"I acquired a disability in 2018. I was not sure if I could keep writing. Spread the Word and Criptic Arts have helped me immensely. They have given me the confidence, tools, access to community and instilled a belief that the publishing/arts community needs voices like mine." Salon Participant, November 2023

"Being able to access creative workshops from home via online options enables me to actively engage without anxieties/challenges of physically venturing out and through that negates the fallout in fatigue/pain. This all supports me to be able to feel connected and a part of something whilst practicing my creativity and learning/being inspired and empowered. I feel seen, heard and held to be able to communicate and express both creatively and about some of the challenges faced with living a disabled life." Salon Participant, September 2023

We continued to run the CRIPTic Arts x Spread the Word Salon. A free, online space for deaf and disabled writers which takes place across the year. Each Salon has a workshop led by a guest artist and is followed by a reading from a guest artist and an open mic for the community to share their work.

Guest artists during 2023-24 included: Anita Goveas, Pippa Stacey, Elspeth Wilson, Joe Rizzo Naudi, Athena Stevens, Hayleigh Barclay, Aarian Mehrabani, Khairani Barokka, Naomi Westerman, Rashi Rohatgi, Koko Brown and Jasmine Kahlia. Over 636 deaf and disabled writers participated in and attended the 12 Salons' workshops and readings, with over 45 writers sharing their work at the open mics.

"I created a non-fiction piece (my first) in anticipation of pushing myself to read to others as a goal. I did - and I was happy with my reading and feedback, with a few people adding me on twitter. The fact that you have disabled-focused work is just an incredible support - to meet workshop lead writers from similar experiences and fellow writers. It is pretty special with a common understanding. I am a new writer and your work is such a support." Salon Participant, August 2023

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

Disabled Poets Prize 2024 - amplifying the work of deaf and disabled poets

"At ALCS, we know that writers provide invaluable contributions to society. Writers help us make sense of the world, and it's vitally important that authors reflect the diverse range of life experiences found in society. That's why we're proud to support the Disabled Poets Prize 2024 and the platform it provides to emerging deaf and disabled poets across the country." Barbara Hayes, Chief Executive, ALCS (Authors' Licensing and Collecting Society), Prize Sponsor

Founded in 2023 by Jamie Hale, the UK's first Disabled Poets Prize is a collaboration with CRIptic Arts and Verve Poetry Press. The Prize looks to find the best work created by UK based deaf and disabled poets, in written English and in British Sign Language.

Deaf and disabled poets face significant barriers to developing their careers. The Prize brings the work of the winning writers to new prominence, focusing attention on the exceptional work being produced by deaf and disabled writers. The judges for the 2024 Prize were Pascale Petite, Simon Lightbown, Kabir Kapoor and Jamie Hale.

Deaf and disabled poets were able to submit to three categories – best single poem, best unpublished pamphlet, and best poem performed in British Sign Language with 166 submissions being received. In each category, there was a first place prize (£500), second prize (£250), third place prize (£100), and three highly commended entries (£50).

The Prize offered significant professional development opportunities for the winning and shortlisted writers, including a publication deal with Verve Poetry Press for the best unpublished pamphlet as well as development prizes from CRIptic Arts, Spread the Word, The Literary Consultancy and Arvon Foundation.

The announcement of the Prize winners took place as part of the 2024 Deptford Literature Festival on Saturday 16 March 2024 engaging an audience of over 250.

The 2024 winning poem for best single poem was 'Eating An Orange' by Gayathiri Kamalakanthan: *"It's meaningful that this Prize exists – it makes me feel like I'm a writer, even when writing is painful and slow. I can't type for very long so I often record myself speaking bits and pieces that could become poems. This poem thinks about the admin and scheduling of grief, which for me mirrors some of the admin and scheduling around long-term physical pain."*

The winner of best unpublished pamphlet was Susie Wilson for 'No Where Near As Safe As a Snake In Bed', which will be published in Autumn 2024 by Verve Poetry Press: *"As an auDHD poet, it's brilliant to be able to represent the complexity of what we are capable of whilst at the same time having the helping hand which this prize brings to get to market and develop further. The Disabled Poet Prize last year made me realise that it's no good waiting to feel better, or be ok, or get on top of things. It made me see that it's possible to get on with writing with hope and verve."*

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

The judges awarded a highly commended prize to Sahera Kahn for her poem 'My Eyes' in the Best Poem Performed in BSL category: *"That is amazing news. I honour my BSL poem My Eyes selected for special commendation. I feel this poem is important to me in expressing my deafness to share the world to understand how I grew up."*

The 2024 Prize is funded by the Authors' Licensing and Collecting Society (ALCS) and supported by The Literary Consultancy and Arvon Foundation.

Disabled Writers Commissions

"Commissions with a wide-open brief such as this are important as they invite d/Deaf and disabled writers to explore as freely and as radically as we wish without feeling the pressure to adjust our work to suit particular criteria or expectations. It is especially important that the commissions are available to writers working in as broad a range of forms and working dynamics as possible, because inclusive approaches flourish in multimodal, collaborative environments. There are very few opportunities such as this in the literary sector." Joe Rizzo Naudi, 2024 Judge

"As a deaf and disabled writer, I know firsthand the barriers facing people like me when they try to share and develop their work. Spread the Word's commissions provide community, mentoring and opportunities, with an outstanding commitment to accessibility, to a degree that I personally haven't seen elsewhere." Ayesha Chouglay, 2024 Judge

The Disabled Writers Commissions aimed to showcase new work by three London-based disabled writers. They provided a developmental and profile-raising opportunity. The commissions' open call received 31 applications where were judged by Ayesha Chouglay and Joe Rizzo Naudi.

The commissioned writers – Yaz Nin, Jameisha Prescod and Jacqueline Ennis Cole and Sofia Lyall of *AMPLE Collective – received a commission fee, an activation budget and developmental support including mentoring from Esther Fox, Peter deGraft-Johnson and Jill Abram. The commissioned work was showcased as part of the 2024 Deptford Literature Festival and made available online, with the writers taking part in a panel discussion event at the Festival about their work, creativity and the process of being commissioned.

***AMPLE Collective** are **Sofia Lyall and Jacqueline Ennis Cole** are an intergenerational autistic collective centred around radical ecological care, open dialogue, and collective wellbeing. Their commissioned work of eight micro stories and poems *Mutterings* included a zine and a scroll in braille. The narratives are situated within the local ecology of Lewisham and beyond. Drawing on the strange and familiar, the writings explore the mutterings and speculative imaginings from post industrial breakdown to technological advances through a neuroqueer lens.

"Being awarded the Disabled Writers Commission was such a positive experience. The brilliant mentoring that we received, and the care and encouragement extended to us as a collective by Spread the Word has supported our growth and development as writers in ways we could not have imagined before embarking on the process."

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

Jameisha Prescod FRSA is an artist-filmmaker, producer and writer from South London and founder and creative director of You Look Okay To Me, the online space for chronic illness. Jameisha is an associate artist at Forma Arts & Media and a trustee for London Arts in Health Forum. Jameisha's commissioned work *Bodies in the In-Between* was an audio reading of a creative non-fiction piece exploring the theme of water and its role in Black diasporic communities.

"My experience with the Disabled Writers Commission was transformative. The experience not only improves your writing but also acts as a beautiful affirmation that your voice is valued and seen as important."

Yaz Nin is a Kibris born, London raised writer. Her short plays have been staged across the UK, her poetry published in several publications including Oxford poetry, 14magazine and Propel (online). Yaz's commissioned work *From P.T.* is a short film of a prose piece – a letter to a previous tenant – which explores the theme of precarious housing and the invisible chain of community and connection.

"As a disabled artist this has been one of the few experiences where I genuinely felt understood, this enabled me to gain confidence in my artistic vision and voice. I have since shared the work with potential collaborators and commissioners to great success. If I could apply again, I would."

Engaging young people with creativity, words and stories

Nature Nurtures - creative engagement with nature and youth volunteering

"Everyone was nice and welcoming. The creative writing people were really open and let you participate in whatever way and however much/ little you wanted to."

We were a partner on the London Wildlife Trust's Nature Nurtures two year cross-sector consortium project with partners Black Girls Hike CIC and London Youth. The project aimed to work with young people (aged 17-25 years old) and partners to develop a new model for youth volunteering, using creative nature writing as an innovative engagement tool. The project focused on young people from under-represented groups, from Black and Asian and minoritised ethnic heritage, who are not currently accessing volunteering. The programme finished in March 2024.

Overall, 60 events were delivered over the two years of the project engaging 565 young people. The creative sessions and sessions with a mix of creative arts and conservation were more popular.

The first Nature Nurtures Anthology was published in print (700 copies) and online in May 2023, featuring the work of 24 young people and launched at Camley Street Natural Park with over 70 young people in attendance.

During the second year of the programme we delivered 14 in person creative workshops with Luke Turner on nature writing in the city; Courtney Conrad on poetry nature writing; Megan Preston Elliott on clay making and generating writing ideas, Annie Hayter on poetry and Rowan Hisayo Buchanan on short story writing and workshops with Mmoloki Chrystie and Remi Graves on developing and editing films and creative writing and two online creative workshops with Jessica J Lee and Bobby Nayyar.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

The second Nature Nurtures Anthology was published in March 2024 in print (700 copies produced) and online, with the creative work of 39 young people featured. Young people also created four short films. The Anthology and films were launched at a Youth in Nature celebration event, with a workshop being run by Theresa Lola. 300 young people attended the event.

An evaluation of the programme by Shephard & Moyes showed that:

428 individual young people took part in Nature Nurtures over two years. Of these: 75% were female, 19% male and 7% non-binary; majority (69%) were older than 21; 60% were young people of colour, with 72% from minoritised ethnic communities and 44% lived in top 30% most deprived communities in England.

99% of young people reported that they enjoyed the activities. 100% of the young people who took part in the Nature Writing project enjoyed taking part. Young people expressed high levels of satisfaction with the creative writing sessions, with tutor's visibility and efforts to include everyone rating the highest. 88% of young people agreed that engaging in nature has inspired their creative work.

84% learnt new creative skills; 96% learnt new practical conservation skills; 96% feel more comfortable doing outdoor activities, and 51% have built leadership skills.

'I feel confident about learning new skills and using nature to inspire art.'

'I feel more confident engaging with nature locally and have started believing more in the power of sharing my creative work.'

Particularly for young people who may be new to creative arts, the project has helped to build confidence as well as learn new skills. As a result of taking part:

- 82% felt more confident to be creative on their own
- 86% felt motivated to keep improving as a creative
- 96% felt motivated to join more creative workshops

"Really great event – thank you! Would definitely attend more poetry/ writing and nature events."

The creative arts aspect of the project helped young people to engage with nature in a different way.

'I think the mix of the nature and the creative side, how the creative side can be inspired by nature. That's what makes it special.'

'It has benefitted me massively. I have found my community; I have made strong connections and had my first poem published. A huge accomplishment for me.'

Nature Nurtures was supported by funds awarded by the Department for Digital, Culture, Media and Sports, via the Volunteering Futures Fund distributed by Arts Council England.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

Speaking Silences – place, community, and shared history

Speaking Silences used creative writing, spoken word and film to engage young people with archival silences surrounding Britain's colonial past. It aimed to

- Engage young people around themes of place, community, and shared heritage
- Uncover, discuss and share buried and unspoken histories
- Offer young people a platform to have their voice heard

Eight young people from Beckton and Canning Town in Newham delved into their local heritage and explored the stories that are excluded or unspoken, working with writer Remi Graves, filmmaker Mmoloki Chrystie and trainee facilitator Deborah Conteh over eight sessions to script and shoot a short film responding to their local history – 'The Chains of Change'.

The film was premiered at a screening event for young people, their families and the wider community in June 2023 with 50 attending. During Speaking Silences, young people uncovered records with Newham Heritage Service and the Newham Archives at Stratford Library. They were invited to question whose stories are recorded in the archives, and whose are left untold. This was the starting point for the creation of their collaborative short film 'The Chains of Change'.

Speaking Silences was commissioned by the Royal Docks, as part of 'Our People and Stories' and worked with young people from the Shipman and Beckton Youth Zones.

Young Writers Collective – opening up opportunity and building community

"I feel I've found my voice in poetry. I feel I've learnt more patience and given myself time to look at things more than once and for what they truly are. I've learnt techniques, poems, poets and tools."

"I'm quite new to London and have greatly struggled with finding other writers! this course has helped, not only, in terms of building my skills as a writer but in terms of helping me find a little community - very much needed."

There is a lack of opportunities for young writers and poets to take forward their creative careers in South East London. We launched a Young Writers Collective which aimed to engage young people aged 16-25 from Lewisham, Bromley, Greenwich or Southwark who:

- Were interested in creating poetry, spoken word or stories
- Wanted to get their voices heard about issues that matter to them
- Were just starting out, or already being creative with words and performance

62 applications were received to be part of the Collective with 20 young people selected, 50% from Lewisham. The eight Young Writers Collective sessions were facilitated by the poets Remi Graves and Kareem Parkins-Brown. Guest poet Theresa Lola attended one of the sessions giving a reading of her work and an insight into her career as a poet.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

"I think the sessions were amazing because it was led by Remi and Kareem who are evidently such genuine lovers of poetry and writing, and that showed through variation of exercises we did throughout the week. I think they also gave thoughtful and really specific feedback to our writing which was useful. I think it was amazing to hear from Theresa Lola and learn about her craft and the way she creates."

12 young people participated on average across the sessions and 12 young people submitted their work for feedback. The young people co-created their event at Deptford Literature Festival with seven reading or performing their work to an audience of 40.

"It really helped to work towards something, and I felt it brought the collective together, it felt like a movement." Young person on sharing their work at the Festival

Through taking part young people were able to build a creative and supportive community; learn new techniques to improve their poetry, writing and performance skills, become more confident in their voice as a poet, writer or spoken word artist, make connections, work with professional writers, get an insight into having a creative career and have the opportunity to get their voice heard and take part in the 2024 Deptford Literature Festival.

The Young Writers Collective was free to participate in with a bursary fund for young people who needed support for travel or data and an access fund to make reasonable adjustments. Food and refreshments were provided at each of the in person sessions.

"I was also very grateful to have snacks every week - it helps with concentration being less hungry coming right from work."

"I've been given a lot more confidence and courage in my writing, and I think it has really expanded my imagination as to how I can write. I think they are both [Remi and Kareem] so knowledgeable and I aspire to have read such a wide range of poetry and be so naturally skillful. I think performing has left me with a desire to do more performing and continue writing."

Strategic programmes of activity

During 2023-24 Spread the Word continued our strategic programmes of activity including the Deptford Literature Festival, and the Early Career Bursaries for London Writers on a low income and to support alumni of the London Writers Awards.

Early Career Bursaries for London Writers - levelling the playing field

"Emerging writers need all the support they can get. These bursaries for early career writers are a lifeline and a very substantial initiative. While it's been 20 plus years I've been writing, I remember those early years vividly. Writers need this vital support, early on. Spread the Word are at the forefront of London's creative writing activist community." Monique Roffey, Judge, Early Career Bursaries

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

Launched in 2022, the Early Career Bursaries for London Writers on a low income seek to identify unagented and unpublished London-based writers on a low income and without access to alternative sources of funds (including personal savings) who: have talent, a clear idea of how they will use the bursary and their time, confidence and readiness to profitably spend a year on their project, and the difference the bursary will make to their writing and to them as a writer after 12 months.

The need for early career writers to receive support is stark. Unlike other artistic professions there is no defined career pathway. It is particularly true for writers whose voices are underrepresented in the UK's publishing industry who do not have the networks and connections to support them to take their first steps as a writer. All writers need time. Time to create. And time to write. When you are at the beginning of your career creating time to write, and sustaining your life while doing so, is a priority. Without time, you cannot develop work to gain commissions or demonstrate your talent to agents and publishers.

"I started *Orangeboy* in 2011; it was published in 2016. I wrote it at weekends and on buses and trains, to and from work. A bursary would not only have bought me vital time to write, but equally importantly, time to research the publishing industry. It's such a privilege to be able to support emerging writers on this early part of their journey." Patrice Lawrence, Judge, Early Career Bursaries

With this in mind, the Bursaries have been developed to:

- Make a significant difference to writers' work and development of their craft.
- Support career progression through building networks.
- Create an alumni network of talented diverse writers whom we can commission and promote paid writing opportunities to.
- Model early career intervention for writers and share learnings.

The programme offers three bursaries with a value of £15,000 each with £10,000 being awarded as cash and £5,000 towards development support alongside an access fund. The programme also seeks, through its communications, to encourage a wider conversation on philanthropic support for writers.

The judges for the second year of the Bursaries were the writers Monique Roffey, Patrice Lawrence and Santanu Bhattacharya.

They opened for applications in September 2023 and received 166 applications. A free online information session on applying for a Bursary was attended by 94 writers.

6 writers were shortlisted, with 3 writers being awarded a Bursary:

Developing her creative non-fiction project *How Dare a Woman*, A. D. Aaba Atach says: "*In the pursuit of an inclusive publishing industry, few organisations actually champion writers on a low income by recognising our talent and contributions to the literary world. Being awarded the Early Career Bursary is not merely a privilege; it's a sanctuary that nurtures the literary potential of those whose stories were often borrowed and written by others more fortunate. I am immensely grateful to have been given this opportunity to join a supportive community of writers in London and develop my craft to its fullest extent.*"

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

Developing her untitled narrative non-fiction project, Vic Eveline says: *"I feel immensely grateful to have been given this amazing opportunity to accelerate my development as a writer. The support of Spread the Word and the Early Career Bursary will allow me to put my writing front and centre of my life and really focus on getting the words out and taking my writing to the next level — something I am all too aware is an unaffordable luxury for so many writers. It's a big step forward for me and I'm both nervous and excited to see what the year will bring."*

Developing her collection of short stories entitled *Between the Walls*, Sarah Cotton says: *"It's incredibly encouraging to be chosen for this bursary. The generous financial component will relieve pressure and allow me to focus on my writing while the tailored support will motivate me to progress and guide me to develop and sustain a creative practice. I'm so grateful for this opportunity and I'm looking forward to participating in the programme."*

Their Bursary year began in February 2024 and runs through to January 2025.

The first-year Bursaries received 127 applications, with the three bursaries being awarded to Sheila Atuona, Lilee Cathcart and Selina Suzelle. Their mentors were Leone Ross and Kerry Hudson. Their Bursary year ended in January 2024.

The Early Career Bursaries for London Writers on a low income programme is supported by a generous philanthropic gift from Sam and Rosie Berwick. They were joint winners of the 2022 Achates Philanthropy Prize for their gift.

London Writers Awards – changing the story

London Writers Awards aims to increase the number of writers from underrepresented communities being taken up by agents and publishers. It is a 10 month programme of critical feedback groups, craft and career masterclasses, one-to-one feedback and professional development and agent networking. The Awards are free to participate in with bursaries for writers on a low-income and an Access Fund for disabled writers.

The first iteration of the programme ran from 2018 to 2022 and supported 120 writers of literary, commercial, children's/YA fiction and narrative non-fiction. It has become the most successful writer development scheme in the UK with, at March 2024, 47 alumni agented and over 33 book deals. It was supported by the Esmée Fairbairn Foundation, Arts Council England and ALCS.

Over 2023-24, Awardees continued to take forward their writing careers:

The following alumni books were published: Iqbal Hussain's *Northern Boy* (Unbound Books), Pam Williams' *A Trace of Sun* (Legend Press) and Ayesha Braganza's *The Royal Spy* (Collins).

The following alumni secured book deals: Carla Montemayor with Chatto & Windus, Lui Sit with Macmillan, Chris Bridges two book deal with Avon, Harper Collins, Han Smith with John Murray and Natasha Brown's second novel *Universality* was bought by Faber. And the following were agented: Mark O'Brien at Eve White, Mayo Agard Olubo at Eve White, Emma Lowther at Mushens Agency and Amelia Giudici at Felicity Bryan Associates.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

Alumni continued to submit to Prizes and take up opportunities in the publishing industry, including: Paige Cowan-Hall won The Women's Prize Trust's 2023 New Discoveries Prize for novel 'Marooned'; Santanu Bhattacharya won a Desmond Elliott Residency 2023 at the National Centre for Writing; Cecile Pin was judge for 2023 4thWrite Short Story Prize (run by 4th Estate + The Guardian); Alex Falase-Koya's Marv and the Ultimate Superpower selected for World Book Day 2024 and shortlisted for The Alligator's Mouth Award 2023; Natasha Brown was a judge for Discoveries 2024 (Women's Prize for Fiction); Mayo Agard-Olubo won the 2023 Mo Siewcharan Prize and Jemilea Wisdom-Baako won the Poetry London Pamphlet Prize 2023 (selected by Jay Bernard).

We continued to support alumni by providing career development and community building opportunities, including:

- Developing Tutors: a paid opportunity for writers with little or no experience of workshop design and facilitation to develop and run a workshop and get feedback. Six alumni participated, Nadia Attia, Joe Rizzo-Naudi, Lorraine Lui, Tomek Mossakowski, William Andrews and Alex Blank with 99 workshop participants (from 142 sign ups).
- Using AI to Write workshop with Laurane Marchive with 16 alumni participating.
- Full Manuscript Read project provided alumni with a paid opportunity of giving editorial feedback to early stage writers. 22 alumni participated in a professional development masterclass by Lily Dunn with four writers selected (Chris Bridges, Amelia Giudici, Kira McPherson and S. Niroshini) to provide feedback on commercial, literary, YA + Middle Grade and narrative non-fiction. This was offered as a free opportunity with 44 submissions received and 4 writers receiving feedback from alumni.
- Summer Gathering for alumni with 20 attending.

We started our planning for the new iteration of the Award through running four co-creation focus groups with alumni and early stage writers to test and gain an insight into development needs, models and pathways engaging over 50 writers, alongside running a survey with nearly 100 responses. The new iteration is to be launched in 2024-25

Celebrating community, creativity and place

Deptford Literature Festival - developing infrastructure + audiences for literature in Lewisham

"This is an amazing event - ground-breaking and celebratory of exciting new voices - to be in the same room and hear from inspirational new and established diverse writers was incredible." Festival attendee

"Really good to have an event like this in Lewisham." Festival attendee

"Great event and wonderful to have neurodiversity and disability (BSL) catered for." Festival attendee

"This year's Festival has been really well organised and really engaging!" Festival attendee

Taking place in Spread the Word's home borough of Lewisham, the annual Deptford Literature Festival celebrates the diversity and creativity of Deptford and Lewisham through words, stories and performance.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

The 2024 Deptford Literature Festival launch event took place on Friday 27 March 2024, with the main Festival day being Saturday 16 March 2024. The Festival invited audiences to explore what literature means to us today in Deptford with many of the events programmed under the Festival theme of Untold Stories, Unheard Histories. The programme featured workshops, talks, walks and performances, including ways to get involved from home, and launched the Lewisham, Borough of Literature campaign.

The 2024 Festival reached 18,168 people, with 5,304 directly engaged as attendees and participants. 30 accessible live literature events taking place on the Festival day (including 13 workshops, 5 family events, 4 panels and 3 talks/ performances), 4 online events, as well as 7 online recordings, 4 podcasts and 6 community projects. The majority of the events were free, all were BSL interpreted. Footfall at Deptford Lounge, the Festival Hub, was 1,860 on the day.

The headline Festival commissions and events included:

- Launch event Neoprene Genie presents Soft Soft featuring 15 artist presenting soundscapes, self care and immersive musical poetic sharings, curated by Tice Cin with love.
- Sounding Deptford, a self-guided walk by Joe Rizzo-Naudi and James Wilkes offered a new way to discover Deptford, its people and stories through poems, short fiction and the sounds of its communities.
- Meet the Editors with Aliya Gulamani (Unbound), Eishar Brar (Knights of) + Marianne Tatepo (Square Peg).
- Deptford Feeds Itself: Food, Displacement and Redevelopment in Deptford with Jonathan Nunn, Rees Nicolas, Gordon McGowan + Melissa Thompson.
- Disabled Writer Commissions with Yaz Nin, Jameisha Prescod + *AMPLE Collective.
- Your Next Read with debut writers Ashani Lewis, Oisín McKenna + Sarah Marsh hosted by Sara Jafari.
- Music + Words with Aniefiok 'Neef' Ekpoudom, Emma Warren, Jacqueline Crooks + Natty Kasambala.
- Queer Poetry Night with Dean Atta, Carline Bird + SL Grange.
- Young Writers Collective Sharing event hosted by Remi Graves and Kareem Parkins-Brown.
- Disabled Poets Prize 2024 announcement of winners with Jamie Hale, Pascale Petit + Stephen Lightbown.

All the Festival workshops were open to writers with different levels of experience — from regular writers to complete beginners, including: Yoga + Books with Laurie + Gemma Bolger; Writing the In-Between: A Queer Poetry Workshop with Helen Howell; Document Your Culture with Emma Warren; Soft Curses + F**K Poems with Inua Ellams; Zine-Making with Artizine UK; Black Gay Ink: Exploring Writers Block with Troy Fairclough and in conversation with Selali Fiamanya and CRIPTic x Spread the Word Salon with Daniel Sluman + Zoë McWhinney for D/deaf and disabled writers.

The Festival ran a day-long programme of family and children's events with the Wild Ones with Bernadette Russell in Brookmill Park and in Deptford Lounge: Never Show A T-Rex a Book! with Rashmi Sirdeshpande; Suit Up! Step Up! It's Time to Become a Hero with Alex Falase-Koya and Story Algorithms 101 Workshop with Femi Fadugba.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

We ran a community commissions callout to local artists and community and arts organisations to submit their ideas for activity to take place on the Festival day, with 45 submissions received and 9 local artists and 3 organisations selected, including: Community Book Swap + Workshops with The Rainbow Exchange; Deptford Dockyard's Buried History with Jody Burton; Places & Portals: The Everyday Poetry of Deptford with Alice Frecknall + Caroline Druitt; Left-Hand Pages workshop with Amber Obasi + Baby Blue and Vietnamese Poetry Translation Workshop with Quynh Nguyen + April Yee in partnership with Poetry Translation Centre and Vietnamese Family Partnership.

"I had a wonderful time, great to see participants interested in understanding Vietnamese language and culture." Festival participant

The first edition of the Festival Magazine featuring new commissioned fiction, poetry and non-fiction from Festival writers and poets Jay Bernard, Joe Rizzo Naudi, Jody Burton, Courtney Conrad and editor Aliya Gulmani was published and distributed for free at the Festival and made available online.

The Festival at home pack from Festival writers Helen Howell on Writing the Inbetween; Alice Frecknall and Caroline Druitt on Places and Portals; Troy Fairclough on Things We Seldom Get to Write and for children Write Your Own Mystery Story by JT Williams was made available online.

"The free at home resources were wonderful and made me feel seen and valued as a Disabled writer. It means everything." Festival participant

Four editions of the Festival Podcast were produced and broadcast in the lead up to the Festival, featuring writers Tice Cin, Jacqueline Crooks, Femi Fadugba and Helen Howell taking to host by Shani Akilah about their work, inspiration and Festival events.

In addition to its public programme, the Festival delivered community engagement projects:

- Sessions with Entelechy Arts' Meet Me at the Albany Caribbean elders who worked with poets Courtney Conrad and Lola Oh to produce a poetry anthology – Talk di Tings Dem. 900 copies of the anthology were distributed at the Festival and through every library in the borough as well as being made available online.
- Lewisham Writes workshops led by local writer Carinya Sharples reaching 145 participants via sessions in Catford Library.
- Formation of the Young Writers Collective with young people from Lewisham and neighbouring boroughs, reaching 110 participants across 10 sessions working with poets Remi Graves and Kareem Parkins-Brown;
- Creative writing and art workshop programme engaging local refugee and migrant women, culminating in the Sole Sisters art exhibition of their work at Deptford Lounge run in partnership with the South London and Maudsley Recovery College and Lewisham Refugee and Migrant Network;
- Workshops and performances by local children's authors Alex Falase-Koya and Joanna Brown in Childeric and Deptford Park primary schools (180 participants.)

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) *FOR THE YEAR ENDED 31 MARCH 2024*

- Series of 6 creative workshops at Triangle LGBTQ+ Cultural Centre engaging local queer community and featuring

Books by Festival writers and artists were available to buy at the Festival Marketplace from The Word bookshop and Round Table Books with book signings by featured Festival authors taking place. Local publishers and literature organisations, including Poetry London and Flipped Eye, also had stalls.

The Festival worked with 93 artists and 21 partners. In total 75 of our programmed artists were from South London and 44% from within Lewisham.

The Festival aims to be heavily place-based, with a focus on local artists and audiences. In total, 80% events were led by Lewisham-based artists or organisations. 55% of audiences were from within Lewisham or from a neighbouring borough (Bromley, Greenwich, Southwark), and 35% from Lewisham itself. This shows the Festival is continuing to build a reputation locally and developing an infrastructure and audiences for literature in Lewisham, one of our key aims.

We specifically look to target non-traditional literature audiences, which we achieved. 67% of our audiences attend literature events once a year or less, with 30% having never attended such an event before. 42% festival attendees were from Black, Asian and Global Majority backgrounds, 46% were LGBTQ+ and 20% of in person and 50% online audiences were deaf and/ or disabled.

The Festival was delivered in partnership with creative producer Tom MacAndrew.

The 2024 Deptford Literature Festival was funded by Arts Council England and supported by National Lottery Awards for All, the Authors Licensing and Collecting Society (ALCS), the Albany and Deptford Lounge.

Plans for Future

Spread the Word's plans for the future include continuing to deliver on an ambitious artistic programme of activity and being responsive to the on-going impacts of the cost of living crisis, Covid-19 and climate change on the communities we work with and for.

During 2024-25 Trustees will be seeking to continue to build organisational resilience through strategic fundraising and by making investments into: Trustee and staff training and development; undertaking a branding review as part of the website and brand redevelopment and reviewing the staff handbook and policies.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

Board will be continuing to implement the new Theory of Change with a focus on the delivery of equitable and accessible programmes of activity against outcomes for its primary beneficiaries: Black, Asian, Global Majority, deaf and disabled, LGBTQIA+, working class, low income and young people, including:

- Re-launching the UK's most successful development programme for writers underrepresented in publishing, the London Writers Awards;
- Board will be building on the work of the annual Deptford Literature Festival by continuing to develop infrastructure and audiences for literature in Lewisham;
- Developing the campaign to have Lewisham named as the UK's first Borough of Literature through community engagement events and conversations and strategic partnership development;
- With the 30th Anniversary of the organisation taking place in 2025, Board will be scoping plans to celebrate the organisation's history, impact and future.

Staff and volunteers

The company had the following staff for the period 2023-24:

Director:	Ruth Harrison (Full-time)
Writer Development Manager:	Eva Lewin (Part-time, 3 days per week) Retired 31 May 2023
Programme Manager:	Bobby Nayyar (Full-time)
Programme Assistant:	Emily Ajgan (Full-time)
Communications Manager:	Laura Kenwright (Part-time, 4 days per week) Maternity leave from 10 January 2024
Communications services provided by:	Alice Sewell from January 2024
Production services provided by:	Tom MacAndrew
Bookkeeping services provided by:	Steve Willcox

During 2023-24, the Board was focused on developing organisational resilience through taking a strategic approach to fundraising with the support of external consultants Red Pencil. To support organisational development, the Board brought in Counterculture to provide training on governance and finance and undertake a review of the reserves policy. Counterculture also provided HR and legal advice including updating and reviewing of job descriptions and contracts.

During 2023-24 18 volunteers were provided training and supported the 2024 Deptford Literature Festival.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

Financial Review

The Statement of Financial Activities shows income generated of £598,486 with resources expended of £466,481, generating a surplus of £132,005. Funds carried forward at the close of this year are £445,952. These were £313,947 in 2022-23.

Reserves Policy

The designated fund agreed by Trustees is for £195,000 which makes provision for: *Core Projects Contingency* (£40,000); *Strategic Projects Development* (£85,000); *Organisational Development* (£55,000) including the development of a new website and rebrand and *Board and Team development*: (£15,000) to support costs associated with staffing and training and development of staff members and trustees.

The policy also makes a contingency provision for three months' operating and redundancy costs of £100,000 and £80,000 for any shortfall in fundraising/ income generation to core operational costs. These figures were reviewed and adjusted to reflect changing opportunities and circumstances and will be reviewed again as part of the business planning process for the period 2024-25.

The current funds position shows restricted funds of £55,623, designated funds of £195,000, and general unrestricted funds £195,329. It is Spread the Word's Policy to ensure that a reserve of £100,000 is maintained in excess of three months running costs. Details of the restricted and designated funds can be found in notes 18 to 20 of the financial statements.

Major Risks

The Arts Council England's annual assessment of the Company scored it as a minor risk with a risk rating of 4 (on the Arts Council risk rating scale, a risk rating between 1 to 6 is minor). This was based on a review of governance, financial management, quality of artistic activity and audience impact and engagement. The company continues to be a National Portfolio Organisation (NPO).

The major risks identified in the Company's risk register are:

Financial: fundraising/ income targets not met. The Board is mitigating financial risk by taking a strategic fundraising approach and ensuring financial planning and monitoring systems are in place with regular reporting to Board ensuring oversight is in place on the organisation's sustainability and financial position. In a challenging fundraising environment, the Board is progressing the implementation of the Theory of Change and revised business plan as it continues delivery through the Arts Council England National Portfolio investment period 2023-2026.

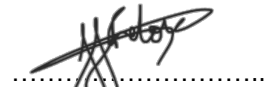
Organisational: staff recruitment and retention. The Board is mitigating organisational risk by putting in place succession planning and recruitment strategy and appropriate management and support framework for staff. Board continues to monitor and review staffing skills, training needs and capacity as it implements the organisation's Theory of Change.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) ***FOR THE YEAR ENDED 31 MARCH 2024***

Programme delivery: failure to deliver projects. The Board is mitigating programme delivery risk by ensuring project and partnership management processes and sufficient capacity are in place for effective delivery.

The trustees' report was approved by the board of trustees.


.....
A Felone (Co-Chair)

Dated: 17 December 2024.

SPREAD THE WORD

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF SPREAD THE WORD

I report to the trustees on my examination of the financial statements of Spread The Word (the charity) for the year ended 31 March 2024.

Responsibilities and basis of report

As the trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of The Association of Chartered Certified Accountants, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.



Frances Wilde FCCA DChA

Warner Wilde
Chartered Certified Accountants
4 Marigold Drive
Bisley
Surrey
GU24 9SF

Dated: 18 December 2024

SPREAD THE WORD

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2024

Current financial year		Unrestricted funds general 2024 £	Unrestricted funds designated 2024 £	Restricted funds 2024 £	Total 2024 £	Total 2023 £
	Notes					
Income from:						
Donations and legacies	3	282,654	-	66,018	348,672	267,103
Charitable activities	4	91,097	-	157,374	248,471	159,784
Investments	5	1,343	-	-	1,343	168
Total income		<u>375,094</u>	<u>-</u>	<u>223,392</u>	<u>598,486</u>	<u>427,055</u>
Expenditure on:						
Raising funds	6	10,281	-	-	10,281	17,171
Charitable activities	7	219,674	560	235,966	456,200	453,502
Total expenditure		<u>229,955</u>	<u>560</u>	<u>235,966</u>	<u>466,481</u>	<u>470,673</u>
Net income/(expenditure)		145,139	(560)	(12,574)	132,005	(43,618)
Transfers between funds		(190,155)	190,155	-	-	-
Net movement in funds	9	(45,016)	189,595	(12,574)	132,005	(43,618)
Reconciliation of funds:						
Fund balances at 1 April 2023		240,345	5,405	68,197	313,947	357,565
Fund balances at 31 March 2024		<u>195,329</u>	<u>195,000</u>	<u>55,623</u>	<u>445,952</u>	<u>313,947</u>

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

SPREAD THE WORD

STATEMENT OF FINANCIAL ACTIVITIES (CONTINUED) INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2024

Prior financial year		Unrestricted funds general 2023 £	Unrestricted funds designated 2023 £	Restricted funds 2023 £	Total 2023 £
	Notes				
Income from:					
Donations and legacies	3	204,269	-	62,834	267,103
Charitable activities	4	96,405	-	63,379	159,784
Investments	5	168	-	-	168
Total income		300,842	-	126,213	427,055
Expenditure on:					
Raising funds	6	17,171	-	-	17,171
Charitable activities	7	265,893	860	186,749	453,502
Total expenditure		283,064	860	186,749	470,673
Net income/(expenditure) and movement in funds		17,778	(860)	(60,536)	(43,618)
Reconciliation of funds:					
Fund balances at 1 April 2022		222,567	6,265	128,733	357,565
Fund balances at 31 March 2023		240,345	5,405	68,197	313,947

SPREAD THE WORD

BALANCE SHEET

AS AT 31 MARCH 2024

	Notes	2024 £	£	2023 £	£
Fixed assets					
Tangible assets	13		3,834		7,668
Current assets					
Debtors	14	43,461		45,825	
Cash at bank and in hand		426,984		285,281	
		470,445		331,106	
Creditors: amounts falling due within one year	15	(28,327)		(24,827)	
Net current assets			442,118		306,279
Total assets less current liabilities			445,952		313,947
The funds of the charity					
Restricted income funds	18	55,623		68,197	
Unrestricted funds - general	20	195,329		240,345	
Unrestricted funds - designated	19	195,000		5,405	
		445,952		313,947	

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2024.

The trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the trustees on 17 December 2024



A Felone (Co-Chair)
Trustee

Company registration number 3541037 (England and Wales)

SPREAD THE WORD

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2024

	Notes	2024 £	£	2023 £	£
Cash flows from operating activities					
Cash generated from/(absorbed by) operations	23		140,360		(82,620)
Investing activities					
Purchase of tangible fixed assets		-		(11,502)	
Investment income received		1,343		168	
Net cash generated from/(used in) investing activities			1,343		(11,334)
Net cash used in financing activities			-		-
Net increase/(decrease) in cash and cash equivalents			141,703		(93,954)
Cash and cash equivalents at beginning of year			285,281		379,235
Cash and cash equivalents at end of year			426,984		285,281

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

Charity information

Spread The Word is a private company limited by guarantee incorporated in England and Wales. The registered office is The Albany, Douglas Way, London, SE8 4AG.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's [governing document], the Companies Act 2006, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and the Charities SORP "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019). The charity is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The accounts have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

(Continued)

1.5 Expenditure

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at the undiscounted amount of the cash or other consideration expected to be paid.

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Fixtures, fittings & equipment	25% straight line
Computers	33.3% straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.9 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

(Continued)

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at the undiscounted amount of the cash or other consideration expected to be received.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at the undiscounted amount of cash or other consideration expected to be paid.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at the undiscounted amount of cash or other consideration expected to be paid.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.10 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.11 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

3 Income from donations and legacies

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
Donations and gifts	225	63,018	63,243	715	62,834	63,549
Grants	281,029	-	281,029	201,029	-	201,029
Membership fees	1,400	3,000	4,400	2,525	-	2,525
	<u>282,654</u>	<u>66,018</u>	<u>348,672</u>	<u>204,269</u>	<u>62,834</u>	<u>267,103</u>
Donations and gifts						
S & R Berwick	-	62,500	62,500	-	-	-
Other	<u>225</u>	<u>518</u>	<u>743</u>	<u>715</u>	<u>62,834</u>	<u>63,549</u>
	<u>225</u>	<u>63,018</u>	<u>63,243</u>	<u>715</u>	<u>62,834</u>	<u>63,549</u>
Grants						
ACE NPO	<u>281,029</u>	<u>-</u>	<u>281,029</u>	<u>201,029</u>	<u>-</u>	<u>201,029</u>
	<u>281,029</u>	<u>-</u>	<u>281,029</u>	<u>201,029</u>	<u>-</u>	<u>201,029</u>

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

4 Incoming resources from charitable activities

	2024 £	2023 £
Box Office	2,926	3,310
Commissions	18,968	44,920
Arts Council England - Deptford Literature Festival	78,601	74,782
Performance related grants	147,406	33,577
Other income	570	3,195
	<u>248,471</u>	<u>159,784</u>
Analysis by fund		
Unrestricted funds - general	91,097	96,405
Restricted funds	157,374	63,379
	<u>248,471</u>	<u>159,784</u>
Performance related grants		
Arts Council England	6,366	4,960
GLA	10,000	-
Awards For All	9,640	-
London Libraries	80,369	-
Wellcome Collection	-	11,562
Jet Moon	23,659	-
London Wildlife Trust	17,372	12,065
St James's Place Foundation	-	2,500
Phoenix Community	-	2,490
Other	-	-
	<u>147,406</u>	<u>33,577</u>

5 Income from investments

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Interest receivable	<u>1,343</u>	<u>168</u>

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

6 Expenditure on raising funds

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Fundraising costs		
Other fundraising costs	10,281	17,171
	<u> </u>	<u> </u>

7 Expenditure on charitable activities

	Charitable activities 2024 £	Charitable activities 2023 £
Direct costs		
Artistic Programme	209,176	218,016
Share of support and governance costs (see note 8)		
Support	237,647	233,446
Governance	9,377	2,040
	<u> </u>	<u> </u>
	456,200	453,502
	<u> </u>	<u> </u>
Analysis by fund		
Unrestricted funds - general	219,674	265,893
Unrestricted funds - designated	560	860
Restricted funds	235,966	186,749
	<u> </u>	<u> </u>
	456,200	453,502
	<u> </u>	<u> </u>

8 Support costs allocated to activities

	2024 £	2023 £
Staff costs	151,757	146,176
Depreciation	3,834	4,045
Premises/ office costs	29,563	26,226
Freelance staff	52,493	55,390
Other Staff costs	1,615	1,609
Governance costs	7,762	2,040
	<u> </u>	<u> </u>
	247,024	235,486
	<u> </u>	<u> </u>
Analysed between:		
Charitable activities	247,024	235,486
	<u> </u>	<u> </u>

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

8 Support costs allocated to activities (Continued)

	2024 £	2023 £
Governance costs comprise:		
Independent Examination fee	1,444	1,332
Governance costs	5,534	48
Other accountancy costs	784	660
	<u>7,762</u>	<u>2,040</u>

9 Net movement in funds

	2024 £	2023 £
--	-----------	-----------

The net movement in funds is stated after charging/(crediting):

Depreciation of owned tangible fixed assets	<u>3,834</u>	<u>4,045</u>
---	--------------	--------------

10 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

11 Employees

The average monthly number of employees during the year was:

	2024 Number	2023 Number
Programme	1	1
Programme Assistant	1	1
Writer Development	1	1
Director	1	1
	<u>4</u>	<u>4</u>
Total	<u>4</u>	<u>4</u>

	2024 £	2023 £
Employment costs		
Wages and salaries	138,812	133,970
Social security costs	9,495	8,983
Other pension costs	3,450	3,223
	<u>151,757</u>	<u>146,176</u>

There were no employees whose annual remuneration was more than £60,000.

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

11 Employees

(Continued)

Remuneration of key management personnel

The remuneration of key management personnel was as follows:

	2024 £	2023 £
Aggregate compensation	56,958	53,930

Key management personnel (KMP) are defined as the senior management team. Total cost of KMP includes employer's National Insurance and pension contributions. This does not include an apportionment of any employers allowance received which reduced the cost of employer's national insurance.

12 Taxation

The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.

13 Tangible fixed assets

	Fixtures, fittings & equipment £	Computers £	Total £
Cost			
At 1 April 2023	762	26,677	27,439
At 31 March 2024	762	26,677	27,439
Depreciation and impairment			
At 1 April 2023	762	19,009	19,771
Depreciation charged in the year	-	3,834	3,834
At 31 March 2024	762	22,843	23,605
Carrying amount			
At 31 March 2024	-	3,834	3,834
At 31 March 2023	-	7,668	7,668

14 Debtors

	2024 £	2023 £
Amounts falling due within one year:		
Trade debtors	6,230	6,737
Other debtors	34,520	36,377
Prepayments and accrued income	2,711	2,711
	43,461	45,825

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

15 Creditors: amounts falling due within one year

	Notes	2024 £	2023 £
Other taxation and social security		2,292	3,338
Deferred income	16	180	-
Trade creditors		16,814	8,855
Other creditors		125	4,064
Accruals		8,916	8,570
		<u>28,327</u>	<u>24,827</u>

16 Deferred income

	2024 £	2023 £
Other deferred income	<u>180</u>	<u>-</u>

Deferred income is included in the financial statements as follows:

	2024 £	2023 £
Deferred income is included within:		
Current liabilities	<u>180</u>	<u>-</u>
Movements in the year:		
Deferred income at 1 April 2023	-	-
Resources deferred in the year	<u>180</u>	<u>-</u>
Deferred income at 31 March 2024	<u>180</u>	<u>-</u>

17 Retirement benefit schemes

	2024 £	2023 £
Defined contribution schemes		
Charge to profit or loss in respect of defined contribution schemes	<u>3,450</u>	<u>3,223</u>

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

18 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	At 1 April 2023 £	Incoming resources £	Resources expended £	At 31 March 2024 £
Young People's Programmes	4,397	-	(4,397)	-
City of Stories Home	(64,919)	80,369	(15,450)	-
Access to Literature	(3,466)	6,366	(2,900)	-
London Writers Awards	71,284	-	(71,284)	-
Nature Nurtures	-	17,372	(17,372)	-
Uprising and Resistance	9,702	9,968	(19,670)	-
You Are Here	-	23,659	(19,424)	4,235
Deptford Literature Festival	7,733	-	(7,733)	-
Unheard Histories, Untold Stories	-	9,640	(9,640)	-
Early Career Bursaries	46,521	62,500	(56,500)	52,521
Speaking Silences	(2,239)	10,000	(7,761)	-
Disabled Poet's Prize	(816)	3,518	(3,835)	(1,133)
	<u>68,197</u>	<u>223,392</u>	<u>(235,966)</u>	<u>55,623</u>

Previous year:	At 1 April 2022 £	Incoming resources £	Resources expended £	At 31 March 2023 £
Food on Our Table	1,404	-	(1,404)	-
Young People's Programmes	6,897	-	(2,500)	4,397
City of Stories Home	(2,199)	-	(62,720)	(64,919)
Access to Literature	(2,530)	-	(936)	(3,466)
London Writers Awards	100,445	-	(29,161)	71,284
Nature Nurtures	-	12,065	(12,065)	-
Uprising and Resistance	-	29,802	(20,100)	9,702
Deptford Literature Festival 2022	5,123	4,960	(2,350)	7,733
Deptford Literature Festival 2023	-	4,990	(4,990)	-
Early Career Bursaries	-	62,500	(15,979)	46,521
Speaking Silences	-	-	(2,239)	(2,239)
Runaways	4,449	-	(4,449)	-
Disabled Poet's Prize	-	334	(1,150)	(816)
Wellcome	15,144	11,562	(26,706)	-
	<u>128,733</u>	<u>126,213</u>	<u>186,749</u>	<u>68,197</u>

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

18 Restricted funds

(Continued)

It is not considered necessary to transfer unrestricted funds to restricted funds with a negative year-end balance, as funding is anticipated to cover the deficit.

Young People's Programmes: fund to support development of young people's engagement and participation in creative activities, including Young People's Laureate, a high profile annual programme that gives London's young people a voice through poetry.

City of Stories Home: a creative reading and writing programme taking place in the heart of local communities across London, discovering aspiring local writers and introducing new stories from diverse writers to audiences in library reading groups and at events. Run in partnership with London Libraries.

Access to Literature: an action research project and published report presenting the first national picture of the barriers deaf and disabled people experience in accessing the literature and publishing sectors as writers, creative producers and audience members. Run in partnership programme with CRIPTic Arts.

London Writers Awards: annual development programme for 30 London writers which aims to increase the number of writers from underrepresented backgrounds in getting agented and going on to be published.

Nature Nurtures: a cross-sector project led by London Wildlife Trust with partners Black Girls Hike CIC and London Youth. It aims to link natural heritage with creative arts to get more young people volunteering and taking action for nature.

Uprising & Resistance: history and storytelling project commissioning poets and artists to explore and respond to the archival silences surrounding slavery in Early Modern London through examining the Collection of Lloyd's insurance market. Run in partnership with Black Beyond Data, John Hopkins University and Ink Sweat & Tears.

Deptford Literature Festival: an annual place-based Festival that celebrates the creativity and diversity of Deptford and Lewisham through words, stories and performance. The 2024 festival was run in partnership with Tom McAndrew.

Early Career Bursaries: annual programme to provide three London-based writers on a low income with a bursary to create time and space to write, and a development fund to support craft and career development.

Speaking Silences: a creative writing, spoken word and film-making project engaging young people with local heritage and archives, exploring untold and hidden stories with a poet and film-maker. Commissioned by Royal Docks.

Disabled Poets Prize: a partnership project with CRIPTic Arts and Verve Poetry Press, the Prize is UK's first Disabled Poets Prize and looks to find the best work created by UK based deaf and disabled poets, in written English and in British Sign Language.

You Are Here: peer-to-peer survivor writing project run by the writer Jet Moon with workshops, a writers' group, commissions and interviews in partnership with Spread the Word and Wellcome Collection.

Unheard Histories, Untold Stories: two community projects, one in partnership with Entelechy Arts engaging Caribbean Elders with poetry and one in partnership with South London and Maudsley Recovery College and Lewisham Refugee and Migrant Network engaging refugee women with art and creative writing with respective work published for and exhibited at the 2024 Deptford Literature Festival.

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

19 Unrestricted funds - designated

These are unrestricted funds which are material to the charity's activities.

	At 1 April 2023 £	Resources expended £	Transfers £	At 31 March 2024 £
Experimental (Research and Development)	5,240	(560)	(4,680)	-
Access	165	-	(165)	-
Core Projects Contingency	-	-	40,000	40,000
Strategic Projects Development	-	-	85,000	85,000
Organisational Development	-	-	55,000	55,000
Board and Team Development	-	-	15,000	15,000
	<u>5,405</u>	<u>(560)</u>	<u>190,155</u>	<u>195,000</u>

Previous year:	At 1 April 2022 £	Resources expended £	Transfers £	At 31 March 2023 £
Experimental (Research and Development)	5,700	(460)	-	5,240
Access	565	(400)	-	165
	<u>6,265</u>	<u>(860)</u>	<u>-</u>	<u>5,405</u>

Designated funds have been established for the following purposes:

Core Projects Contingency: To support various community projects.

Strategic Projects Development: To support the development of specific projects.

Organisational Development: To support the development of a new website and rebrand and communications expenditure in strategic areas of work.

Board and Team Development: Training and development of staff and trustees.

20 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
General funds	<u>240,345</u>	<u>375,094</u>	<u>(229,955)</u>	<u>(190,155)</u>	<u>195,329</u>

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

20 Unrestricted funds

(Continued)

Previous year:	At 1 April 2022	Incoming resources	Resources expended	Transfers	At 31 March 2023
	£	£	£	£	£
General funds	222,567	300,842	(283,064)	-	240,345

21 Analysis of net assets between funds

	Unrestricted funds general 2024 £	Unrestricted funds designated 2024 £	Restricted funds 2024 £	Total 2024 £
At 31 March 2024:				
Tangible assets	3,834	-	-	3,834
Current assets/(liabilities)	191,495	195,000	55,623	442,118
	195,329	195,000	55,623	445,952
	Unrestricted funds general 2023 £	Unrestricted funds designated 2023 £	Restricted funds 2023 £	Total 2023 £
At 31 March 2023:				
Tangible assets	7,668	-	-	7,668
Current assets/(liabilities)	232,677	5,405	68,197	306,279
	240,345	5,405	68,197	313,947

22 Related party transactions

Transactions with related parties

During the year the charity entered into the following transactions with related parties:

The Deptford Literature Festival 2024's primary funder was Arts Council England (ACE) with an award of £86,300 being contracted to Tom McAndrew. He sub-contracted Spread the Word to secure, deliver and report on all 2024 Festival activity related to the primary award and associated match-funding. The balance due from ACE at the year end was £8,630.

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

23	Cash generated from operations	2024 £	2023 £
	Surplus/(deficit) for the year	132,005	(43,618)
	Adjustments for:		
	Investment income recognised in statement of financial activities	(1,343)	(168)
	Depreciation and impairment of tangible fixed assets	3,834	4,045
	Movements in working capital:		
	Decrease/(increase) in debtors	2,364	(41,899)
	Increase/(decrease) in creditors	3,320	(980)
	Increase in deferred income	180	-
	Cash generated from/(absorbed by) operations	<u>140,360</u>	<u>(82,620)</u>

SPREAD THE WORD

England & Wales - Charity number 1088890

Accounts

Charity registration number 1088890

Company registration number 3541037 (England and Wales)

SPREAD THE WORD
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

SPREAD THE WORD

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	A Felone (Co-Chair)	
	S Dodd	(Appointed 11 May 2022)
	D Hill-Katso	(Appointed 11 May 2022)
	Dr G Ralleigh	(Appointed 11 May 2022)
	J Sedgwick	(Appointed 11 May 2022)
	S A A Ibitola	(Appointed 6 December 2022)
	H Steed	(Appointed 6 December 2022)
	A Yee	(Appointed 6 December 2022)
	S Richardson (Co-Chair)	(Appointed 6 December 2022)
Charity number	1088890	
Company number	3541037	
Registered office	The Albany Douglas Way London SE8 4AG	
Independent examiner	Frances Wilde FCCA DChA Warner Wilde Chartered Certified Accountants 4 Marigold Drive Bisley Surrey GU24 9SF	
Bankers	Barclays Bank Plc 463 - 465 Brixton Road London SW9 8HL	

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**SPREAD THE WORD
TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)
FOR THE YEAR ENDED 31 MARCH 2023**

Constitution

The company is incorporated under the Companies Act, company number 3541037 and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1088890.

Directors and Trustees

The Directors of the charitable company ("the charity") are its Trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees.

As set out in the Articles of Association the Trustees may from time to time and at any time appoint any member of the company as a Trustee, either to fill a casual vacancy or by way of addition to their number, provided that the prescribed maximum be not thereby exceeded.

Any member so appointed shall retain his or her office only until the next Annual General Meeting when he or she will then be eligible for re-election. There shall not be more than three such appointments in any period between Annual General Meetings.

The Trustees serving during the year and since the year-end were:

A J Felone (Co-Chair)	
S Dodd	(Appointed 11 May 2022)
D Hill-Katso	(Appointed 11 May 2022)
Dr G Ralleigh	(Appointed 11 May 2022)
J Sedgwick	(Appointed 11 May 2022)
S A A Ibitola	(Appointed 6 December 2022)
H Steed	(Appointed 6 December 2022)
A Yee	(Appointed 6 December 2022)
S Richardson (Co-Chair)	(Appointed 6 December 2022)
K Roden	(Resigned 19 June 2023)
R Dastidar (Chair to Dec 22)	(Resigned 13 December 2022)
S Mahal	(Resigned 13 December 2022)
S Clark	(Resigned 22 June 22)
K Noakes	(Resigned 22 June 22)

Secretary

There is no registered Co. Secretary

Independent Examiner

Frances Wilde of Warner Wilde Limited, Chartered Certified Accountants and Registered Auditors Charity and Not for Profit Specialists. Registered in England No. 6923262. 4 Marigold Drive, Bisley, Surrey GU24 9SF Tel: 01483 488767

**SPREAD THE WORD
TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)
FOR THE YEAR ENDED 31 MARCH 2023 (CONTINUED)**

Bankers

Barclays Bank, 463-465 Brixton Road, London SW9 8HL.

Registered office and operation address

The Albany, Douglas Way, London SE8 4AG.

Directors' Report 2022-23

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the charity's Articles of Association, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)".

Principal Activity

The principal activity of the Company during the year continued to be the development of writers and their work and the engagement and development of new audiences to participate in and enjoy creative writing in all its forms.

Structure, Governance and Management

Spread the Word's memorandum and Articles of Association govern the company. In the event of the Company being wound up, the liability of each member is £10.

The charity aims to recruit Trustees with a wide range of business and sector experience from which the charity will benefit. Quorum is set at three with no more than twelve Trustees allowed at any time.

Quarterly Board meetings were held over the year. Sub-committees are convened by the Board as needs to provide governance oversight of strategic areas of work. Board and Staff Away Days take place on a regular basis to develop organisational strategy.

New Trustees are recruited as additional skills become needed in line with the strategic objectives of the company or as trustees resign. New Trustees are provided with a board induction pack that includes information about their responsibilities, a welcome letter from the Director and Chair, Articles and Memorandum of Association and the most recent Audited Financial Statements.

Trustees are encouraged to read Charity Commission and other newsletters and attend training courses designed to keep them abreast of their duties and responsibilities. Board appraisals take place once a year.

The Trustees delegate the day-to-day management of the charity to the Director who reports directly to and is line managed by the Co-Chairs of the Board.

Objectives and Activities for the Public Benefit

The Trustees confirm that they have considered the Charity Commission's guidance on public benefit when reviewing the charity's aims and objectives and in planning future activities.

Summary

In 2022-23, Spread the Word continued to build on the work of the previous year, with the security of continued funding from Arts Council England (ACE) as a National Portfolio Organisation (NPO).

During 2022-23, Trustees and staff worked to deliver a programme of activities which deliver on our vision, mission and values and on the outcomes in our Theory of Change:

- Writers have time, space and money to produce quality work and live as a writer.
- Readers and audiences experience a greater range of writing produced by London's writers.
- More diverse writers are published by mainstream publishing houses.

We continued our strategic programmes of activity focused on changing the stories we get to read and hear including the London Writers Awards and the launch of the Early Career Bursaries for London Writers on a low income and on celebrating creativity, community and place through the 2023 Deptford Literature Festival.

We continue supporting talent development through craft and career opportunities for writers through delivering a regular programme of workshops, masterclasses and courses, and our membership scheme the London Writers Network. In addition, staff provided 1-2-1 support and development for individual writers through professional development sessions, coaching, mentoring, 1-2-1 surgeries and assistance with grant applications.

We continue to work in partnership to extend our offer to London's writers with a focus on engaging writers from underrepresented communities in publishing. Our partnership work included delivering the Free Reads scheme with The Literary Consultancy and the Wellcome x Spread the Word Writers Awards.

In partnership with CRIPTic Arts we continue to create community for deaf and disabled writers and advocate for change through running the CRIPTic x Spread the Word Salons, launching the UK's first Disabled Poets Prize and publishing the Access to Literature Report.

We continue to engage young people with creativity, words and stories, including through a new two year creative engagement with nature and youth volunteering programme - Nature Nurtures - led by our partner the London Wildlife Trust with Black Girls Hike CIC and London Youth.

We continue to develop programmes that engage creatively with archival silences and Britain's colonial past. With John Hopkins University, Black Beyond Data and Ink Sweat & Tears Press and as part of a

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research collaboration with Lloyd's of London, we launched Uprising & Resistance which looks to use poetry and visual art to respond to archival silences surrounding slavery in Early Modern London.

We completed our City of Stories Home project with London Libraries celebrating libraries as places to make and share stories in our local communities and inviting Londoners to get inspired and creative at local libraries across the city.

The profile of Spread the Word continues to be high and positively perceived. The dedicated and specialist staff provide outstanding development services for writers, with a friendly and 'open door' ethos.

Activity detail

In this report we highlight some of the activity that is contributing to us achieving our outcomes, including strategic programmes of activity such as the London Writers Awards and the Deptford Literature Festival.

Our priorities continue to be to provide opportunities for writers, particularly those from underrepresented backgrounds, to develop their craft and career and to support creativity, wellbeing and connection.

We continue to maintain a portfolio of projects providing opportunities for members of the public to experience and engage with new writing as audiences and as participants and reflective of our commitment to opening up access and bringing about systemic change in the publishing industry.

During 2022-23 we continued to work to ensure we reach audiences traditionally facing barriers to arts participation and to increase engagement with the least engaged through providing targeted free, low-cost and accessible activities.

Working in partnership remained key to us during 2022-23 to not only open up opportunities for writers but also to reach and engage with new audiences and those least engaged. During 2022-23, we partnered with 94 organisations, including amongst others: Olive Writers, Penguin Random House, Simon & Schuster, Mushens Entertainment, Desperate Literature Prize, London Literature Festival, Creekside Discovery Centre, Brick Lane Short Story Prize, Youth First and The Good Literary Agency.

Our total audience for 2022-23 was 1,022,086 with 642 submitting to prizes / opportunities, and 732 young people engaging directly with our work via projects, workshops and publications. Our total online audience was 1,013,229 with 126,118 engaging directly with our online marketing activities.

Supporting talent development through craft and career opportunities

Regular programme of activities

"Spread the Word feels like an inclusive community to me, with space for many intersectional identities. It feels like a learning environment that helps people develop their writing. I am really glad I found Spread the Word." Regular programme participant, November 2022

"It's the only place I've found that offers flexibility around my other commitments (family, job etc). Your email course has been a great way for me to dip in and out around all the curveballs that life throws at you. And it's great that you're based in London. I can't think of another organisation like yours that's open to London writers." Regular programme participant, December 2022

"Spread the Word makes accessible the often mysterious world of publishing, to people who don't have connections." Regular programme participant, October 2022

"I love the fact that I can learn skills to improve my writing craft online. I have little money so courses that I can do that cost little are fantastic too. It is lovely to be part of a writing community and you feel that when you attend these events. I was extremely impressed with the knowledgeable tutor." Regular programme participant, October 2022

We continued to run our regular programme of activities online, focused on providing talent development through craft and career opportunities, giving writers the time, space and money to produce quality work, and access paid for opportunities. The majority of the programme was free, with bursary places being offered if paid for.

We ran 196 workshops, masterclasses and courses engaging an audience of over 6,764, including, amongst others: Writing Home: A Beginner's Workshop for Migrant Writers Exploring Life Writing with Carla Montemayor, An Evening with Jason Reynolds, a life writing email course by Sarah Clement and When The Tide Goes Out with Ella Frears.

We ran 4 London Writers Network events supporting writers' career development to an audience of 150, including: Meet the Penguin Random House Editors and Meet the Footnote Press Editors.

We commissioned 18 blog posts from writers including, amongst others: Ayesha Chouglay on CRIPTic Arts x Spread the Word Writers' Salons, Advice for LGBTQ+ Writers and My Experience of a Free Read by Kayleigh Cassidy.

We gave 247 in-depth 1-2-1 development sessions to writers and organisations, 225 of which were offered for free. We ran 2 agent and publisher opportunities with Madeleine Milburn Agency and Mushens Agency, receiving 106 submissions with 14 writers from underrepresented backgrounds going on to benefit from editorial feedback on their writing projects.

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Our partnership with The Literary Consultancy which provides manuscript assessments and feedback to writers on low incomes continues. 25 submissions received. 7 writers referred for Free Reads, total bursary value £2,500 with 7 receiving a Free Read.

We routinely collect feedback and monitoring forms which shows us that the audience for our regular programme of activity is diverse – 37% of our participants being Black, Asian and Global Majority; 54% LGBTQI+; 31% working class and 25% deaf and/or disabled. The majority of people engaging are under 49 years of age (70%), with 35% of people aged between 18-34.

Our audiences also enjoy and value what we do: 90% rated our tutor preparation excellent or very good; 90% rated the structure of our courses/ workshops excellent or very good and 94% strongly agreed or agreed that they feel motivated to keep improving as a writer.

Supporting writers to continue working

London's writers and organisations continued to be impacted by the loss of their means of earning a living or generating income due to the cost of living crisis and the on-going impacts of Covid-19. During 2022-23, we helped raise a total of over £425,228 in funding for writers and literature organisations.

We supported 8 successful applications to both Arts Council England Project Grants and Developing Your Creative Practice grants through project advice, letters of support, partnering, promotion and match-funding leveraging £180,232 for London writers, literature organisations and writing activity.

We continued to support poets and organisations to develop and engage audiences with their projects, including: Olumide Popoola's Futures in the Making for LGBTQ+ fiction writers, Outspoken Press's Emerging Poets Development Scheme, Tom Mallender's Write London project for marginalised writers, and Helen Bowell's Bi-Lines project strengthening the bi+ poetry community.

We engaged 156 artists, creative practitioners and freelancers during 2022-23, of which 91 were Black (54), Asian (31) or global majority (6), representing 59% of the total number employed and 41 were deaf and disabled (22) or neurodiverse (19) representing 25% of the total number employed.

Creating community for deaf and disabled writers and advocating for change

During 2022-23 we continued our partnership with CRIPTic Arts to offer creative writing opportunities for deaf and disabled writers from across the UK. Our partnership work is focused on creating community, amplifying the work of deaf and disabled writers, providing paid work for deaf and disabled writers, and advocating for the urgent change needed within the literature and publishing sectors to provide accessible spaces, development and commissioning opportunities for deaf and disabled writers.

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CRIPtic x Spread the Word Salon - building community spaces

"Spread the Word is the only organisation I have found who are so clearly inclusive and accessible. I had the confidence to join in their workshops at a time where almost nothing was available to me because of my access needs. When I first found them I was extremely isolated and didn't realise that I could participate in workshops like this. They were a light in the dark for me." Salon attendee, November 2022

"I am a chronically ill writer who is often housebound. Participating in a Spread the Word online workshop has broadened my world and exposed me to new ideas that I would not otherwise be able to access. I feel more connected to other writers and have gained skills that will help me structure my writing." Salon attendee, October 2022

We continued to run the CRIPtic Arts x Spread the Word Salon. A free, online space for deaf and disabled writers which takes place across the year. Each Salon has a workshop led by a guest artist and is followed by a reading from a guest artist and an open mic for the community to share their work.

Hosted by Jamie Hale, guest artists during 2022-23 included: Shahid Iqbal Khan, Kathryn O'Driscoll, Hannah Hodgson, Sahera Khan, Emily Howlett, Emily Branchi and Khairani Barokka. Over 368 deaf and disabled writers participated in and attended the four Salon's workshops and readings, with over 20 writers sharing their work at the open mics.

The CRIPtic x Spread the Word Salons are supported by Arts Council England.

Disabled Poets Prize 2023 - amplifying the work of deaf and disabled poets

"This feels like such a vital and important Prize, providing a platform to raise up disabled voices in poetry in a way that still isn't happening in the wider book industry." Stuart Bartholomew, Co-founder, Verve Poetry Press and Festival

With Jerwood Poetry Fellow Jamie Hale we launched the UK's first Disabled Poets Prize in collaboration with CRIPtic Arts and Verve Poetry Press. The Prize looks to find the best work created by UK based deaf and disabled poets, in written English and in British Sign Language.

Deaf and disabled poets face significant barriers to developing their careers. The Prize brings the work of the winning writers to new prominence, focusing attention on the exceptional work being produced by deaf and disabled writers. The judges for the 2023 Prize were Peter Reynard, Romalyn Ante and Jamie Hale.

Deaf and disabled poets were able to submit to three categories – best single poem, best unpublished pamphlet, and best poem performed in British Sign Language with 173 submissions being received. In each category, there was a first place prize (£500), second prize (£250), third place prize (£100), and three highly commended entries (£50).

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The Prize offered significant professional development opportunities for the winning and shortlisted writers, including a publication deal with Verve Poetry Press for the best unpublished pamphlet as well as development prizes from CRIptic Arts, Spread the Word, The Literary Consultancy and Arvon Foundation.

The announcement of the Prize winners took place as part of the 2023 Deptford Literature Festival on Saturday 18 March 2023.

The 2023 winning poem for best single poem was 'How to Sign Playground' by Jamie Field: *"As a deaf person who struggles to communicate, I feel I can only truly express myself through poetry, and to have the validation from a Prize bridging both worlds means so much."*

The winner of best unpublished pamphlet was Katherine Moss for 'The Still Point', which will be published in Autumn 2023 by Verve Poetry Press: *"Poetry can be exhilarating, feel unsettling, can place demands upon us to stop and reflect upon words and sounds. As one of the winners of the Disabled Poets Prize I have been given an amazing opportunity to discover my voice as a poet and perhaps feel authentic in claiming to be a writer."*

The 2023 Prize was funded through donations and by Spread the Word, CRIptic Arts and Verve Poetry Press with in kind support from The Literary Consultancy and Arvon Foundation.

Being Hybrid Guide - keeping access open for deaf and disabled writers

We supported the launch of the 'Being Hybrid Guide' for festivals, literature organisations and publishers written by Jamie Hale, Director of CRIptic Arts in consultation with deaf and disabled writers.

The Guide was written in response to the increasing number of literature organisations returning to in-person events post-pandemic and stopping their online offer. By doing this, closing the door to people who are more likely to be geographically dispersed, disabled, poorer, have caring responsibilities and who are likely to have been disproportionately affected by the pandemic, where online programming was vital to people's connection to the world.

The Guide is designed to support time- and resource-limited organisations in working out what they need to do to offer the best hybrid programme possible. It was published in June 2022 in text (full report and short version), Plain English (text, audio) and BSL (video) versions.

The Being Hybrid Guide was supported by CRIptic Arts and Spread the Word.

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Access to Literature Research - advocating for sector change

During 2021-22 Spread the Word and CRIptic Arts undertook action research - Access to Literature. The Research aimed to understand the barriers to access in the literature sector for deaf and disabled writers, creative producers and audiences, and how these might be addressed, baseline the demand and need for more accessible opportunities and identify the support and upskilling needs of organisations to make their work more accessible.

The action research methodology included: an accessible online writers' retreat for deaf and disabled writers, focus groups with deaf and disabled writers and literature organisations, and surveys for disabled writers and literature organisations.

The full Access to Literature research report with recommendations for change, alongside the executive summary and case study, were published in October 2022 in text, BSL, audio and easy read formats. The report was distributed to literature organisations, publishers and funders.

<https://www.spreadtheword.org.uk/projects/cryptic-writes-x-spread-the-word/>

An online presentation and discussion about the research findings was given by Ruth Harrison to The Society of Authors' Authors with Disabilities and Chronic Illnesses group in September 2022. Ruth Harrison and Jamie Hale were commissioned to write the lead article for The Bookseller's disability edition published on 14 October 2022.

The Access to Literature Action Research and Report were funded by Arts Council England.

Engaging young people with creativity, words and stories

Nature Nurtures - creative engagement with nature and youth volunteering

"I had a really good time and can't wait to get involved in the next event, thank you to all! I felt comfortable right in the beginning to get involved. It made me very happy to see Black women leading :)" Young person, Nature Nurtures participant

We are a partner on the London Wildlife Trust's Nature Nurtures two year cross-sector consortium project with partners Black Girls Hike CIC and London Youth. The project aims to work with young people (aged 17-25 years old) and partners to develop a new model for youth volunteering, using creative nature writing as an innovative engagement tool. The project focuses on young people from under-represented groups, from Black and Asian and minoritised ethnic heritage, who are not currently accessing volunteering.

In the first year of the project, 117 young people engaged with 10 monthly creative engagement workshops in nature reserves across London, including: at Camley Street Natural Park - Explore Nature and Poetry Writing at Camley Street Natural Park with Theresa Lola and Practical Conservation and

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Drawing from Nature at Camley Street Natural Park with Woodrow Phoenix and at Walthamstow Wetlands - Explore Nature, Conservation and Photography with Melissa Lagarda.

29 young people submitted their creative work for the Nature Nurtures Anthology with 25 pieces being selected. The Anthology will be launched in May 2023.

83% of young people reported that they learnt new creative skills; 87% felt more confident to be creative on their own; 81% felt motivated to keep improving as a creative and 96% felt motivated to join more creative workshops.

43% of participants live in the top 30% most deprived communities in England. 27% of participants were Black/ Black British, 27% Asian/ Asian British, 25% White British, 12% Mixed and 9% Other White. The majority of participants (81%) were aged 21-25 years old.

Nature Nurtures is supported by funds awarded by the Department for Digital, Culture, Media and Sports, via the Volunteering Futures Fund distributed by Arts Council England.

Outside the Frame - exploring untold stories

We partnered with the National Gallery to pilot a youth programme in January-February 2023 which used poetry as a way to engage young people with the silences and exclusions in their collection and gallery interpretation.

Outside the Frame offered young people the opportunity to use poetry and spoken word to develop critical thinking, language and performance skills, by exploring untold stories behind the National Gallery's collection, exploring the blank spaces and silences that surround the dominant narratives presented in their artworks.

Working with the poets Gboyega Odubango and Remi Graves, young people from the City of London Academy Highgate Hill and City of London Academy Hackney were invited to question compositional and curatorial choices made by artists and collectors. The young people worked with the poets both in the gallery and back in school to develop creative responses to these provocations and develop them into spoken word pieces for performance. The students shared their work to young people from other schools, with some of the project participants being offered the opportunity to perform at a National Gallery Late.

Young Poets of London Festival - engaging young people with poetry in the community

In July 2022, we partnered with Support the Arts CIC on the Young Poets of London Festival open air event at the Church House Gardens Amphitheatre in Bromley. The event featured the poets Theresa Lola and Kobi Essah alongside emerging poets Makella Ama, Carlos Mouricio Rojas, Georgie Jones and Laura Zuwa. The event aimed to highlight poetry and the talented young poets of London and was part

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of a wider community Festival, free for people to attend and with a focus on engaging young people. As part of the Festival workshop programme, Laurie Bolger ran creative poetry workshops for young people. Over 100 people attended the event and more than 40 young people engaged with the workshops.

The Young Poets of London Festival was supported by the London Borough of Bromley and Greenwich Leisure.

Engaging creatively with archival silences and Britain's colonial past

Uprising and Resistance - Lloyds of London and the business of slavery

"As much as violence, brutality and dehumanizing conditions were ever-present aboard slave ships, so was resistance to that inhumanity. Kidnapped and enslaved people fought against their capture and enslavement constantly. It is estimated that as many as one in ten or even one in five slaving ships experienced a significant insurrection during the voyage from the coasts of Africa to the Americas. While we know that they occurred we have little documentary evidence of what transpired. Despite unimaginable odds people resisted the conditions of their commodification at every turn. We need poetry and art to give life and meaning to these moments where historical evidence cannot." Dr.

Alexandre White, Assistant Professor, Johns Hopkins University Department of Sociology and Johns Hopkins University School of Medicine

With partners Ink Sweat & Tears Press, Johns Hopkins University and Black Beyond Data, and as part of a research collaboration with Lloyd's of London, Spread the Word launched Uprising & Resistance, a project which looks to use poetry and visual art to respond to archival silences surrounding slavery in Early Modern London.

Running between approximately 1526 and 1867, the transatlantic trade in enslaved people kidnapped, trafficked and subjugated people from across Africa as both property and unfree labour. This trade shaped our City, and many institutions directly and indirectly benefited from the abusive, unpaid labour upon which this so-called trade was based.

Investigating this heritage, Johns Hopkins University and Black Beyond Data are examining the Collection of Lloyd's insurance market to investigate its direct involvement in slavery and in associated business practices profiting from slavery.

The lead commissioned poets are Remi Graves and Keith Jarrett and the lead visual artist is Jess Nash. We ran a creative commissions open call in October 2022 with 29 emerging poets and visual artists applying. The poets Courtney Conrad and Malakai Sargent and visual artist Levi Naidu-Mitchell were commissioned.

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Working with the lead academic researcher Dr Alexandre White and the Lloyd's Collection archivist Victoria Lane and taking the historical research as a starting point, the commissioned poets and visual artists will respond to these challenging, traumatic and problematic archives, as well as the surrounding silences that they don't record.

The creative work produced by the poets and visual artists will be published in an anthology edited by Gboyega Odubango and published by Ink Sweat & Tears Press. The anthology will be launched at St Ethelburga's Centre for Reconciliation and Peace in June 2023.

"It feels especially vital now to confront the cruelty and complexity of our history – and, indeed, our present. There's so much buried in the archive, hidden in plain sight! There's also so much potential to capture this in poetry, through language. I'm honoured to be a part of this project, responding to this history and its ongoing legacy." Keith Jarratt, lead poet, Uprising & Resistance

The Uprising & Resistance project is supported by The Mellon Foundation.

Runaways London - History, storytelling and escape from slavery in 17th + 18th Century London

Between the 1650s and 1780s many hundreds of enslaved people were brought to London. Most were African although a significant minority were South Asian and a smaller number were indigenous American. While in the capital some attempted to escape and, on occasions, those who pursued them placed advertisements in London newspapers seeking the capture and return of these freedom-seekers. The average age of the runaways was 16.

These 'runaway advertisements' reveal the existence of enslaved people in London yet tell us very little about them, and all through the eyes of those who enslaved and pursued them.

It is all that we *don't* know about London's freedom seekers that led to the development of Runaways London, a partnership project between Spread the Word, Ink Sweat & Tears press and the University of Glasgow. Taking the historical research of Professor Simon Newman and Dr Peggy Brunache as the starting point, the commissioned lead poets, Gboyega Odubango and Momtaza Mehri and lead visual artist Olivia Twist and early stage poets, Oluwaseun Olayiwola, Kobi Essah, Memoona Zahid and visual artist Tasia Graham investigated those archival silences.

The Runaways London anthology was published by Ink, Sweat & Tears Press and launched at the Museum of London Docklands October 2021 alongside a short film about the project and a series of accompanying teaching resources.

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We ran two Runaways London engagement events in May 2022.

- City of London libraries to run a Black History Walk led by Tony Warner visiting sites associated with the trade in enslaved people. This was followed by a creative writing workshop led by Kobi Essah and Oluwaseun Olayiwola at the Barbican Library which took participants through their creative processes on their Runaways London commissions, leading the group to producing their own works building on the material discussed on Tony's tour.
- Museum of London to deliver a Runaways London event as part of the museum's wider public consultation on redesigning their London, Sugar and Slavery Collection. Momtaza Mehri and Memoona Zahid read their commissioned works in the space and Tasia Graham led audiences through a display of her artworks. This led to a discussion of the galleries' broader coverage of the trade in enslaved people facilitated by the poet Remi Graves and writer Carinya Sharples.

Runaways London was supported by the British Association for American Studies small grants programme (US Embassy), the Economic and Social Research Council Impact Acceleration Accounts, private donations and the City of London Grants Programme.

Engaging local communities with writing and reading

City of Stories Home - libraries as the place to make and share stories

"Attending the City of Stories Home workshop got me writing again after a long absence. Being published in the anthology has helped to spur me on even further and I feel encouraged and motivated by the activities I have taken part in". City of Stories Home participant

"Good to be part of a project that is happening across London boroughs. Good opportunity to promote creative writing, to encourage attendees to join and use the library and also to show them what is on offer. It was also our first main event after the pandemic, so it was really lovely to see attendees in person and back in the library at the launch event. It helped to give the library a strong community feel."
Library Service

In partnership with London Libraries, City of Stories Home, was a free six month creative writing and reading programme which took place across every London Borough and the City of London. City of Stories Home celebrated libraries as the place to make and share stories in our local communities. The programme ran from February 2022 to June 2022.

The programme invited Londoners to get creative in their local library and aimed to discover aspiring local writers and introduce new stories from diverse writers to audiences across the city.

The lead writers Amer Anwar, Natasha Brown, Jarred McGinnis, Caleb Azumah Nelson and the emerging writers, Lizzie Damilola Blackburn, Ruth Goldsmith, Iqbal Hussain and S. Niroshini were commissioned to write an original short story on the theme of home to inspire Londoners to get creative and write their own story.

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A short story writing competition was run with 300 entries being received from writers across London. In May 2023, 28 of the competition winning local writers took part in a StoryLab development day co-curated by the emerging writers with creative writing sessions from the lead writers and an agent.

"I am glad to meet other writers across London. Writing can feel like a lonely, solitary process but workshops and events like these remind me that you are not alone and there is a network of support and similar minded people. I am also very happy that small things like expenses and lunch were covered as I think it is important in addressing equality of opportunity." StoryLab participant

3,300 copies of The City of Stories Home Anthology, featuring over 70 writers, including 63 competition winners and 8 commissioned writers, were distributed to library services. A digital edition was also made available.

"I won City of Stories: Home for Newham, which meant so much to me! I'm in a book. I'm a queer, nonbinary, autistic working class writer with multiple sclerosis and without a formal education. So the writing world is very hard for me to get into." City of Stories Home participant, July 2022

10 library reading groups were invited to read and review the Anthology.

"We were completely captivated by the Anthology despite none of us usually choosing short stories to read. We found the writing to be very good across the board and enjoyed all the stories though inevitably some had more resonance. Our discussions turned out to be one of the best of all our meetings as we linked the stories to our own experiences." Reading group participant, Sutton Libraries

We also published and distributed across library services 3,300 copies of a City of Stories Home Writers' & Readers' Handbook including libraries' writing and reading offer; writing tips, resources to take writing forward and list of short story collections and anthologies co-curated with librarians and writers. Digital edition was also produced.

The Anthology and Handbook were launched at 33 free in-person celebration events across London's libraries throughout June 2022 with creative writing workshops followed by readings from local competition winning writers.

"The workshop was excellent as was the reading - the ability to use this public space together with the community and share amongst a diverse group was really valuable and powerful." City of Stories Home participant

"Both books [Anthology + Handbook] were really popular with our readers and flew off the shelves."
Library Service

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Through City of Stories Home 1,584 people participated in creative writing workshops and events; of these 46% had not used the services of their local library service before and 52% were not currently a member of the library service. 87% said that they would come back to their local library.

54% of the local winning writers whose work was featured in the Anthology had not been published before. 24% of the writers participating in the StoryLab never taken part in writer development.

100% of participants would like to see more creative writing and reading events taking place in their local library and 35% of library services are looking at setting up or have set up a writing group based on their experience of being part of City of Stories Home.

The City of Stories Home partners were London Libraries, Libraries Connected and the RNIB Library.

City of Stories Home was supported by Arts Council England, Cockayne Grants for the Arts and the London Community Foundation.

Strategic programmes of activity

During 2022-23 Spread the Word continued our strategic programmes of activity including the London Writers Awards and the Deptford Literature Festival, piloting the Wellcome x Spread the Word Writing Awards, and launching the Early Career Bursaries for London Writers on a low income.

The London Writers Awards - changing the stories we get to read and hear

"Receiving a London Writers Award transformed my writing life. I have wholeheartedly recommended it to other writers I meet who similarly are struggling to get the support, resources, community and confidence to break into publishing. In an opaque and sometimes exclusionary industry, programmes like the London Writers Awards are indispensable." London Writers Awards awardee

"London Writers Awards has had more impact on my craft and career than anything else I've done in the 13 years since I decided I wanted to write. I have often felt alienated and discouraged in other spaces, and some programmes I've done have even been detrimental to my chances. The staff at Spread the Word are so supportive, and they in turn shape a distinct environment, especially suited to writers underrepresented in publishing, that is hard to find." London Writers Awards awardee

The London Writers Awards is Spread the Word's development programme for London writers. Our 2015 *Writing the Future* report showed that writers from diverse backgrounds face multiple barriers to artistic progression and to being published. To achieve the aspiration of many writers to be agented and published, sustained professional input and quality feedback is crucial. The London Writers Awards programme, launched in 2018, responds to this need.

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The aim of the Awards is to increase the number of writers from underrepresented communities being taken up by agents and publishers and to influence change in how effective intersectional and equitable writer development practice for underrepresented writers is developed.

It supports 30 London-based Black, Asian and Global Majority, working class, LGBTQIA+ and disabled writers each year. Writers are selected via open application, participation is free and bursaries for writers in need and an access fund for disabled writers are in place to ensure equity of opportunity.

"London Writers Awards is an incredible programme that opened a lot of doors for me and gave me access to a network of writers. I didn't consider myself a proper writer until I was part of it and I hope it continues to help a lot of other writers with limited financial means." London Writers Awards awardee

Successful applicants become part of a critical feedback group, receive 1-2-1 professional development sessions, participate in craft and career masterclasses run by professional writers and industry speakers and experts. They participate in two WritersLabs, with the second being an industry networking event.

The 2022 London Writers Awards

In its fourth year, the Awards focused on four genres of writing: literary fiction (including short stories); commercial fiction (for e.g.: crime, science fiction, romance), narrative non-fiction and YA/children's. The programme ran from February 2022 to November 2022.

The 2022 judges were: Writers: Louise Hare, Ashley Hickson-Lovence, Sara Jafari, Sara Gibbs and Benjamin Dean. Industry: Matt Turner, Milly Reilly, Emma Grundy-Haigh, Emma Bal and Davinia Andrew-Lynch.

2022 partners were: RCW Literary Agency, Jo Unwin Literary Agency, Joffe Books, Madeleine Milburn Literary Agency, Andlyn Literary Agency. On-going partnerships continued with the Independent Publishers Guild and the Society of Authors.

In 2022 the London Writers Awards received 197 applications for the 30 places available. The 30 writers selected self-identified as follows: 57% Black, Asian, Global Majority; 40% working class; 47% LGBTQIA+ and 23% disabled. 3 bursaries for writers most in need were awarded and 1 access fund was distributed in 2022-23. 60% of the Year 4 cohort had not participated in a development scheme before and 15% had not attended a creative writing workshop.

To support participants' wellbeing we ran a Living as a Writer module led by Christina Carè and Sandro Voi focusing on values, barriers and developing a creative practice.

An Agents Booklet was produced with biographies of each awardee and a synopsis and extract from each their writing projects. This was distributed to over 300 agents, publishers and commissioning

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editors. An end of programme WritersLab was held at the St Bridge Foundation which included networking with 40 agents.

Sustained support and career development

The Award's Alumni programme continued, offering on-going support through professional development masterclasses and networking opportunities, including sessions with Hinterland Magazine, Mentoring Seminar with Lily Dunn and Manuscript Feedback Seminar with Ana Fletcher.

"The Award transformed my creative life in many ways. I have an agent, I've facilitated workshops and now work in a creative business. The change is profound, and during these times where arts funding is dwindling away, the London Writers Awards offers a beacon of hope for those that might not have the resources or confidence to chase their dreams." London Writers Awards awardee

We continued the Developing Tutors strand of the programme, for alumni to gain paid experience of developing and delivering creative writing workshops to support their career development, including, amongst others: Exploring The Moral Conundrum with Nilesa Chauvet, Using Drawing as a Tool to Write with Megan Preston Elliot, and Collage for Writer's Block with Kayleigh Cassidy.

"I like how Spread the Word's developing tutors series in particular tackles niche topics within writing. So often a writing workshop follows a formula, but in these I feel like I am always learning something new and stretching my ability. They are always well planned and the tutors are encouraging and engaged - I couldn't recommend this series of workshops and Spread the Word enough!" Developing Tutors workshop participant, September 2022

Changing the stories we get to read and hear

To date, from the four cohorts of London Writers Awards' writers, 45 have been agented and 32 have received book publishing deals or been published. 83% of awardees said that the programme played an important or essential role in their journey to being published.

Books published by London Writers Awards writers include, amongst others:

- *Assembly* by Natasha Brown shortlisted for 2022 Betty Trask and The Folio Prizes. Announced every 10 years, Natasha was named as one of Granta's 2023 Best Young Novelists under 40.
- *Keeping the House* by Tice Cin winner of 2022 Somerset Maugham Award, shortlisted for Desmond Elliot Prize 2022. Both Tice's and Natasha's books shortlisted for 2022 British Book Awards.
- *Wandering Souls* by Cecile Pin longlisted for The Women's Prize for Fiction 2023 and Prix Femina Etranger and shortlisted for Waterstones Debut Fiction Prize.
- *Marv and the Mega Robot* by Alex Falase-Koya's debut title of a six book series. Alex is co-writer on Marcus Rashford's *Breakfast Club Adventures* series.

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The 2022 London Writers Awards marks the end of this iteration of the programme. Since 2018, the London Writers Awards has supported 117 writers from communities underrepresented in publishing to develop their work, build their writing careers and reach readers. An independent impact evaluation by Neela Doležalová is taking place and will report in 2023-24.

The 2018-2022 London Writers Awards were supported by Arts Council England, the Esmée Fairbairn Foundation and the Authors Licensing and Collecting Society (ALCS).

Wellcome x Spread the Word Writing Awards - changing the non-fiction landscape

"I have never received any formal training in either fiction or non-fiction writing, my skills have thus far been fine tuned by the arbitrary feedback of editors who either reject or accept my pitches. Painfully high childcare fees and rent have priced me out of affording writing courses that could help start my career as an author. The offer of this Award is the first time I have been able to dare to think the efforts behind my writing dreams may become a reality. I am very grateful for this amazing opportunity and the doors that may open as a result." Awards recipient

"I know how infrequently patients' voices are heard outside of a clinical setting. Being selected to write a book about OCD as part of a programme that challenges this kind of status quo is an enormous honour. The Award is an incredible opportunity to get professional support and meet other writers pushing the boundaries of traditional storytelling." Awards recipient

From October 2021 to July 2022 we partnered with Wellcome Collection to launch an ambitious project - the Wellcome x Spread the Word Writing Awards. The Awards aimed to find and support writers from underrepresented groups, who had a big idea for a non-fiction book for general readers, that engages with health and being human.

Responding to the barriers faced by diverse writers of non-fiction in progressing their careers, the Awards put access and equity at the forefront to give writers not only space and support to develop ideas but also funds to help turn their ideas into publishable books.

The programme offered insight days, mentoring by authors and publishers, access to the Wellcome Collection's team and resources, masterclasses and agent meetings. Each selected writer received a bursary of £2,000 for research and travel based upon their proposal. The Awards also offered an access fund for reasonable adjustments to be made.

The judges for the Awards were Dr Annabel Sowemimo, Camila Pang and Raymond Antrobus.

Black, Asian and global majority and deaf and disabled unagented and unpublished writers from across the UK were invited to apply through an open call. 187 applications were received and 6 writers were selected to develop their proposal and first 10,000 words of their project

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The selected six writers were: Aimee Cliff, Dylan Brethour, James Zatkan-Haas, Mashal Iftikhar, Masud Husain and Rageshri Dhairyawan.

The Awards mentors were: Frank Tallis, Camilla Pang, Lucy Foulkes, Gavin Francis, Angela Saini and Alice Hatrick and the Wellcome Collection editors. Over the April-June 2022 period, the writers took part in masterclasses led by Nikesh Shukla and Marianne Tatepo, a feedback group led by Clare Lynch and continued to have access to the Wellcome Collection library and research support alongside receiving feedback on their proposals through a one to one meeting with an agent.

In July 2022 a booklet was produced featuring each writer and their project which went out to over 100 non-fiction commissioning editors and agents and we hosted a reading and networking event with 50 agents and commission editors attending at the Wellcome Collection.

By the end of the Awards programme, four of the writers had been agented, and three have gone on to secure book deals.

The Wellcome x Spread the Word Writing Awards were supported by the Wellcome Trust.

Early Career Bursaries for London Writers - levelling the playing field

"It is no overstatement to say that, for an early-career working class writer based in London, a bursary like this could be the difference between staying the course or having to accept the barriers are too many. Working class writers are particularly vulnerable at this stage in their career because there is a lot of graft, often very little monetary reward and even less resources to go around. London is one of the most expensive cities in the world but it is also, for better or worse, still very much the hub of publishing and one which emerging writers benefit by having access to. If we want those from working class backgrounds to have access to a career in writing that is based not on resource but on talent then bursaries like these level the playing field." **Kerry Hudson, writer and mentor**

Launched in 2022, the Early Career Bursaries for London Writers on a low income seek to identify unagented and unpublished London-based writers on a low income and without access to alternative sources of funds (including personal savings) who: have talent, a clear idea of how they will use the bursary and their time, confidence and readiness to profitably spend a year on their project, and the difference the bursary will make to their writing and to them as a writer after 12 months.

The need for early career writers to receive support is stark. Unlike other artistic professions there is no defined career pathway. It is particularly true for writers whose voices are underrepresented in the UK's publishing industry who do not have the networks and connections to support them to take their first steps as a writer. All writers need time. Time to create. And time to write. When you are at the

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beginning of your career creating time to write, and sustaining your life while doing so, is a priority. Without time, you cannot develop work to gain commissions or demonstrate your talent to agents and publishers.

With this in mind, the Bursaries have been developed to:

- Make a significant difference to writers' work and development of their craft.
- Support career progression through building networks.
- Create an alumni network of talented diverse writers whom we can commission and promote paid writing opportunities to.
- Model early career intervention for writers and share learnings.

The programme offers three bursaries with a value of £15,000 each with £10,000 being awarded as cash and £5,000 towards development support alongside an access fund. The programme also seeks, through its communications, to encourage a wider conversation on philanthropic support for writers.

The judges for the first year of the Bursaries were the writers Tice Cin, Jeffrey Boayke, Luan Goldie and Dr Mark Blacklock.

"So much of the journey of bringing a manuscript to fruition often misses out the humanity of the writer – the routines and realities that make support as working-class writers ever necessary. The writers selected will now be able to have their work championed by key industry stakeholders, and move forward with their writing in ways bespoke to their needs, this expansiveness and choice will provide a great example of what can be done when the keys are placed firmly in the hands of working class writers." Tice Cin, 2023 Early Career Bursaries' Judge

The Bursaries opened for applications in September 2022 and received 135 applications. A free online information session on applying for a Bursary was attended by 70 writers. The Early Career Bursaries web pages were viewed 9,151 times since being launched on 22 September 2022, representing 18.39% of our total web traffic in that time.

6 writers were shortlisted, with 3 writers being awarded a Bursary: Sheila Atuona (working on her short story collection *Onitsha*), C.E. Cathcart (working her novel *Maudlin*) and Selina Suzelle (working on her autobiographical project). Their Bursary year began in February 2023 and runs through to January 2024.

The Early Career Bursaries for London Writers on a low income programme is supported by a generous philanthropic gift from Sam and Rosie Berwick. They were joint winners of the 2022 Achates Philanthropy Prize for their gift, announced in November 2022 at a ceremony attended by Trustee Sandeep Mahal.

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"The Early Career Bursary will support me in carving out quality time and space for creating and honing my work. This is crucial for carers like me, who often have to choose between writing and life events."
Sheila Atuona, 2023 Bursary recipient

"Having struggled on my own for so long to support and nurture my writing, to have this expert support and guidance will be life changing. Not only is it a recognition of someone else's belief in me and my writing, but it will give me the most precious gift of all—time to devote to finishing my novel." C.E Cathcart, 2023 Bursary recipient

"It's an exciting and encouraging prospect to be supported with the development of a project that I am so passionate about. Both the mentorship and funding are going to be vital assets that will allow me to commit to a dedicated writing practice" Selina Suzelle, 2023 Bursary recipient

Celebrating community, creativity and place

Deptford Literature Festival - developing infrastructure + audiences for literature in Lewisham

"Wonderful free festival rooted in the community." 2023 Festival participant

"The programme was brilliant, diverse, interesting, a range of genres - bravo." 2023 Festival participant

"I learned that DLF is welcoming, fun and inclusive." 2023 Festival young participant

Taking place in Spread the Word's home borough of Lewisham, the annual Deptford Literature Festival celebrates the diversity and creativity of Deptford and Lewisham through words, stories and performance.

The 2023 Deptford Literature Festival took place on Saturday 18 March 2023 and invited audiences to explore what literature means to us today in Deptford with many of the events programmed under the Festival themes of nature, climate and food. The programme featured workshops, talks, walks and performances, including ways to get involved from home.

The 2023 Festival reached and engaged 6,573 people with 29 accessible live literature events. The majority of the events were free, all were BSL interpreted and 7 were livestreamed with captions.

The headline Festival commissions and events included:

- Blindmouth by Caleb Femi x SLOGhouse capturing the energy of a South London club and exploring the theme of community with poets and DJs including Latekid, fwdmtn, Danielle Wilde and Dillon Kalyabe.
- immersive, inclusive, sensory 'happening' where gesture and sound become poetry and non-verbal stories emerge from Entelechy Arts' Ambient Jam collective of people with people with profound, complex and learning disabilities
- Imagining Fantasy Worlds and Bodies a conversation between Leone Ross and Judith Bryan

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- Fitzcarraldo Editions present Short Stories with Vanessa Onwuemezi, Anna Wood and Alice Slater
- Crime Writers of South London in Conversation with Nadine Matheson, Adam Simcox and Lara Thomson
- Disability Poetics discussion of the poetics of disability, and the concepts and experiences that disabled writers share with Daniel Sluman
- All You Can Do Is Hum dynamic spoken word/ music performance by Joshua Idehen
- Festival in the Park creative workshops exploring nature and climate science with Laura Barker and LiLi K. Bright in Brookmill Park
- Announcement of the 2023 winners of UK's first Disabled Poets Prize hosted by Jamie Hale
- Black History in Deptford audio walking tour by Jody Burton
- Queer Poetry at Triangle LGBTQ+ Cultural Centre with open mic slots, featured artists, and headline sets from Ollie O'Neill and Remi Graves
- Festival at Home downloadable creative writing workshops from Laurie Bolger, Khairani Barokka, Nadine Matheson and Tice Cin for people to do in their own space and time

All the Festival workshops were open to writers with different levels of experience — from regular writers to complete beginners, including: Experimenting with Form with Natasha Brown; I Know a Spot: Food and Place with Tice Cin; Writing Lewisham with Carinya Sharples and Creative Writing and Mindfulness for Families with Laurie Bolger.

The Festival ran a day-long programme of family and children's events co-curated with Round Table Books with Dapo Adeola, Funmbi Omotayo, Annemarrie Anang, Monika Singh Gangotra and Milk Honey Bees with Ebinehita Iyere.

We ran a community commissions callout to local artists and community and arts organisations to submit their ideas for activity to take place on the Festival day, with 40 submissions received and 3 local artists and 2 organisations selected, including: Identities and Nature with Oakley Flanagan, Courtney Conrad and Cecilia Knapp; Writing about Labour Rights with Poetry London; How Memory Survives the Drum with Christxpher Oliver and Véronique Belinga; Matchstick Theatre's Hits and Pieces and The Girl, The Star and The End of All Things: Storytelling with Niall Moorjani.

A special Deptford Literature Festival edition of TOKEN Magazine, edited by local writer Sara Jafari, featuring artwork and writing from 12 local writers and artists (from 36 submissions received) inspired by the Festival themes was distributed for free at the Festival and made available online.

In addition to its public programme, the Festival delivered two community engagement projects:

- Young People's Film-in-a-Day in partnership with Youth First we ran 5 workshops with vulnerable young people from the Woodpecker Youth Club in Deptford. They co-created a film with the artists Kobi Essah Ayensuo and Mmoloki Chrystie. The young people's film -

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'Woodpecker Instruction Manual' - is a short film of imagination, dreams and hope and was made available online as part of the Festival's at Home offer.

- Lewisham Comedy Novices in partnership with Phoenix Community Housing offered opportunities to local residents and tenants aged 25+ to try stand-up comedy through a series of comedy workshops at the Fellowship Inn in Bellingham led by professional comedian Bentley Browning. Each participant created original material which they performed at a showcase event at the Fellowship, with 8 participants performing their work to an audience of 48 people, including friends, family and members of the public.

"Benefits I've experienced were not the ones I planned for... I never expected this course to help my mental health." Comedy Novices Participant

"It's been really good because we have people with some learning difficulties, we have people with confidence issues, we have people who've never spoken in public before... So that's what our coach keeps telling us: No matter what happens tonight on stage remember a lot of people in that audience will be sat there thinking 'I would never do this'." Comedy Novices participant

Books by Festival writers and artists were available to buy at the Festival Marketplace from The Word bookshop and Round Table Books with book signings by featured Festival authors taking place. Local publishers and literature organisations, including Fitzcarraldo Editions and Arachne Press, also had stalls. Author Angela Catherine Cain sold and talked about her book on the history of the Deptford Show Ground that her great grandfather, a travelling showman, ran from 1890.

In recognition of the impact of the cost of living on many within our community, we put in place:

- A community mutual aid notice board inviting people to buy a book from one of the Festival booksellers for people who could not afford one.
- A collection point for a local food bank inviting people to make donations of needed items for a local food bank.

The Festival worked with 78 artists - 75% from Black, Asian and Global Majority communities - and 26 partners. 23% of the Festival's audiences and 50% online audiences were deaf and/ or disabled. 34% of attendees were from Black, Asian and Global Majority backgrounds. 78% of the events were led by Lewisham-based artists or organisations and 56% in-person audiences were from within the borough.

The Festival was delivered in partnership with creative producer Tom MacAndrew.

The 2023 Deptford Literature Festival was funded by Arts Council England, St James's Place Foundation and Phoenix Community Housing's Community Chest and supported by The Albany and Deptford Lounge.

Digital reach and engagement

Spread the Word uses digital media to profile talented writers, develop an audience for new creative writing and to broaden engagement with our programme of activity.

In 2022-23 our total online audience was 1,013,229 (these are people who have actively engaged and have signed up to our newsletter, looked at our website, followed us on Twitter, Instagram and Facebook, seen our Tweets, and Instagram and Facebook posts) with 126,118 direct online engagement (these are: Instagram and Facebook Page followers, unique website users, number of newsletter subscribers and Twitter followers).

Plans for Future

Spread the Word's plans for the future include continuing to deliver on an ambitious artistic programme of activity and being responsive to the on-going impacts of the cost of living crisis, Covid-19 and Climate Change on the communities we work with and for.

During 2022-23, the Company successfully re-applied to Arts Council England to retain its National Portfolio Organisation status for the investment period 2023-2026 with an increase of £80,000 per annum being awarded on the core revenue grant from 2023-24.

During 2023-24 Trustees will be seeking to continue to build organisational resilience through strategic fundraising and by making investments into: governance and financial training for Trustees and review of financial policies; review of job descriptions, roles and responsibilities and staffing structure to align resourcing and capacity against the delivery of the new Theory of Change outcomes and the development of a new website and branding.

Board will be continuing to implement the new Theory of Change from 2023-24 with a focus on the delivery of equitable and accessible programmes of activity against outcomes for its primary beneficiaries: Black, Asian, Global Majority, deaf and disabled, LGBTQIA+, working class, low income and young people, including:

- Board will continue to oversee the independent evaluation of the London Writers Awards by Neela Doležalová with impact reporting scheduled for 2023-24, alongside the development of the next iteration of the programme.
- Board will be building on the work of the annual Deptford Literature Festival by continuing to develop infrastructure and audiences for literature in Lewisham to achieve the Company's aim of having Lewisham named the first Borough of Literature.

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Staff and volunteers

The company had the following staff for the period 2022-23:

Director:	Ruth Harrison (Full-time)
Writer Development Manager:	Eva Lewin (Part-time, 3 days per week)
Programme Manager:	Bobby Nayyar (Full-time)
Programme Assistant:	Emily Ajgan (Full-time)
Communications services provided by:	Laura Kenwright
Production services provided by:	Tom MacAndrew
Bookkeeping services provided by:	Steve Willcox

During 2022-23, the Board was focused on developing organisational resilience through taking a strategic approach to fundraising with the support of external consultants Red Pencil.

During 2022-23 10 volunteers were provided training and supported the 2023 Deptford Literature Festival.

Financial Review

The Statement of Financial Activities shows income generated of £427,055 with resources expended of £470,673, resulting in a deficit of £43,618. Funds carried forward at the close of this year are £313,947. These were £357,565 in 2021-22.

Reserves Policy

The designated fund agreed by Trustees is for Access. This fund supports a key aim for the Company to build access and equity for beneficiaries into the programme of activity. The policy also makes a contingency provision for three months' operating and redundancy costs of £100,000. These figures were reviewed and adjusted to reflect changing opportunities and circumstances and will be reviewed again as part of the business planning process for the period 2023-24.

The current funds position shows restricted funds of £68,197, designated funds of £5,405, and general unrestricted funds £240,345. It is Spread the Word's Policy to ensure that a reserve of £100,000 is maintained in excess of three months running costs. Details of the restricted and designated funds can be found in notes 14 and 15 of the financial statements.

Major Risks

The Arts Council England's annual assessment of the Company scored it as a minor risk with a risk rating of 4 (on the Arts Council risk rating scale, a risk rating between 1 to 6 is minor). This was based on a review of governance, financial management, quality of artistic activity and audience impact and engagement. The company continues to be a National Portfolio Organisation (NPO).

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)
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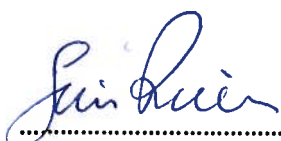
The major risks identified in the Company's risk register are:

Financial: fundraising/ income targets not met. The Board is mitigating financial risk by taking a strategic fundraising approach and ensuring financial planning and monitoring systems are in place with regular reporting to Board ensuring oversight is in place on the organisation's sustainability and financial position. In a challenging fundraising environment, the Board is progressing the implementation of the new Theory of Change and revised business plan as it enters the new Arts Council England National Portfolio investment period 2023-2026.

Organisational: staff recruitment and retention. The Board is mitigating organisational risk by putting in place succession planning and recruitment strategy and appropriate management and support framework for staff. Board continues to monitor and review staffing skills, training needs and capacity as it transitions into implementing the organisation's new Theory of Change.

Programme delivery: failure to deliver projects. The Board is mitigating programme delivery risk by ensuring project and partnership management processes and sufficient capacity are in place for effective delivery.

The trustees' report was approved by the board of trustees.



.....
S Richardson (Co-chair)

Date: 15/12/23

SPREAD THE WORD

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF SPREAD THE WORD

I report to the trustees on my examination of the financial statements of Spread The Word (the charity) for the year ended 31 March 2023.

Responsibilities and basis of report

As the trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of The Association of Chartered Certified Accountants, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.



Frances Wilde FCCA DChA

Warner Wilde
Chartered Certified Accountants
4 Marigold Drive
Bisley
Surrey
GU24 9SF

Dated: 18 December 2023

SPREAD THE WORD

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 MARCH 2023

Current financial year

		Unrestricted funds general 2023 £	Unrestricted funds designated 2023 £	Restricted funds 2023 £	Total 2023 £	Total 2022 £
	Notes					
<u>Income from:</u>						
Voluntary income	3	204,269	-	62,834	267,103	212,136
Incoming resources from charitable activities	4	96,405	-	63,379	159,784	282,968
Investments	5	168	-	-	168	154
Total income		300,842	-	126,213	427,055	495,258
<u>Expenditure on:</u>						
Raising funds	6	17,171	-	-	17,171	22,217
Charitable activities	7	265,893	860	186,749	453,502	471,549
Total expenditure		283,064	860	186,749	470,673	493,766
Net income/(expenditure) for the year/ Net movement in funds		17,778	(860)	(60,536)	(43,618)	1,492
Net income/(expenditure) for the year/ Net movement in funds		17,778	(860)	(60,536)	(43,618)	1,492
Fund balances at 1 April 2022		222,567	6,265	128,733	357,565	356,073
Fund balances at 31 March 2023		240,345	5,405	68,197	313,947	357,565

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

SPREAD THE WORD

STATEMENT OF FINANCIAL ACTIVITIES (CONTINUED) INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2023

Prior financial year

		Unrestricted funds general 2022 £	Unrestricted funds designated 2022 £	Restricted funds 2022 £	Total 2022 £
	Notes				
<u>Income from:</u>					
Voluntary income	3	185,147	-	26,989	212,136
Incoming resources from charitable activities	4	48,671	-	234,297	282,968
Investments	5	154	-	-	154
Total income		233,972	-	261,286	495,258
<u>Expenditure on:</u>					
Raising funds	6	22,217	-	-	22,217
Charitable activities	7	189,759	775	281,015	471,549
Total expenditure		211,976	775	281,015	493,766
Net income/(expenditure) for the year/ Net movement in funds		21,996	(775)	(19,729)	1,492
Fund balances at 1 April 2021		200,571	7,040	148,462	356,073
Fund balances at 31 March 2022		222,567	6,265	128,733	357,565

SPREAD THE WORD

BALANCE SHEET

AS AT 31 MARCH 2023

	Notes	2023 £	£	2022 £	£
Fixed assets					
Tangible assets	11		7,668		211
Current assets					
Debtors	12	45,825		3,926	
Cash at bank and in hand		285,281		379,235	
		<u>331,106</u>		<u>383,161</u>	
Creditors: amounts falling due within one year	13	<u>(24,827)</u>		<u>(25,807)</u>	
Net current assets			306,279		357,354
Total assets less current liabilities			<u>313,947</u>		<u>357,565</u>
Income funds					
Restricted funds	14		68,197		128,733
<u>Unrestricted funds</u>					
Designated funds	15	5,405		6,265	
General unrestricted funds		<u>240,345</u>		<u>222,567</u>	
			245,750		228,832
			<u>313,947</u>		<u>357,565</u>

SPREAD THE WORD

BALANCE SHEET (CONTINUED)

AS AT 31 MARCH 2023

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2023.

The trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 15/12/23



.....
S Richardson (Co-Chair)
Trustee

Company registration number 3541037

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

Charity information

Spread The Word is a private company limited by guarantee incorporated in England and Wales. The registered office is The Albany, Douglas Way, London, SE8 4AG.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)". The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The accounts have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

(Continued)

1.5 Expenditure

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at the undiscounted amount of the cash or other consideration expected to be paid.

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Fixtures, fittings & equipment	25% straight line
Computers	33.3% straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.9 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

(Continued)

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at the undiscounted amount of the cash or other consideration expected to be received.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at the undiscounted amount of cash or other consideration expected to be paid.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at the undiscounted amount of cash or other consideration expected to be paid.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.10 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.11 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

3 Voluntary income

	Unrestricted funds general 2023 £	Restricted funds 2023 £	Total 2023 £	Unrestricted funds general 2022 £	Restricted funds 2022 £	Total 2022 £
Donations and gifts	715	62,834	63,549	968	26,989	27,957
Grants receivable	201,029	-	201,029	181,329	-	181,329
Membership fees	2,525	-	2,525	2,850	-	2,850
	<u>204,269</u>	<u>62,834</u>	<u>267,103</u>	<u>185,147</u>	<u>26,989</u>	<u>212,136</u>
Grants receivable for core activities						
ACE NPO	201,029	-	201,029	171,329	-	171,329
Kusuma Trust	-	-	-	10,000	-	10,000
	<u>201,029</u>	<u>-</u>	<u>201,029</u>	<u>181,329</u>	<u>-</u>	<u>181,329</u>

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

4 Incoming resources from charitable activities

	2023 £	2022 £
Box Office	3,310	4,802
Commissions	44,920	13,851
Arts Council England - Deptford Literature Festival	74,782	-
Performance related grants	33,577	263,997
Other income	3,195	318
	<u>159,784</u>	<u>282,968</u>
Analysis by fund		
Unrestricted funds - general	96,405	48,671
Restricted funds	63,379	234,297
	<u>159,784</u>	<u>282,968</u>
Performance related grants		
Arts Council England	4,960	98,342
British Council	-	25,000
Cockayne Grant for Arts	-	20,000
Granta Trust	-	10,000
Esmee Fairbairn Trust	-	37,500
Wellcome Collection	11,562	25,425
Kent University	-	10,480
Emergence Foundation	-	10,000
City Bridge Trust	-	10,000
London Wildlife Trust	12,065	-
St James's Place Foundation	2,500	-
Phoenix Community	2,490	-
Other	-	17,250
	<u>33,577</u>	<u>263,997</u>

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

5 Investments

	Unrestricted funds general 2023 £	Unrestricted funds general 2022 £
Interest receivable	168	154

6 Raising funds

	Unrestricted funds general 2023 £	Unrestricted funds general 2022 £
Fundraising costs		
Other fundraising costs	17,171	22,217
	17,171	22,217

7 Charitable activities

	2023 £	2022 £
Artistic Programme	218,016	268,593
Share of support costs (see note 8)	233,446	201,317
Share of governance costs (see note 8)	2,040	1,639
	453,502	471,549
Analysis by fund		
Unrestricted funds - general	265,893	189,759
Unrestricted funds - designated	860	775
Restricted funds	186,749	281,015
	453,502	471,549

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

8 Support costs

	Support costs £	Governance costs £	2023 £	Support costs £	Governance costs £	2022 £
Staff costs	146,176	-	146,176	151,974	-	151,974
Depreciation	4,045	-	4,045	1,080	-	1,080
Premises/ office costs	26,226	-	26,226	22,976	-	22,976
Freelance staff	55,390	-	55,390	23,760	-	23,760
Other staff costs	1,609	-	1,609	1,527	-	1,527
Independent Examination fee	-	1,992	1,992	-	1,350	1,350
Governance costs	-	48	48	-	289	289
	<u>233,446</u>	<u>2,040</u>	<u>235,486</u>	<u>201,317</u>	<u>1,639</u>	<u>202,956</u>
Analysed between Charitable activities	<u>233,446</u>	<u>2,040</u>	<u>235,486</u>	<u>201,317</u>	<u>1,639</u>	<u>202,956</u>

9 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

10 Employees

The average monthly number of employees during the year was:

	2023 Number	2022 Number
Programme	1	1
Communications and Projects	1	1
Writer Development	1	1
Director	1	1
Total	<u>4</u>	<u>4</u>

Employment costs

	2023 £	2022 £
Wages and salaries	133,970	142,460
Social security costs	8,983	6,892
Other pension costs	3,223	2,622
	<u>146,176</u>	<u>151,974</u>

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

10 Employees

(Continued)

Key management personnel (KMP) are defined as the senior management team. Total cost of KMP included in salaries is £53,930 (2022: £51,399), which includes employer's National Insurance and pension contributions). This does not include an apportionment of any employers allowance received which reduced the cost of employer's national insurance.

There were no employees whose annual remuneration was more than £60,000.

11 Tangible fixed assets

	Fixtures, fittings & equipment £	Computers £	Total £
Cost			
At 1 April 2022	762	15,175	15,937
Additions	-	11,502	11,502
At 31 March 2023	762	26,677	27,439
Depreciation and impairment			
At 1 April 2022	762	14,964	15,726
Depreciation charged in the year	-	4,045	4,045
At 31 March 2023	762	19,009	19,771
Carrying amount			
At 31 March 2023	-	7,668	7,668
At 31 March 2022	-	211	211

12 Debtors

	2023 £	2022 £
Amounts falling due within one year:		
Trade debtors	6,737	1,215
Other debtors	36,377	-
Prepayments and accrued income	2,711	2,711
	45,825	3,926

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

13 Creditors: amounts falling due within one year

	2023	2022
	£	£
Other taxation and social security	3,338	3,103
Trade creditors	8,855	13,326
Other creditors	4,064	2,965
Accruals	8,570	6,413
	24,827	25,807

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

14 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Movement in funds			Movement in funds			
	Balance at 1 April 2021	Incoming resources	Resources expended	Balance at 1 April 2022	Incoming resources	Resources expended	Balance at 31 March 2023
	£	£	£	£	£	£	£
Life Writing Prize	12,748	12,500	(25,248)	-	-	-	-
Food on Our Table	-	4,500	(3,096)	1,404	-	(1,404)	-
Young People's Programmes	7,626	10,000	(10,729)	6,897	-	(2,500)	4,397
City of Stories Home	-	20,000	(22,199)	(2,199)	-	(62,720)	(64,919)
Access to Literature	-	8,505	(11,035)	(2,530)	-	(936)	(3,466)
London Writers Awards	77,146	37,500	(14,201)	100,445	-	(29,161)	71,284
Nature Nurtures	-	-	-	-	12,065	(12,065)	-
Uprising and Resistance	-	-	-	-	29,802	(20,100)	9,702
Our Place	13,070	10,000	(23,070)	-	-	-	-
Deptford Literature Festival 2022	-	46,637	(41,514)	5,123	4,960	(2,350)	7,733
Deptford Literature Festival 2023	-	-	-	-	4,990	(4,990)	-
Youth First	17,794	-	(17,794)	-	-	-	-
Early Career Bursaries	-	-	-	-	62,500	(15,979)	46,521
Speaking Silences	-	-	-	-	-	(2,239)	(2,239)
Runaways	13,816	22,960	(32,327)	4,449	-	(4,449)	-
Disabled Poet's Prize	-	-	-	-	334	(1,150)	(816)
OUP - ELT	(2,160)	12,750	(10,590)	-	-	-	-
Wellcome	-	25,425	(10,281)	15,144	11,562	(26,706)	-
Other	8,422	50,509	(58,931)	-	-	-	-
	<u>148,462</u>	<u>261,286</u>	<u>(281,015)</u>	<u>128,733</u>	<u>126,213</u>	<u>(186,749)</u>	<u>68,197</u>

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

14 Restricted funds

(Continued)

It is not considered necessary to transfer unrestricted funds to restricted funds with a negative year-end balance, as funding is anticipated to cover the deficit.

Young People's Programmes: fund to support development of young people's engagement and participation in creative activities, including Young People's Laureate, a high profile annual programme that gives London's young people a voice through poetry.

London Writers Awards: annual development programme for 30 London writers which aims to increase the number of writers from underrepresented backgrounds in getting agented and going on to be published.

Runaways: a history, storytelling and escape from slavery in 17th and 18th century London project commissioning poets and artists in partnership with University of Glasgow and Ink Sweat & Tears.

City of Stories Home: a creative reading and writing programme taking place in the heart of local communities across London, discovering aspiring local writers and introducing new stories from diverse writers to audiences in library reading groups and at events. Run in partnership with London Libraries.

Wellcome: Wellcome Collection x Spread the Word Writing Awards. A development programme for Black, Asian and Global Majority and deaf and disabled non-fiction writers with the aim to getting agented and going on to be published.

Early Career Bursaries: annual programme to provide three London-based writers on a low income with a bursary to create time and space to write, and a development fund to support craft and career development.

Uprising & Resistance: history and storytelling project commissioning poets and artists to explore and respond to the archival silences surrounding slavery in Early Modern London through examining the Collection of Lloyd's insurance market. Run in partnership with Black Beyond Data, John Hopkins University and Ink Sweat & Tears.

Disabled Poets Prize: a partnership project with CRIptic Arts and Verve Poetry Press, the Prize is UK's first Disabled Poets Prize and looks to find the best work created by UK based deaf and disabled poets, in written English and in British Sign Language.

Nature Nurtures: a cross-sector project led by London Wildlife Trust with partners Black Girls Hike CIC and London Youth. It aims to link natural heritage with creative arts to get more young people volunteering and taking action for nature.

Food on Our Table: a Lewisham 2022 Creative Change Fund project created and led by writer Carinya Sharples which captured stories from Lewisham residents about what, where, when, why and how we eat through commissioning local writers as writers in residence in local restaurants and cafes.

Access to Literature: an action research project and published report presenting the first national picture of the barriers deaf and disabled people experience in accessing the literature and publishing sectors as writers, creative producers and audience members. Run in partnership programme with CRIptic Arts.

Speaking Silences: a creative writing, spoken word and film-making project engaging young people with local heritage and archives, exploring untold and hidden stories with a poet and film-maker. Commissioned by Royal Docks.

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

15 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

	Balance at 1 April 2021	Resources expended	Balance at 1 April 2022	Resources expended	Balance at 31 March 2023
Experimental (Research and Development)	5,700	-	5,700	(460)	5,240
Access	1,340	(775)	565	(400)	165
	<u>7,040</u>	<u>(775)</u>	<u>6,265</u>	<u>(860)</u>	<u>5,405</u>

Designated funds have been established for the following purposes:

Experimental (research and development): to test and/or match fund new ideas and initiatives

Access: to support delivery of accessible activity for deaf, disabled and neurodivergent participants and audiences

16 Analysis of net assets between funds

	General fund 2023 £	Designated fund 2023 £	Restricted fund 2023 £	Total 2023 £	General fund 2022 £	Designated fund 2022 £	Restricted fund 2022 £	Total 2022 £
Fund balances at 31 March 2023 are represented by:								
Tangible assets	7,668	-	-	7,668	211	-	-	211
Current assets/(liabilities)	232,677	5,405	68,197	306,279	222,356	6,265	128,733	357,354
	<u>240,345</u>	<u>5,405</u>	<u>68,197</u>	<u>313,947</u>	<u>222,567</u>	<u>6,265</u>	<u>128,733</u>	<u>357,565</u>

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) *FOR THE YEAR ENDED 31 MARCH 2023*

17 Related party transactions

Transactions with related parties

During the year the charity entered into the following transactions with related parties:

The Deptford Literature Festival 2023's primary funder was Arts Council England (ACE) with an award of £74,782 being contracted to Laura Kenwright. Laura Kenwright provided communications services to the Company during the 2022-23 period. She sub-contracted Spread the Word to secure, deliver and report on all 2023 Festival activity related to the primary award and associated match-funding. The balance due from ACE at the year end was £4,303.

Accounts

Charity registration number 1088890

Company registration number 3541037 (England and Wales)

SPREAD THE WORD
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022

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LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	K Roden	
	R Dastidar (Chair)	
	S Mahal	
	A J Felone	
	S Dodd	(Appointed 11 May 2022)
	D Hill-Katso	(Appointed 11 May 2022)
	Dr G Ralleigh	(Appointed 11 May 2022)
	J Sedgwick	(Appointed 11 May 2022)
	S A A Ibitola	(Appointed 6 December 2022)
	H Steed	(Appointed 6 December 2022)
	A Yee	(Appointed 6 December 2022)
	S Richardson	(Appointed 6 December 2022)
Charity number	1088890	
Company number	3541037	
Registered office	The Albany Douglas Way London SE8 4AG	
Independent examiner	Frances Wilde FCCA DChA Warner Wilde Chartered Certified Accountants 4 Marigold Drive Bisley Surrey GU24 9SF	
Bankers	Barclays Bank Plc 463 - 465 Brixton Road London SW9 8HL	

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SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2022

The trustees present their annual report and financial statements for the year ended 31 March 2022.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)".

Objectives and activities

The principal activity of the Company during the year continued to be the development of writers and their work and the engagement and development of new audiences to participate in and enjoy creative writing in all its forms.

Objectives and Activities for the Public Benefit

The trustees confirm that they have considered the Charity Commission's guidance on public benefit when reviewing the charity's aims and objectives and in planning future activities.

Summary

In 2021-22, Spread the Word continued to build on the work of the previous year, with the security of continued funding from Arts Council England (ACE) as a National Portfolio Organisation (NPO).

During 2021-22, Trustees and staff worked to deliver a programme of activities which deliver on our vision, mission and values and on the outcomes in our Theory of Change:

- Writers have time, space and money to produce quality work and live as a writer.
- Readers and audiences experience a greater range of writing produced by London's writers.
- More diverse writers are published by mainstream publishing houses.

A strategic review was undertaken by Trustees and the Spread the Word team between September to March 2022 with new vision, mission and values and Theory of Change being developed.

We continued our strategic programmes of activity including the London Writers Awards and Young People's Laureate for London with the Laureate leading activity focused on young people's creativity and wellbeing. After having to cancel in March 2020 due to Covid-19, we ran the first Deptford Literature Festival in March 2022 during Lewisham Borough of Culture.

We continued to deliver a regular programme of workshops, masterclasses and courses focused on craft development, and career development through our membership scheme the London Writers Network. In addition, staff provided 1-2-1 support and development for individual writers through professional development sessions, coaching, mentoring, 1-2-1 surgeries and assistance with grant applications.

City of Stories Home with London Libraries celebrated libraries as the place to make and share stories in our local communities, inviting Londoners to get inspired and creative at local libraries across the city.

We continue to work in partnership to extend our offer to London's writers with a focus on engaging writers from underrepresented communities in publishing. Our partnership work included delivering: the Free Reads scheme with The Literary Consultancy; the Wellcome x Spread the Words Awards for narrative non-fiction writers with the Wellcome Collection; This is Our Place for nature writers with the London Wildlife Trust; The Stories We Tell Ourselves with Melbourne, UNESCO City of Literature and The Walker Centre and the CRIPtic x Spread the Word Salons for deaf and disabled writers with CRIPtic Arts.

With CRIPtic Arts we undertook action research into the barriers deaf and disabled writers, creative producers and audiences face in accessing literature and publishing opportunities and events. The Access to Literature Report was published in October 2022.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

With Ink Sweat & Tears and the University of Glasgow, we delivered Runaways London a history, storytelling and escape from slavery in 17th and 18th Century London project. Responding to the archival silences, poets and artists reimagined the stories of London's freedom-seekers, showing African and South Asian people to have been present in London.

The profile of Spread the Word continues to be high and positively perceived. The dedicated and specialist staff provide outstanding development services for writers, with a friendly and 'open door' ethos.

Activity detail

In this report we highlight some of the activity that is contributing to us achieving our outcomes, including strategic programmes of activity such as the London Writers Awards.

Our priorities continue to be to provide opportunities for writers to develop their craft and career and to support creativity, wellbeing and connection.

We continue to maintain a portfolio of projects providing opportunities for members of the public to experience and engage with new writing as audiences and as participants and reflective of our commitment to opening up access and bringing about systemic change in the publishing industry.

During 2021-22 we continued to work to ensure we reach audiences traditionally facing barriers to arts participation and to increase engagement with the least engaged through providing targeted free, low-cost and accessible activities.

Our total audience for 2021-22 was 2,171,455 with 1649 submitting to prizes and 2895 young people engaging directly with our work via projects, workshops and publications. Our total online audience was 2,122,800 in 2021-22, with 135,600 engaging directly with our online marketing activities.

Regular programme of activities

Supporting talent development through craft and career opportunities

"A big thank you for creating this opportunity for everyone to be able to participate. It's lovely to think that people recognise not everyone has the financial resources to be able to take part in these kinds of activities as they more traditionally appear in the marketplace." Write Together with Kajal Odejra participant, October 2021

"There's nothing here like Spread the Word. It's so vibrant, helpful. Excellent, thank you so much. To be with others, share. So important to learn. Someone letting you experience and see things / techniques etc." Writing Fiction for Children and Young Adults with Elle McNicol participant, June 2021

"A brilliant development agency committed to making writing accessible to all. Provides great quality workshops on a broad range of subjects on craft and other issues. Interesting and inspiring workshop leaders." Plot Holes with Emma Grundy participant, May 2021

"I would be lost without Spread the Word." Finding the Centre with Colin Grant participant, April 2021

We continued to run our regular programme of activities online, focused on providing talent development through craft and career opportunities, giving writers the time, space and money to produce quality work, and access paid for opportunities. The majority of the programme was free, with bursary places being offered if paid for.

We ran 135 workshops, masterclasses and courses engaging an audience of over 47,600, including, amongst others: Finding the Centre with Colin Grant, It's not me it's you - writing difficult relationships with Maame Blue, Writing Speculative Historical Fiction with Sharlene Teo, Write Together with Jessica Lee, Bodied a masterclass with Keith Jarrett and Introduction to Crime Fiction with Saima Mir.

We ran 2 London Writers Network events to an audience of 70, including: Getting into Creative NonFiction with Scribe UK.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

We commissioned 57 blog posts from writers including, amongst others: Natasha Brown, Maame Blue, Sara Jafari, Jarred McGinnis and Caleb Azumah Nelson.

We gave 75 in-depth 1-2-1 development sessions to writers and organisations, 59 of which were offered for free. We ran two agent and publisher opportunities with Scribe UK and the Lindsay Literary Agency, receiving 33 submissions with 12 writers from underrepresented backgrounds going on to benefit from editorial feedback on their writing projects.

Our partnership with The Literary Consultancy which provides manuscript assessments and feedback to writers on low incomes continues. 40 submissions received. Ten writers referred for Free Reads, total bursary value £2,500.

We routinely collect feedback and monitoring forms which shows us that the audience for our regular programme of activity is diverse – 36% of our participants identify as Black, Asian and Global Majority; that 23% of participants self-declared as having a disability and that the majority of people engaging are under 44 years of age (54%), with 23% of people aged between 18-34.

Our audiences also enjoy and value what we do: 94% rated our tutor preparation excellent or very good; 87% rated the structure of our courses/ workshops excellent or very good and 95% strongly agreed or agreed that they feel motivated to keep improving as a writer.

"When I first engaged with Spread the Word I was really depressed and on the verge of giving up on writing. In large part due to my failing health. The Happiness course was brilliant. It gave me personal confidence, friends and pride in my work. I am from Tottenham/Haringey. A first generation immigrant. Disabled. Working class. I have a good education (not creative writing) but the publishing industry is a closed shop to me. Through Spread the Word I feel it may be accessible and they make it feel like women like me are and can be writers - professional or not." Writing Happiness course with Rachel Lewis and Elspeth Wilson participant, February 2022

Supporting writers to continue working

London's writers and organisations continued to be impacted by the loss of their means of earning a living or generating income due to Covid-19. During 2021-22, we helped raise a total of over £460,000 in funding for writers and literature organisations.

We supported 17 successful applications to both Arts Council England Project Grants and Developing Your Creative Practice grants through project advice, letters of support, partnering, promotion and match-funding leveraging £216,285 for London writers, literature organisations and writing activity.

We continued to support poets and organisations to develop and engage audiences with their projects, including Laila Sumpton's SHEroes of Lewisham, Rachel Lewis and Elspeth Wilson's Writing Happiness, Dan Simpson's On the Cotton: Black Cab Poetry and Adam Zmith's Queer Film and Literature Festival.

We engaged 184 artists, creative practitioners and freelancers during 2021-22, of which 126 were from Black (64), Asian (39) or global majority (23) backgrounds, representing 70% of the total number employed.

Access to literature - supporting deaf and disabled writers

"I have never been involved with Spread the Word before. I am a newish writer, and a disabled single mum. Recently I have started sharing my work, and performing in public. The event was the first time I have taken part in something specifically aimed at, and led by, a disabled community of writers. The whole experience was informative, refreshing, and inspiring. I felt immediately welcomed and accepted by the online community; there was a wonderful unspoken sense of being part of something powerful." CRIPtic Arts x Spread the Word Salon participant, February 2022

During 2021-22 we continued our partnership with CRIPtic Arts to offer creative writing opportunities for deaf and disabled writers from across the UK. Our partnership work is focused on creating community, providing paid work for deaf and disabled writers and creatives working with words and advocating for accessible literature and publishing sectors.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

We continued to run the **CRIPtic Arts x Spread the Word Salon**. A free, online space for deaf and disabled writers taking place once every two months across the year. Each Salon has a workshop led by a guest artist and is followed by a reading from a guest artist and an open mic for the community to share their work. Hosted by Jamie Hale, guest artists during 2021-22 included: Antonia Jade King, Jenny Alderton, Hayleigh Barclay, Shannon Yee, Tom Ryalls, DL Williams, Penny Pepper, Ayesha Chouglay, Inigo Purcell and Betty Doyle. Over 230 deaf and disabled writers attended the six Salons.

"It's really great to have an accessible forum to network and interact with fellow creatives. So good to be able to participate on an equal basis." CRIPtic Arts x Spread the Word Salon participant

"The Spread the Word events expose me to different writers, and different approaches to writing, which is enriching my writing practice. I also feel at home here as a disabled and neurodivergent writer." CRIPtic Arts x Spread the Word Salon participant

Funded by Arts Council England, with CRIPtic Arts, we undertook action research - **Access to Literature** - to look at what the barriers are within the literature sector for deaf and disabled writers, literature audience members and creative producers. The Research aims to:

- Understand the barriers to access in the literature sector for deaf and disabled writers, creative producers and audiences, and how these might be addressed;
- Baseline the demand and need for more accessible opportunities, and potential for further research in this area;
- Identify the support and upskilling needs of organisations to make their programmes more accessible/ increase awareness about access;
- Identify best practice on access and inclusion among literature organisations and networks.

We researched the experiences of deaf and disabled writers and creative practitioners in the literature sector alongside literature sector organisations, through:

- An **online retreat** for deaf and disabled writers of poetry, fiction and/or scripts. 38 deaf and disabled writers applied and 14 were selected from across the UK. Guest writers included: Elle McNicol, Charlotte Heather, Omikemi, Mathilda Ibini, Stephen Lightbrown and Nadia Nadarajah with insight video interviews with Aliya Gulamani, Vici Wreford-Sinnott, Julie Farrell and Jamie Hale and Ruth Harrison.
- **Two focus groups** led by external facilitator, poet and disability rights activist Daniel Sluman, asking the questions on access needs, barriers to progressing as a writer and experience of the retreat participants of the access provisions we had put in place.
- **Two online surveys**, one targeted at deaf and disabled writers, creative producers and audience members and one for not for profit, voluntary and commercial literature organisations/ publishers which received 68 and 9 responses respectively. The surveys tested people's experiences of access to literature and the barriers for deaf and disabled people to progress as a writer and/or producer.
- **Two qualitative focus groups** to test the survey results, one for deaf and disabled writers and creative producers and one for literature organisations/ publishers. Both were open to practitioners and organisations from across the UK by self-selecting sign up. Jamie Hale and Vici Wreford-Sinnott, Artistic Director, Little Cog, facilitated each group.

The Access to Literature Report and its recommendations will be published in 2022-23.

Supporting new creative non-fiction writers - Wellcome x Spread the Word Writing Awards

"This program was really helpful and I appreciated all the support, without it I don't think I would have found an agent so quickly."

"A brilliant scheme! Great that you don't need to have a fully-fledged idea to apply. I got the time, space and feedback to really develop my idea - the editing mentorship was particularly helpful in this regard. It has also improved my confidence with writing. Also enjoyed the feedback sessions - facilitated v well."

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

"Excellent programme. Without it I would not be anywhere near to signing an agent or getting a Proposal together."

We piloted a new programme in partnership with and supported by Wellcome Collection - the Wellcome x Spread the Word Writing Awards. The Awards aimed to test an approach to finding and supporting writers from under-represented backgrounds to engage with and develop health-based, narrative non-fiction and support a more diverse landscape of narrative non-fiction books being published.

Black, Asian and global majority and deaf and disabled unagented and unpublished writers from across the UK were invited to apply through an open call. We ran an online information session on applying for the Awards with 40 attending. 187 applications were received and six writers selected to develop their proposal and first 10,000 words of their project

The judges for the Awards were Dr Annabel Sowemimo, Camilla Pang and Raymond Antrobus. Each selected writer received a bursary of £2,000 for research and travel based upon their initial proposal. The Awards also offered an access fund for reasonable adjustments to be made.

The selected writers received three mentoring with writers, Frank Tallis, Camilla Pang, Lucy Foulkes, Gavin Francis, Angela Saini and Alice Hattrick alongside two mentoring sessions with Wellcome Collection editors. They participated in four workshops covering writing a proposal, voice and editing led by Claire Lynch, Lily Dunn, Nikesh Shukla and Marianne Tatepo, had access to the Wellcome Collection library and research support alongside a one to one meeting with an agent.

We ran a free public online event On Writing Non-Fiction with Dr Annabel Sowemimo, Raymond Antrobus and Dr Camilla Pang and Nikesh Shukla with 50 attending.

A booklet was produced featuring each writer and their project which went out to over 100 non-fiction commissioning editors and agents. 50 agents and commission editors attended a reading and networking event at the Wellcome Collection. Four of the writers were agented by the end of the programme.

Working in partnership to reach and engage new audiences

Working in partnership remained key to us during 2021-22 to not only open up opportunities for writers but also to reach and engage with new audiences and those least engaged. During 2021-22, we partnered with 129 organisations, including amongst others: Maslaha, MFest, Libraries Connected, Beckenham Place Park, Arvon Foundation, Scribe UK, Manley Court Care Home, Coventry City of Culture, Penguin Random House, Eve White Literary Agency, Bloomsbury, National Literacy Trust and St Paul's Cathedral.

Our partnership work during 2021-22, included:

Runaways London

Between the 1650s and 1780s many hundreds of enslaved people were brought to London. Most were African although a significant minority were South Asian and a smaller number were indigenous American. While in the capital some attempted to escape and, on occasions, those who pursued them placed advertisements in London newspapers seeking the capture and return of these freedom-seekers. The average age of the runaways was 16.

It is all that we *don't* know about London's freedom seekers that led to the development of Runaways London. Taking the historical research of Professor Simon Newman and Dr Peggy Brunache as the starting point, Runaways' poets Abena Essah, Gboyega Odubanjo, Oluwaseun Olayiwola, Momtaza Mehri and Memoona Zahid, and artists Tasia Graham and Olivia Twist investigated those archival silences. Together they reimagined the stories of London's runaways, showing African and South Asian people to have been present in London, and that despite some of them being little more than children, they dared to challenge their enslavers and run away into the City of London, eager to find better and freer lives.

The creative work produced by the writers, poets and artists was published in an anthology by Ink Sweat & Tears Press, and supported by teaching resources for Key Stage 3 and 4. A short film about the project was produced by filmmaker Ashley Karrell.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

The anthology, film and resources were launched to an audience of 100 people at the Museum of London Docklands and made freely available online. Three public engagement events took place: one at Lloyds of London with readings from the anthology alongside a panel debate; the second was a walking tour of the city followed by a creative writing masterclass at Barbican Library with Black History Walks and City of London Libraries and the final event was with the Museum of London a performance and an interactive tour of their Docklands site's London, Sugar and Slavery galleries.

The Runaways was managed by Spread the Word and the project publisher was [Ink Sweat & Tears Press](#). The historical and research partner was the University of Glasgow's [Runaway Slaves in Britain](#) project.

Runaways was supported and funded by The British Association for American Studies/United States Embassy Small Grants Programme; Economic and Social Research Council, Impact Acceleration Award; University of Glasgow Knowledge Exchange (KE) Small Grants 2020/21; City of London Grants and through private donations.

This is Our Place

In partnership with the London Wildlife Trust we ran the This is Our Place a nature writing project which set out to reimagine how we live in London and reflect on our individual and collective relationship to nature and place. This is Our Place engaged London's diverse communities in nature writing by offering online and in-person workshops run by the project's writers in residence Anita Sethi, Elspeth Wilson, Laura Barker, LiLi K Bright and Jackee Holder, a free downloadable nature writing pack, a nature writing competition and an anthology.

Four in-person workshops took place across three nature reserves and four online engaging nearly 300 people. The competition was open to workshop participants from London from backgrounds underrepresented in nature writing with 36 submissions being received. The This is Our Place Anthology was launched with readings at Camley Street Natural Park with over 70 people attending.

This is Our Place was supported by the Emergence Foundation.

UK/ Australia Season: The Stories We Tell Ourselves

"At a time when literary spaces have been closed down, and the possibility of attending international writers festivals to make new connections, and create dialogue with writers across the oceans has been limited, it's wonderful to have the opportunity to make new connects, and participate in conversations about who we are, and where we are now, as an international literary community through The Stories We Tell Ourselves." Maxine Beneba Clarke, writer.

As part of the British Council's UK/Australia Season, The Stories We Tell Ourselves brought together over 20 writers, publishers, agents and researchers from the UK and Australia, for an online series of conversations about the power of stories to help us reimagine, rethink and rebuild the world around us. The Stories We Tell Ourselves asked: what are the stories we need to tell each other? What are the stories we need to be listening to and reading? And, critically, whose voices are telling those stories and how do we get to hear them? Writers were commissioned to create a series of creative responses to their past and future selves and took part in filmed dialogues. Panel discussions took place around the theme of 'New Narratives, New Voices' in fiction and children's/ young adult writing and 'Representation, Voice and Agency'.

The writers, publishers, agents and researchers included: Alex Falase-Koya, Burhana Islam, Elle McNicoll, Maame Blue, MC Angel, Sareeta Domingo, Sharon Duggal, Alice Boyle, Cath Moore, Jasmine McGaughey, Maxine Beneba Clare, Mykaela Saunders, Rafeif Ismail, Valerie Brandes (Jacaranda Books, UK), Aimée Felone (Knights of, UK), Crystal Mahey-Morgan (OWNIT!, UK), Marisa Pintado (Hardie Grant Egmont, AUS), Robert Watkins (Ultimo Press, AUS), Rachel Bin Salleh (Magabala Books, AUS), Emma Paterson, Grace Heifetz, Dr Anamik Saha (Goldsmiths, University of London), Dr Melanie Ramdarshan Bold (Glasgow University), Dr Denise Chapman (Monash University) and Dr Radiah Chowdhury.

The Stories We Tell Ourselves was supported by the UK/Australia Season Patrons Board, the British Council and the Australian Government.

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

City of Stories Home with London Libraries

"The workshop was excellent as was the reading - the ability to use this public space together with the community and share amongst a diverse group was really valuable and powerful." City of Stories Home participant

"It was made easy to participate in for everyone, no matter their writing experience." City of Stories Home participant

"The stimulus to do some small piece of writing – at all. This is really a first go at creative writing for me." City of Stories Home participant

"I am glad to meet other writers across London. Writing can feel like a lonely, solitary process but workshops and events like these remind me that you are not alone and there is a network of support and similar minded people. I am also very happy that small things like expenses and lunch were covered as I think it is important in addressing equality of opportunity." StoryLab participant

In partnership with London Libraries, City of Stories Home, was a free six month creative writing and reading programme which took place across every London Borough and the City of London between February to June 2022. City of Stories Home celebrated libraries as the place to make and share stories in our local communities. The programme ran from February-June 2022.

City of Stories Home **invited Londoners to get creative in their local library** and aimed to discover aspiring local writers and introduce new stories from diverse writers to audiences across the city by:

- Commissioning lead writers Amer Anwar, Natasha Brown, Jarred McGinnis and Caleb Azumah Nelson to write an original short story on the theme of home to inspire Londoners to get creative and write their own story alongside 'top tips on writing a short story'. Short films of the lead writers reading their original story were also produced and distributed.
- Commissioning emerging writers Lizzie Damilola Blackburn, Ruth Goldsmith, Iqbal Hussain and S. Niroshini to write an original story on the theme of home.
- Running 33 free online writing groups in February 2022 led by 12 experienced writer facilitators and the four emerging writers;
- Running a City of Stories Home short story writing competition, with 300 entries being received.
- Running a StoryLab development day for competition for 28 competition winning local writers co-curated by the emerging writers with sessions from the lead writers and an agent.
- Publishing and distributing across library services 3,300 copies of the City of Stories Home Anthology, featuring over 70 writers, including 63 competition winners and 8 commissioned writers. Digital edition also produced.
- Engaging 10 library reading groups to read and review the Anthology.
- Publishing and distributing across library services 3,300 copies of a City of Stories Home Writers' & Readers' Handbook including libraries' writing and reading offer; writing tips, resources to take writing forward and list of short story collections and anthologies co-curated with librarians and writers. Digital edition also produced.
- Launching the Anthology and Handbook at 33 free in-person celebration events across London's libraries throughout June 2022 with workshops by the writer facilitators and emerging writers and readings from local competition winning writers.

"Both books [Anthology + Handbook] were really popular with our readers and flew off the shelves." Library Service

"Good to be part of a project that is happening across London boroughs. Good opportunity to promote creative writing, to encourage attendees to join and use the library and also to show them what is on offer. It was also our first main event after the pandemic, so it was really lovely to see attendees in person and back in the library at the launch event. It helped to give the library a strong community feel." Library Service

In total 1,584 people participated in City of Stories Home workshops and events, of these 46% had not used the services of their local library service before and 52% were not currently a member of the library service. 87% said that they would come back to their local library. 33% of participants in the online workshops had not attended a writing workshop before.

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54% of the local winning writers whose work was featured in the City of Stories Home Anthology had not been published before and 24% of the writers participating in the StoryLab had not taken part in writer development before.

100% of participants would like to see more creative writing and reading events taking place in their local library and 35% of library services are looking at setting up or have set up a writing group based on their experience of being part of City of Stories Home.

City of Stories Home delivered **four audience development pilots projects** which tested in-person reading and writing activity for communities most impacted by Covid-19 and for whom digital access and/ or engagement may be limited or not possible and libraries' methodologies for place-based engagement and reach into local communities.

Barnet Libraries: 123: Read with Me project aimed to address the issue of children aged 2 whose entire life had been lived through the pandemic. Activity took place in two libraries with five activity sessions run in each library. 30 families signed up to take part with 83 adults and 96 children attending in total.

Ealing Libraries: Creative writing project for people for whom English is a Second Language worked with artist Richard Neville and aimed to develop imaginations and language skills and empower people to communicate their ideas and experiences alongside developing a lifetime use of libraries. Activity took place in Acton Library with 10 people participating in 6 sessions and a celebratory launch for attendees and a broader audience. Participants' work was published in a booklet.

Kingston Libraries: A New Leaf, engaging those who have recently settled in Kingston with Refugee Action Kingston and writer Ellen Alpsten aimed to celebrate the creative skills of participants, break down social isolation and encourage participants to feel confident in using the library both in person and online. 12 people participated in the sessions at Kingston Library, with four sessions being run.

Newham Libraries: A Place to Call Home aimed to increase marginalised groups', specifically young refugees, access to library services through taking part in creative writing activities and public sharing. The project worked with poet Laila Sumpton in partnership with DOST. Six creative workshops run with 15 workshop participants aged 17-18 years with 70 attending a final sharing event, aged 14-25 years.

"I can see an improvement in engagement week to week and he is learning about sharing and interaction too. Thank you." Parent, Barnet Libraries audience development pilot project

"This is a great way of not only learning but socialising with people with different languages. We are learning from each other about their country and way of life." Participant, Ealing Libraries audience development pilot project

"I have started borrowing more English books to read and feel coming to the library that there is a lot happening." Participant, Ealing Libraries audience development pilot project

"Doing activities in the library means that the library becomes a place that is linked to learning and creativity. Hopefully it means that young people will visit/ use the space on their own in future." ESoL teacher, Newham Libraries audience development pilot project

The City of Stories Home partners were London Libraries, Libraries Connected and the RNIB Library.

City of Stories Home was supported by Arts Council England, Cockayne Grants for the Arts and the London Community Foundation.

Strategic programmes of activity

During 2021-22 Spread the Word continued our strategic programmes of activity including the Young People's Laureate for London, the London Writers Awards and the Deptford Literature Festival.

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

Engaging young people with poetry - Young People's Laureate for London

The Young People's Laureate for London programme aims to engage young people with poetry through the issues that affect them.

"I want my year as Laureate to be about collecting and celebrating stories from those whose stories haven't been told, working with London's young people who haven't had a chance to find their voice yet. Their voices are an essential contribution to the life of this city." Cecilia Knapp, Young People's Laureate

"I'm going to try to be a poet. I think poetry's in a lot of stuff we don't really realise." Young person, Residency participant

Cecilia Knapp was announced as the 2020-21 Young People's Laureate for London on 1 October 2020 with her tenure running until 20 September 2021.

Cecilia launched '#WriteThroughThis', an online campaign, to engage young people with poetry running over nine months during periods of national lockdown through to the summer months. With young people isolated, we looked to use poetry to help them express their emotions and connect with other young people. The campaign offered online webinars, writing prompts and opportunities for young people to share their work. The campaign engaged 1,133 young people online. Young people were invited to submit a poem to be published in a '#WriteThroughThis' online anthology. We received 17 submissions, which were published to celebrate the end of Cecilia's tenure as Laureate.

We published a series of KnappChats, a series of online conversations curated by Cecilia between herself and other young poets, including: Vanessa Kisuule, Rachel Long, Travis Alabanza and Toby Campion. The chats received 752 views.

Over the year Cecilia ran four residencies:

"My overarching ambition during my year was to bring poetry to groups who might not have experienced it before. Being Young People's Laureate afforded me the opportunity to reach more young people and choose who these groups were. Therefore I tried to partner with organisations whose groups of young people had never tried their hand at writing but who would hopefully benefit from exploring the vast and joyful world of poetry." Cecilia Knapp, Young People's Laureate

"I've sort of figured out poetry is so diverse. You can basically do whatever you want with it. When you learn it at school, sometimes you feel like – because it's school – you feel like you're forced to do it and your forced to be in some sort of box and it gives children the wrong idea of what poetry actually is and how much power it actually has. So doing this kind of makes you realise that you could do whatever you want with writing, poetry in particular." Young person, Residency participant

"It has been an incredible experience working with you Cecilia. You have managed to create a safe space for the girls to express themselves, relax and show the creative side of them. The beautiful illustrations definitely make the girls proud of their achievement during the poetry project." Young Roots manager

Young Roots: Cecilia ran six sessions with young female refugees aged 11-21, delivered in partnership with Young Roots and the Refugee Council. They wrote group poems. As the young women could not be photographed, Jess Nash did illustrations of some of the sessions and designed up handwritten excerpts which were shared online.

South London Gallery: Cecilia ran creative sessions with young people and hosted a launch party for the zine 'Honey Locust Baby' which she had put together with young people during her residency. The launch at the Gallery was attended by participants and their families with a selection of participants reading their work alongside Cecilia.

Royal Court Theatre: Cecilia worked with 12 young writers over nine workshops (delivered online and in-person) to develop new work. They also worked with a director to produce a staged sharing event hosted at the theatre.

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

CALM and Street Soccer: Cecilia worked with a group of young footballers as part of CALM's outreach to engage young people with issues around mental health. She delivered four poetry workshops as part of mixed poetry and football sessions. The project culminated with a professional photographer visiting the final session to take portraits of all the participants. The resulting photographs were showcased in a digital gallery online alongside participants' poems.

Over the year, Cecilia received commissions, including: Fuel Theatre as part of a UK-wide arts programme 'Fly the Flag' celebrating the UN declaration of human rights to produce the poem 'Roof'; a poet-facilitator by the National Literacy Trust's for their Young City Poets programme, working with St. Paul's Cathedral and five London schools; paired with the poet Raymond Antrobus by the Royal Society of Literature for their project, Write Across London, which commissioned new poems written in collaboration with RSL fellows and invited the public to write and submit their own poems; an online 'Laureates in Conversation' event with Alexandra Huynh, the new US National Youth Poet Laureate as part of Roundhouse's Last Word Festival; delivering a workshop with young people as part of Singapore Poetry Festival and a panel event at the Singapore Writers' Festival; a set at Reading Festival as one of the few poets performing on the alternative stage.

Cecilia was also a judge for a national poetry competition - Poetry for Good - celebrating the UK's Key Workers and the hard work they do, from office cleaners and couriers to shop workers and nurses organised by Clean for Good, a social-purpose office cleaning business, as part of its wider mission to promote fair pay and dignity at work for cleaners. Cecilia's fellow judges were the poets Rachel Long and Katherine Lockton.

The Young People's Laureate programme was supported by the Granta Trust.

Over her time as Laureate, Cecilia reached an audience of over 1,140 people delivering face-to face workshops to more than 540 young people. Her online campaigns reached over 11,080 viewers and participants online.

The Young People's Laureate programme was put on hiatus in September 2022 as we went into strategic review.

"The year has undoubtedly changed me. It has compounded even more for me the transformative potential of poetry and the fact young people should be able to access that power. I have centred writing for joy and discovery, hoping that the young people I work with can explore themselves through playfulness, rather than through feeling stressed or challenged by poetry. This has felt imperative during these strange times. I've focussed on writing into our uncertainties and using writing to ask questions and this has in turn changed my own relationship with poetry. I am writing in a more playful and joyful and uncertain way, because that's what I have been asking my students to do." Cecilia Knapp, Young People's Laureate

Changing the stories we get to read and hear - London Writers Awards

"Without the London Writers Awards, I might have given up the thought of becoming a writer (or relegated it to the back of my mind) because I wouldn't have known where to begin. The programme came in at a crucial stage in my writing journey, and helped this seedling survive and grow into a small plant at least. So, if this writing thing pulls off, the London Writers Awards is potentially life-changing." Narrative Non-Fiction Awardee, 2022

The London Writers Awards is Spread the Word's annual development programme for talented London writers. Our 2015 *Writing the Future* report showed that writers from diverse backgrounds face multiple barriers to artistic progression and to being published. To achieve the aspiration of many writers to be agented and published, sustained professional input and quality feedback is crucial. The London Writers Awards programme, launched in 2018, responds to this need.

The aim of the Awards is to increase the number of writers from underrepresented communities being taken up by agents and publishers and to influence change in how effective writer development practice for underrepresented writers is developed. It supports 30 London-based Black, Asian and global majority and working class, LGBTQIA+ and disabled writers each year. Writers are selected via open application, participation is free and bursaries for writers in need and an access fund for disabled writers are in place to ensure equality of opportunity.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

The Awards are supported by Arts Council England and the Esmée Fairbairn Foundation.

In its fourth year of operation, the Awards focused on four genres of writing: literary fiction (including short stories); commercial fiction (for e.g.: crime, science fiction, romance), narrative non-fiction and YA/children's. The programme ran from February to November 2022.

Successful applicants become part of a critical feedback group, receive 1-2-1 professional development sessions, participate in craft and career masterclasses run by professional writers and industry speakers and experts. They participate in two WritersLabs, with the second being an industry networking event.

To support participants' wellbeing we ran a Living as a Writer module led by Christina Carè and Sandro Voi who ran two online workshops, one online panel event and two in person workshops focusing on values, barriers and developing a creative practice. The activity was spread across the duration of the programme.

The 2022 judges were: Writers: Louise Hare, Ashley Hickson-Lovence, Sara Jafari, Sara Gibbs and Benjamin Dean. Industry: Matt Turner, Milly Reilly, Emma Grundy-Haigh, Emma Bal and Davinia Andrew-Lynch.

The 2022 critical feedback group facilitators were: JJ Bola, Catherine Menon, Ayisha Malik, Claire Lynch and Helen Donohoe.

2022 partners were: RCW Literary Agency, Jo Unwin Literary Agency, Joffe Books, Madeleine Milburn Literary Agency, Andlyn Literary Agency. On-going partnerships continued with the Independent Publishers Guild and the Society of Authors.

In 2021-22 the London Writers Awards received 176 applications for the 30 places available. The 30 writers selected self-identified as follows: 60% Black, Asian, Global Majority; 47% working class; 47% LGBTQ+ and 17% disabled. Three bursaries for writers most in need were awarded and one access fund was distributed in 2021-22.

In 2021-22 we ran two WritersLabs; 9 craft and career masterclasses led by, amongst others, Rowan Hisayo Buchanan, Jarred McGinnis and Ana Fletcher, 60 critical feedback sessions (30 of which were facilitator supported) and 90 professional development 1-2-1s. Each participating writer also received feedback from an agent or a commissioning editor on their work in progress.

In October 2021 we recruited Neela Doležalová to conduct an external evaluation of the London Writers Awards, which has included surveys, focus groups and interviews. In Spring 2023, Spread the Word will be publishing the findings of the research in a major report on writer development.

We continued the Developing Tutors strand of the programme, for alumni to gain paid experience of developing and delivering creative writing workshops to support their career development, including, amongst others: Writing Fantasy for Children and Young Adults with Davina Tijani, Plotting for Every Kind of Fiction Writer with Arun Das, Writing the Trans Body with Liam Konemann, Writing from Multiple Points of View with Loretta Ramkissoon, Inside and Out with Han Smith and Re-Forming the Short Story with Isha Karki.

We set-up an Alumni programme which offered on-going support through three professional development masterclasses and networking opportunities, including sessions with Michael Donkor and Hinterland Magazine. From the London Writers Awards' four cohorts of writers, 42 have been agented and 24 have received book publishing deals.

"This programme exceeded all of my expectations. My confidence and level of skill is dramatically improved. I am incredulous when I look at how I feel about my writing now versus a year ago. I'd recommend this programme to anyone." Commercial Fiction Awardee, 2022

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

"A massive and heartfelt thank you to the huge amounts of time, energy and love that evidently go into making the London Writers Awards what it is. I am hugely grateful for having had the chance to experience what has been one of the most transformative and edifying experiences in my writing career so far. I feel very much a part of the Spread the Word community and look forward to a continuing relationship and giving back as best I can to such a fantastic organisation." Literary Fiction Awardee, 2022

Celebrating community, creativity and place - Deptford Literature Festival

Taking place in Spread the Word's home borough of Lewisham, the Deptford Literature Festival celebrates the diversity and creativity of Deptford and Lewisham through words, stories and performance.

The 2022 Deptford Literature Festival took place on Saturday 19 March 2022 and aimed to engage communities with local writers and celebrate literature in one of London's most deprived boroughs during its year as Borough of Culture.

The programme invited audiences to explore what literature means to us today in Deptford and featured workshops, talks, walks and performances. All the Festival workshops were open to writers with different writing experiences - from beginners to those with more experience - with the majority being free to attend and BSL interpreted.

Seven headline artists were commissioned:

- Ella Frears who delivered 'When the Tide Goes Out' a guided walk and poetry workshop through Deptford Creek.
- Jamie Hale ran 'Disassembling Nature', a workshop unpacking the body and questioning the natural, exploring disability, ecopoetics and climate change to understand the radical potential of the non-normative body in nature writing.
- Audiences were invited to Inua Ellams' R.A.P (Rhythm and Poetry) Party, a nostalgic, no-clutter, no-fuss, night of hip-hop-inspired poems and favourite hip-hop songs featuring ten poets and a DJ.
- Anna Sayburn Lane created a self-directed audio walking tour 'Dead Men in Deptford' exploring the history of Deptford's waterfront and its impact on today's literary scene.
- Leone Ross ran a practical workshop 'The Ordinary is Extraordinary: Using the Senses to Write Better' designed to help participants use touch, smell, sound, taste or sight to inspire and improve their writing.
- Lewisham Writers in Conversation with Sara Jafari and Caleb Azumah Nelson and hosted by Salma El-Wardany, discussing creating new work in Deptford and Lewisham and reading from their work.
- And a special day of family and children's activities curated by Round Table Books led by the writers and artists Flavia Zorrilla Drago, Laura Henry-Allain and Onyinye Iwu and Denzell Dankwah.

A special Deptford Literature Festival edition of TOKEN Magazine, edited by local writer Sara Jafari, featuring artwork and writing inspired by Deptford and Lewisham from 13 writers and artists was distributed for free at the Festival and made available online.

Eight community projects were delivered, including:

A film-in-a-day project with partner Youth First and artists Cecilia Knapp and filmmaker Mmoloki Chrystie who worked with seven young people from Woodpecker Youth Club in Deptford to create a film-poem 'My City' which was screened at the Festival and made available online.

Read-a-long of Candice Carty-Williams' novel Empress & Aniya by 200 Year 9 students from Deptford Green School with Knights of publishers, including online events with the author and the publisher and teaching resources.

Matchstick Theatre ran a development programme for eight local playwrights inspired by the local area and an afternoon event of drama, comedy and poetry, Pieces of Eight, at the Deptford Pie House celebrating the people, places and stories of Deptford to a sold out audience.

In partnership with Entelechy Arts You Should Go Everywhere cultivated poetry by residents at Manley Court nursing home with artists Zoë Gilmour, Charlene Low, poet Annie Hayter and the care home activities team, Theo Johnson and Ngawang Lodup.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) *FOR THE YEAR ENDED 31 MARCH 2022*

Food on Our Table with local writer Carinya Sharples, placed writers-in-residence in six local cafes and delivered a further four community workshops engaging 179 local residents focusing on stories around food and its connection to home. A booklet of commissioned poems from the writers-in-residence was produced and distributed.

The R.A.P Party workshops, supported by The Albany and We Are Lewisham, provided mentoring for seven young people by artists Kareem Parkins-Brown and Shay D in DJing and poetry at the Richard MacVicar Youth Centre in Deptford, with one young person performing at the event.

In partnership with the Friends of Brookmill Park and Lucas Vale Primary School Park Life Poetry Project 20 Year 5 children took part in creative, science and nature sessions introducing them to the Park led by commissioned local writer Laila Sumpton, and learnt from experts, from Thames21 and Street Trees for Living amongst others, about its nature, plants, birds, bats and river life followed by in-school sessions creating poems, responding to their experiences. A Park Life Poetry Pamphlet was produced and launched at the Festival where the children performed a polyvocal poem of their work to family, friends and a wider audience.

Supported by We Are Lewisham, we commissioned the Poetry Takeaway van to deliver Lewisham Borough of Culture's March Creative Challenge by taking poetry out to three locations across the Borough including Deptford Market, Lewisham Market and Beckenham Park Place, engaging the public with poetry and creating bespoke poems for them. The poet Annie Hayter also ran four workshops for residents of care homes across the Borough inspiring them to tell their stories through poetry.

Our community engagement programmes reached 1,246 people. The Festival engaged an in-person audience of 2,137 across 18 events. We produced 'DLF at Home' online resources for people to engage with if they were unable to attend and live streamed the R.A.P Party and Lewisham Writers in Conversation panel. In total we reached 2,068 people with specific online events/ resources, with all online audiences totalling 92,543.

The Festival was delivered in partnership with creative producer Tom MacAndrew.

The 2022 Deptford Literature Festival was supported by Arts Council England, We Are Lewisham and Lewisham Centre Small Grant Fund.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

Digital

Spread the Word uses digital media to profile talented writers, develop an audience for new creative writing and to broaden engagement with our programme of activity.

In 2021-22 our total online audience was 2,122,800 (these are people who have actively engaged and have signed up to our newsletter, looked at our website, followed us on Twitter, Instagram and Facebook, seen our Tweets, and Instagram and Facebook posts) with 135,600 direct online engagement (these are: Instagram and Facebook Page followers, unique website users, number of newsletter subscribers and Twitter followers).

Plans for Future

Spread the Word's plans for the future include continuing to deliver on an ambitious artistic programme of activity and being responsive to the on-going impacts of the cost of living crisis, Covid-19, Black Lives Matter and Climate Change on the communities we work with and for. Board is continuing to implement our new Theory of Change which informed the development of a new business plan in the lead up to re-applying for Arts Council England NPO status for the period 2023-26 in May 2022.

Trustees will be seeking to continue to build organisational resilience through strategic fundraising and by strengthening the Board through the recruiting of new Trustees and a new Chair in 2022-23.

Staff and volunteers

The company has the following staff for the period 2021-22:

Director:	Ruth Harrison (Full-time)
Writer Development Manager:	Eva Lewin (Part-time, 3 days per week)
Programme Manager:	Bobby Nayyar (Full-time)
Programme Manager:	Tom MacAndrew (Part-time, 1 day per week)
Communications Manager:	Laura Kenwright (Part-time, 3 days per week)
Communications and Projects Manager:	Aliya Gulamani (Full-time) resigned December 2021
Programme Assistant	Emily Ajgan (Full-time) appointed January 2022
Book keeping services provided by:	Steve Willcox

During 2021-22, the Board was focused on developing organisational resilience through taking a strategic approach to fundraising with the support of external consultants Red Pencil.

We re-introduced our volunteering offer post Covid-19 with 10 volunteers supporting the 2022 Deptford Literature Festival.

Financial Review

The Statement of Financial Activities shows income generated of £495,258 with resources expended of £493,766, generating a surplus of £1,492. Funds carried forward at the close of this year are £357,565. These were £356,073 in 2020/21.

Reserves Policy

The two funds agreed by Trustees are: Access and Research and Development. Each strand represents a key aim for the Company and funds will be used wherever possible to lever additional resources for further activity. The policy also makes a contingency provision for three months' operating costs. These figures were reviewed and adjusted to reflect changing opportunities and circumstances and will be reviewed again as part of the business planning process for the period 2022/23.

The current funds position shows restricted funds of £128,733, designated funds of £6,265, and general unrestricted funds £222,567. It is Spread the Word's Policy to ensure that a reserve is maintained in excess of three months running costs. Details of the restricted and designated funds can be found in notes 14 and 15 of the financial statements.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

Major Risks

The Company was identified by Arts Council England as 'low risk' in their annual assessment of 2021-22 activity. This was based on a review of quality of artistic activity, financial management and audience impact and engagement. The company continues to be a National Portfolio Organisation (NPO).

The major risks identified in the Company's risk register are:

Financial: fundraising/ income targets not met. The Board is mitigating financial risk by taking a strategic fundraising approach and ensuring financial planning and monitoring systems are in place with regular reporting to Board ensuring oversight is in place on the organisation's sustainability and financial position. In a challenging fundraising environment, the Board is progressing the implementation of the new Theory of Change and revised business plan in the lead up to reapplying for Arts Council England's National Portfolio status in 2022-23.

Organisational: staff recruitment and retention. The Board is mitigating organisational risk by putting in place succession planning and recruitment strategy and appropriate management and support framework for staff. Board revisited staffing structure, roles and responsibilities as part of the strategic review and will be reviewing staffing skills, training needs and capacity as part of the planning for retaining Arts Council England National Portfolio status.

Programme delivery: failure to deliver projects. The Board is mitigating programme delivery risk by ensuring project and partnership management processes and sufficient capacity are in place for effective delivery.

The company is incorporated under the Companies Act, company number 03541037 and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1088890.

The Directors of the charitable company ("the charity") are its Trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees.

As set out in the Articles of Association the Trustees may from time to time and at any time appoint any member of the company as a Trustee, either to fill a casual vacancy or by way of addition to their number, provided that the prescribed maximum be not thereby exceeded.

Any member so appointed shall retain his or her office only until the next Annual General Meeting when he or she will then be eligible for re-election. There shall not be more than three such appointments in any period between Annual General Meetings.

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

K Roden	
R Dastidar (Chair)	
S Mahal	
S Clark	(Resigned 22 June 2022)
K Noakes	(Resigned 22 June 2022)
A J Felone	
S Dodd	(Appointed 11 May 2022)
D Hill-Katso	(Appointed 11 May 2022)
Dr G Ralleigh	(Appointed 11 May 2022)
J Sedgwick	(Appointed 11 May 2022)
S A A Ibitola	(Appointed 6 December 2022)
H Steed	(Appointed 6 December 2022)
A Yee	(Appointed 6 December 2022)
S Richardson	(Appointed 6 December 2022)

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

Structure, Governance and Management

Spread the Word's memorandum and Articles of Association govern the company. In the event of the Company being wound up, the liability of each member is £10.

The charity aims to recruit Trustees with a wide range of business and sector experience from which the charity will benefit. Quorum is set at three with no more than twelve Trustees allowed at any time.

Quarterly Board meetings were held over the year with sub-committees subject to review (two sub-committees of the board: Finance & General Purposes and Fundraising & Communications were put on hold due to the impact of Covid-19).

New Trustees are recruited as additional skills become needed in line with the strategic objectives of the company or as trustees resign. New Trustees are provided with a board induction pack that includes information about their responsibilities, a welcome letter from the Director and Chair, Articles and Memorandum of Association and the most recent Audited Financial Statements.

Trustees are encouraged to read Charity Commission and other newsletters and attend training courses designed to keep them abreast of their duties and responsibilities. Board appraisals take place once a year.

The Trustees delegate the day-to-day management of the charity to the Director who reports directly to and is line managed by the Chair of the Board.

The Trustees delegate the day to day management of the charity to the Director who reports directly to and is line managed by the Chair of the Board.

The trustees' report was approved by the Board of Trustees.



.....
R Dastidar (Chair)

Dated: 16 December 2022
.....

SPREAD THE WORD

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF SPREAD THE WORD

I report to the trustees on my examination of the financial statements of Spread The Word (the charity) for the year ended 31 March 2022.

Responsibilities and basis of report

As the trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of The Association of Chartered Certified Accountants, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.



Frances Wilde FCCA DChA

Warner Wilde
Chartered Certified Accountants
4 Marigold Drive
Bisley
Surrey
GU24 9SF

Dated: 16 December 2022

SPREAD THE WORD

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 MARCH 2022

Current financial year

		Unrestricted funds general 2022 £	Unrestricted funds designated 2022 £	Restricted funds 2022 £	Total 2022 £	Total 2021 £
	Notes					
<u>Income from:</u>						
Voluntary income	3	185,147	-	26,989	212,136	262,250
Incoming resources from charitable activities	4	48,671	-	234,297	282,968	158,376
Investments	5	154	-	-	154	-
Total income		233,972	-	261,286	495,258	420,626
<u>Expenditure on:</u>						
Raising funds	6	22,217	-	-	22,217	13,815
Charitable activities	7	189,759	775	281,015	471,549	313,298
Total expenditure		211,976	775	281,015	493,766	327,113
Net income/(expenditure) for the year/ Net movement in funds		21,996	(775)	(19,729)	1,492	93,513
Net income/(expenditure) for the year/ Net movement in funds		21,996	(775)	(19,729)	1,492	93,513
Fund balances at 1 April 2021		200,571	7,040	148,462	356,073	262,560
Fund balances at 31 March 2022		222,567	6,265	128,733	357,565	356,073

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

SPREAD THE WORD

STATEMENT OF FINANCIAL ACTIVITIES (CONTINUED) INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2022

Prior financial year

		Unrestricted funds general 2021 £	Unrestricted funds designated 2021 £	Restricted funds 2021 £	Total 2021 £
	Notes				
<u>Income from:</u>					
Voluntary income	3	246,250	-	16,000	262,250
Incoming resources from charitable activities	4	18,061	-	140,315	158,376
Total income		264,311	-	156,315	420,626
<u>Expenditure on:</u>					
Raising funds	6	13,815	-	-	13,815
Charitable activities	7	220,396	5,960	86,942	313,298
Total expenditure		234,211	5,960	86,942	327,113
Gross transfers between funds		15,914	(11,295)	(4,619)	-
Net income/(expenditure) for the year/ Net movement in funds		46,014	(17,255)	64,754	93,513
Fund balances at 1 April 2020		154,557	24,295	83,708	262,560
Fund balances at 31 March 2021		200,571	7,040	148,462	356,073

SPREAD THE WORD

BALANCE SHEET

AS AT 31 MARCH 2022

	Notes	2022 £	£	2021 £	£
Fixed assets					
Tangible assets	11		211		1,291
Current assets					
Debtors	12	3,926		14,642	
Cash at bank and in hand		379,235		419,119	
		<u>383,161</u>		<u>433,761</u>	
Creditors: amounts falling due within one year	13	<u>(25,807)</u>		<u>(78,979)</u>	
Net current assets			357,354		354,782
Total assets less current liabilities			<u>357,565</u>		<u>356,073</u>
Income funds					
Restricted funds	14		128,733		148,462
<u>Unrestricted funds</u>					
Designated funds	15	6,265		7,040	
General unrestricted funds		<u>222,567</u>		<u>200,571</u>	
			228,832		207,611
			<u>357,565</u>		<u>356,073</u>

SPREAD THE WORD

BALANCE SHEET (CONTINUED)

AS AT 31 MARCH 2022

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2022.

The trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 13 December 2022



.....
R Dastidar (Chair)

Trustee

Company registration number 3541037

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

1 Accounting policies

Charity information

Spread The Word is a private company limited by guarantee incorporated in England and Wales. The registered office is The Albany, Douglas Way, London, SE8 4AG.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)". The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The accounts have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

1 Accounting policies

(Continued)

1.5 Expenditure

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at the undiscounted amount of the cash or other consideration expected to be paid.

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Fixtures, fittings & equipment	25% straight line
Computers	33.3% straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.9 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

1 Accounting policies

(Continued)

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at the undiscounted amount of the cash or other consideration expected to be received.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at the undiscounted amount of cash or other consideration expected to be paid.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at the undiscounted amount of cash or other consideration expected to be paid.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.10 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.11 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

3 Voluntary income

	Unrestricted funds general 2022 £	Restricted funds 2022 £	Total 2022 £	Unrestricted funds general 2021 £	Restricted funds 2021 £	Total 2021 £
Donations and gifts	968	26,989	27,957	9,625	12,500	22,125
Grants receivable	181,329	-	181,329	233,074	3,500	236,574
Membership fees	2,850	-	2,850	3,551	-	3,551
	<u>185,147</u>	<u>26,989</u>	<u>212,136</u>	<u>246,250</u>	<u>16,000</u>	<u>262,250</u>
Grants receivable for core activities						
ACE - NPO	171,329	-	171,329	218,074	-	218,074
Authors Licencing & Collecting Society - London Writers Awards	-	-	-	-	3,500	3,500
Esmee Fairbairn	-	-	-	15,000	-	15,000
Kusuma Trust	10,000	-	10,000	-	-	-
	<u>181,329</u>	<u>-</u>	<u>181,329</u>	<u>233,074</u>	<u>3,500</u>	<u>236,574</u>

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

4 Incoming resources from charitable activities

	2022 £	2021 £
Box Office	4,802	14,124
Commissions	13,851	11,837
Performance related grants	263,997	132,415
Other income	318	-
	<u>282,968</u>	<u>158,376</u>
Analysis by fund		
Unrestricted funds - general	48,671	18,061
Restricted funds	234,297	140,315
	<u>282,968</u>	<u>158,376</u>
Performance related grants		
Arts Council England	98,342	38,263
British Council	25,000	-
Cockayne Grant for Arts	20,000	-
Granta Trust	10,000	-
Esmee Fairbairn Trust	37,500	30,000
Wellcome Collection	25,425	-
Kent University	10,480	-
Emergence Foundation	10,000	-
City Bridge Trust	10,000	29,964
London Borough of Lewisham	4,500	999
Other	12,750	33,189
	<u>263,997</u>	<u>132,415</u>

Deferred income

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

5 Investments

	Unrestricted funds general 2022 £	Total 2021 £
Interest receivable	154	-
	<u>154</u>	<u>-</u>

6 Raising funds

	Unrestricted funds general 2022 £	Unrestricted funds general 2021 £
<u>Fundraising costs</u>		
Other fundraising costs	22,217	13,815
	<u>22,217</u>	<u>13,815</u>

7 Charitable activities

	2022 £	2021 £
Artistic Programme	268,593	120,557
Share of support costs (see note 8)	201,317	191,501
Share of governance costs (see note 8)	1,639	1,240
	<u>471,549</u>	<u>313,298</u>
Analysis by fund		
Unrestricted funds - general	189,759	220,396
Unrestricted funds - designated	775	5,960
Restricted funds	281,015	86,942
	<u>471,549</u>	<u>313,298</u>

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

8 Support costs

	Support costs £	Governance costs £	2022 £	Support costs £	Governance costs £	2021 £
Staff costs	169,574	-	169,574	167,683	-	167,683
Depreciation	1,080	-	1,080	1,079	-	1,079
Premises/ office costs	22,976	-	22,976	22,739	-	22,739
Other staff costs	7,687	-	7,687	-	-	-
Independent Examination fee	-	1,350	1,350	-	1,200	1,200
Governance costs	-	289	289	-	40	40
	<u>201,317</u>	<u>1,639</u>	<u>202,956</u>	<u>191,501</u>	<u>1,240</u>	<u>192,741</u>
Analysed between Charitable activities	<u>201,317</u>	<u>1,639</u>	<u>202,956</u>	<u>191,501</u>	<u>1,240</u>	<u>192,741</u>

9 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

10 Employees

The average monthly number of employees during the year was:

	2022 Number	2021 Number
Programme	1	1
Communications and Projects	1	1
Writer Development	1	1
Director	1	1
Administration	-	1
Total	<u>4</u>	<u>5</u>

Employment costs

	2022 £	2021 £
Wages and salaries	160,060	156,524
Social security costs	6,892	8,196
Other pension costs	2,622	2,963
	<u>169,574</u>	<u>167,683</u>

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

10 Employees

(Continued)

Key management personnel (KMP) are defined as the senior management team. Total cost of KMP included in salaries is £51,399 (2021: £50,373) (including employer's National Insurance and pension contributions). This does not include an apportionment of any employers allowance received which reduced the cost of employer's national insurance.

There were no employees whose annual remuneration was more than £60,000.

11 Tangible fixed assets

	Fixtures, fittings & equipment £	Computers £	Total £
Cost			
At 1 April 2021	762	15,175	15,937
At 31 March 2022	762	15,175	15,937
Depreciation and impairment			
At 1 April 2021	762	13,884	14,646
Depreciation charged in the year	-	1,080	1,080
At 31 March 2022	762	14,964	15,726
Carrying amount			
At 31 March 2022	-	211	211
At 31 March 2021	-	1,291	1,291

12 Debtors

	2022 £	2021 £
Amounts falling due within one year:		
Trade debtors	1,215	9,560
Prepayments and accrued income	2,711	5,082
	3,926	14,642

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

13 Creditors: amounts falling due within one year

	Notes	2022 £	2021 £
Other taxation and social security		3,103	2,584
Deferred income		-	61,245
Trade creditors		13,326	11,271
Other creditors		2,965	2,088
Accruals		6,413	1,791
		<u>25,807</u>	<u>78,979</u>

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

14 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Movement in funds				Movement in funds			
	Balance at 1 April 2020	Incoming resources	Resources expended	Fund transfers	Balance at 1 April 2021	Incoming resources	Resources expended	Balance at 31 March 2022
	£	£	£	£	£	£	£	£
Life Writing Prize	19,783	12,500	(19,535)	-	12,748	12,500	(25,248)	-
Inclusive Indies Fund	-	-	-	-	-	13,500	(13,500)	-
Young People's Laureate	12,763	8,563	(13,700)	-	7,626	10,000	(10,729)	6,897
City of Stories	-	-	-	-	-	20,000	(22,199)	(2,199)
UK/Australia Season	-	-	-	-	-	25,000	(25,000)	-
London Writers Awards	35,889	63,200	(21,943)	-	77,146	37,500	(14,201)	100,445
Time During Covid	-	-	-	-	-	10,480	(10,480)	-
Common People	2,203	-	-	(2,203)	-	-	-	-
Our Place	13,070	-	-	-	13,070	10,000	(23,070)	-
Deptford Literature Festival	-	-	-	-	-	46,637	(41,514)	5,123
The Space	-	7,900	(6,690)	(1,210)	-	-	-	-
Youth First	-	29,964	(12,169)	-	17,794	-	(17,794)	-
High Street Tales	-	5,597	(4,391)	(1,206)	-	-	-	-
Playing with Fire	-	13,761	(5,339)	-	8,422	1,529	(9,951)	-
Runaways	-	13,831	(14)	-	13,816	22,960	(32,327)	4,449
Poetry & Place	-	999	(999)	-	-	-	-	-
OUP - ELT	-	-	(2,162)	-	(2,160)	12,750	(10,590)	-
Wellcome	-	-	-	-	-	25,425	(10,281)	15,144
Other	-	-	-	-	-	13,005	(14,131)	(1,126)
	<u>83,708</u>	<u>156,315</u>	<u>(86,942)</u>	<u>(4,619)</u>	<u>148,462</u>	<u>261,286</u>	<u>(281,015)</u>	<u>128,733</u>

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

14 Restricted funds

(Continued)

Life Writing Prize: annual Prize established to celebrate and develop life writing in the UK run in association with Goldsmiths Writers Centre

Young People's Laureate: a high profile annual programme that gives London's young people a voice through poetry

London Writers Awards: annual development programme for 30 London writers which aims to increase the number of writers from underrepresented backgrounds in getting agented and going on to be published

Our Place: a partnership project with the London Wildlife Trust engaging underrepresented communities with creative nature writing and London's nature spaces

Youth First: a project providing creative care packages and creative activities for young people in Lewisham

Playing with Fire: a peer to peer survivor writing project in partnership with the writer Jet Moon

Runaways: a history, storytelling and escape from slavery in 17th and 18th century London project commissioning poets and artists in partnership with University of Glasgow and Ink Sweat & Tears

OUP – ELT: Oxford University Press. A commission to deliver a D&I audit framework co-created with writers from diverse communities

It is not considered necessary to transfer unrestricted funds to restricted funds with a negative year-end balance, as funding is anticipated to cover the deficit.

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

15 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

	Balance at 1 April 2020	Resources expended	Fund transfers	Balance at 1 April 2021	Resources expended 31 March 2022	Balance at 31 March 2022
London Writers Awards	6,000	-	(6,000)	-	-	-
Experimental (Research and Development)	10,340	(4,300)	(340)	5,700	-	5,700
Access	7,955	(1,660)	(4,955)	1,340	(775)	565
	<u>24,295</u>	<u>(5,960)</u>	<u>(11,295)</u>	<u>7,040</u>	<u>(775)</u>	<u>6,265</u>

Designated funds have been established for the following purposes:

Experimental (research and development): to test and/or match fund new ideas and initiatives

Access: to support delivery of accessible activity for deaf, disabled and neurodivergent participants and audiences

16 Analysis of net assets between funds

	General fund 2022 £	Designated fund 2022 £	Restricted fund 2022 £	Total 2022 £	General fund 2021 £	Designated fund 2021 £	Restricted fund 2021 £	Total 2021 £
Fund balances at 31 March 2022 are represented by:								
Tangible assets	211	-	-	211	1,291	-	-	1,291
Current assets/(liabilities)	222,356	6,265	128,733	357,354	199,280	7,040	148,462	354,782
	<u>222,567</u>	<u>6,265</u>	<u>128,733</u>	<u>357,565</u>	<u>200,571</u>	<u>7,040</u>	<u>148,462</u>	<u>356,073</u>

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) ***FOR THE YEAR ENDED 31 MARCH 2022***

17 Related party transactions

There were no disclosable related party transactions during the year (2021 - none).

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England & Wales - Charity number 1088890

Accounts

Charity Registration No. 1088890

Company Registration No. 3541037 (England and Wales)

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ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

SPREAD THE WORD

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	K Roden R Dastidar (Chair) S Mahal S Clark K Noakes A J Felone
Charity number	1088890
Company number	3541037
Registered office	The Albany Douglas Way London SE8 4AG
Independent examiner	Frances Wilde FCCA DChA Warner Wilde Chartered Certified Accountants 4 Marigold Drive Bisley Surrey GU24 9SF
Bankers	Barclays Bank Plc 463 - 465 Brixton Road London SW9 8HL

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SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) *FOR THE YEAR ENDED 31 MARCH 2021*

The trustees present their report and financial statements for the year ended 31 March 2021.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)".

Objectives and activities

The principal activity of the Company during the year continued to be the development of writers and their work and the engagement and development of new audiences to participate in and enjoy creative writing in all its forms.

Objectives and Activities for the Public Benefit

The trustees confirm that they have considered the Charity Commission's guidance on public benefit when reviewing the charity's aims and objectives and in planning future activities.

Summary

In 2019-20, Spread the Word continued to build on the work of the previous year, with the security of continued funding from Arts Council England (ACE) as a National Portfolio Organisation (NPO).

During 2019-20, Trustees and staff worked to deliver a programme of activities which deliver on our vision, mission and values and on the outcomes in our Theory of Change:

- Writers have time, space and money to produce quality work and live as a writer.
- Readers and audiences experience a greater range of writing produced by London's writers.
- More diverse writers are published by mainstream publishing houses.

Covid-19 impacted immediately across all our programme of activities as well as fundraising, leading to the cancellation of workshops, events and projects as well as funding bids. The Board immediately decided to not to furlough staff, to pay artists, to maintain freelance contracts and to rework and maintain our programme of activities. All members of staff worked from home from March 2020.

A programme review took place alongside re-budgeting, leading to some activity being put on review or being postponed to 2020-21. We were awarded Arts Council England NPO Emergency Funding and an unrestricted Covid-19 response grant from the Esmée Fairbairn Foundation which supported us to continue our work over the year.

The planned for strategic review was postponed until 2021-22 in recognition of the medium and longer-term impacts that Covid-19, Black Lives Matter and Climate Change will have not only on our beneficiaries but also our programmes of activity, business model, governance, staffing and the future funding landscape.

All work moved online. Equity and access remain at the core of our artistic programme and we committed to offering our development opportunities for emerging writers for free to any writer who could not afford to pay and providing access support to any writer who needed it.

Responding to the needs of the communities we live and work in, we developed new areas of work, support and partnership activity from running the UK's first online retreat for D/deaf, disabled and/ or neurodiverse writers, to a crowdfunder for Inclusive Independent presses and support for writers and literature organisations to access emergency funding.

We continued our strategic programmes of activity including the London Writers Awards and Young People's Laureate for London with the Laureate leading activity focused on young people's creativity and wellbeing.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

Our commitment to developing an evidence base around inclusion and equity in the UK publishing industry, continued with the launch of Dr Anamik Saha's and Dr Sandra van Lente's (Goldsmiths, University of London) AHRC funded research report 'Rethinking 'Diversity' in Publishing' in June 2020.

We continued to deliver a regular programme of workshops, masterclasses and courses focused on craft development and career development through our membership scheme the London Writers Network. In addition, staff provided 1-2-1 support and development for individual writers through professional development planning sessions, coaching, mentoring, 1-2-1 surgeries and assistance with grant applications.

We continued to run the national Life Writing Prize aimed at emerging writers in partnership with Goldsmiths' Writers Centre and made possible through a generous philanthropic gift.

We continue to work in partnership to extend our offer to London's writers with a focus on engaging writers from underrepresented communities in publishing. Our partnership work included: delivering the Free Reads scheme with The Literary Consultancy; commissioning young poets for South London Gallery's Convergence platform and working with all the regional literature development agencies on High Street Tales.

The profile of Spread the Word continues to be high and positively perceived. The dedicated and specialist staff provide outstanding development services for writers, with a friendly and 'open door' ethos.

Activity detail

In this report we highlight some of the activity that is contributing to us achieving our outcomes, including strategic programmes of activity (Young People's Laureate for London and the London Writers Awards) and our response to Covid-19 and Black Lives Matter.

Our priorities from the first lockdown were to respond to the immediate impacts on writers and our communities of Covid-19 and Black Lives Matter, whilst continuing to provide opportunities for writers to develop their craft and career and to support creativity, wellbeing and connection.

We continue to maintain a portfolio of projects providing opportunities for members of the public to experience and engage with new writing as audiences and as participants and reflective of our commitment to opening up access and bringing about systemic change in the publishing industry.

During 2020-21 we continued to work to ensure we reach audiences traditionally facing barriers to arts participation and to increase engagement with the least engaged through providing targeted free and low-cost activities.

Our total audience for 2020-21 was 16,048 with 939 submitting to prizes and 1,416 young people engaging with our work. Our total online audience was 6,725,779 in 2020-21, with 138,279 engaging directly online.

Regular programme of activities

'Spread the Word has been a such a joyful supportive presence in my writing life. The range of activities they present are unparalleled with all kinds of different focuses, from more practical to highly creative. They are also highly committed to accessibility and inclusivity and are great at creating safe spaces for underrepresented writers.'

'It's been great for me to attend workshops for free, as I am unemployed, this is really accessible for me. Really interesting workshop which I would have happily paid for it I was able to.'

'It has provided reassurance to me as a writer of colour living in a white-majority region, that writers of colour are appreciated and included when it comes to investing in learning and development of this nature – it's most definitely a lifeline, thank you.'

All participant responses from Spread the Word's 2020-21 Audience Survey.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

Connect-Write-Connect - supporting writers and communities during Covid-19

We launched the Connect-Write-Connect campaign in recognition of the financial difficulties many people were facing. In keeping with our core purpose of supporting London's under-represented writers, we committed to offering our online programme for free to any writer who could not afford to pay and providing access support to any writer who needed it. We asked those able and willing to do so to make a donation of their choice. Donations were split 50/50 to support our work and the lifesaving work of the Trussell Trust. The campaign went on to be shortlisted for the 2020 Achatas Philanthropy Prize.

As part of the campaign, we ran 4 free and accessible email courses to support wellbeing and creativity. Engaging over 2,700 people, the courses included: Jasmine Cooray's Connecting with Creativity, Kerri Ni Dochartaigh's Neadaireacht/ Nesting, Colin Grant's Capturing Your Story in Life Writing and Zeba Talkani's Life Writing.

We launched a new series of free online workshops - Write Together - which focused on bringing communities together to write, chat and share in a relaxed and accessible space. We ran 3 Write Togethers commissioning the writers JJ Bola, Rachel Long and Michael Donkor to each lead a series of 5 weekly workshops with invited guest writers including, amongst others: Caroline Bird, Ashley Hickson-Lovence and Inua Ellams. Over 15 sessions, Write Together reached and engaged over 1,800 people.

'Attending online workshops when my children are in bed or making time to work on the beautifully put together prompts from the email courses has given me a real boost especially during lockdown. It gives me permission to write, to spend time doing something that makes me feel connected to myself and hundreds of other people out there who are doing the same thing.'

Participant response, Spread the Word 2020-21 Survey

'The Write Together sessions meant I felt part of a community during lock-down(s), and reminded me that we all share the same challenges and can share ways to tackle them.'

Participant response, Spread the Word 2020-21 Survey

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

Supporting talent development through craft and career opportunities

We continued to run our regular programme of activities online, focused on providing talent development through craft and career opportunities, giving writers the time, space and money to produce quality work, and access paid for opportunities. The majority of the programme was free, with bursary places being offered if paid for.

We ran 29 workshops, masterclasses and courses engaging an audience of over 1,200, including, amongst others: Writing about Social Justice with Winnie M Li, Writing Love Scenes with Leone Ross, How to edit your crime novel with Joel Richardson, Soul on the Page: Finding your writing voice with Sharlene Teo, How to find the perfect idea for your children's book with Jasmine Richards, Openings with Jarred McGinnis, Memory as a Tool for Fiction Writers with Tice Cin and Dust to Flesh – Writing Dialogue with Esther Poyer.

We ran three London Writers Network events to an audience of over 260: How to Get into Children's Publishing with Bell Lomax Moreton; Understanding Author Finances with Curtis Brown and Understanding Digital First Publishing with One More Chapter.

We commissioned 10 blog posts from writers responding to the themes of 'Writers at Home' and 'Writing and Wellbeing' including, amongst others: Jamie Hale, Elliot F Sweeney, Caroline Gardiner, Ayesha Braganza, Loretta Ramkissoon. Theresa Lola and Sue Hann.

We gave 149 in-depth 1-2-1 development sessions to writers and organisations, 124 of which were offered for free. We ran 4 agent and publisher opportunities (The Blair Partnership, Bell Lomax Moreton, Curtis Brown and One More Chapter (HarperCollins) receiving 228 submissions with 79 writers from underrepresented backgrounds going on to benefit from editorial feedback on their writing projects.

We continued to manage Free Reads with The Literary Consultancy aimed at writers with experience of low-income, receiving 48 entries with 8 bursaries awarded, valued at £2,500 worth of editorial reads.

We routinely collect feedback and monitoring forms which shows us that the audience for our regular programme of activity is diverse – 49% of our participants identify as Black, Asian and global majority; that 19% of participants self-declared as having a disability and that the majority of people engaging are under 44 years of age (63%), with 36% of people aged between 18-34.

Our audiences also enjoy and value what we do: 96% rated our tutor preparation excellent or very good; 85% rated the structure of our courses/ workshops excellent or very good and 93% strongly agreed or agreed that they feel motivated to keep improving as a writer.

Responding to the needs of D/deaf, disabled and neurodivergent writers

Commissioned by Spread the Word and convened by Jamie Hale as a response to the disproportionate impact of Covid-19 on D/deaf and disabled communities, Experimental! was a free, online writers' retreat for UK based D/deaf, disabled and/ or neurodivergent writers from all backgrounds and genres (fiction, creative non-fiction and poetry). The project, the first fully accessible retreat to take place in the UK, aimed to encourage people to experiment and broaden their writing practice, get insight into the publishing industry and feedback on their work and become part of a writing community.

48 applications were received and 14 D/deaf, disabled and neurodivergent writers from across the UK were selected to be part of the retreat. They took part in creative workshops, masterclasses, readings, industry insight sessions from, amongst others: Raymond Antrobus, Anne Finger, Kharani Barooka, Stuart Bartholomew (Verve Poetry Festival and Press), Jemilea Wisdom-Baako (Writerz & Scribz), Ella Kahn (Diamond Kahn), Davinia Andrew-Lynch (ANDlyn), Leodora Darlington (Canelo) and received 1-2-1 feedback on their work.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

Responding to the needs of small and independent presses due to impact of Covid-19

Spread the Word's work in opening up access and opportunity for writers from under-represented backgrounds to develop their craft and kickstart their career is reliant on a vibrant and multi-layered publishing industry. Small and independent presses play a critical role in the publishing eco-system. They are at the forefront of publishing debut writers; promoting and finding audiences for literary fiction, translated fiction and poetry and actively launching and building the careers of Black, Asian and global majority and working-class writers.

As soon as the first lockdown happened, it became apparent that small and independent presses were being disproportionately affected. To assess and provide data on the impact of COVID-19, we co-ran a survey with The Bookseller, with over 70 small and independent presses responding from across the UK and Ireland, it revealed the extent to which a key part of the literature and publishing eco-system was at risk, with 75% reporting an immediate loss of sales of 50% and over and 57% having no cashflow to support the business going forward.

The survey results were reported in The Bookseller and sent to Arts Council England, GLA Culture at Risk and Creative Industries Federation to inform their responses to the impact of COVID-19 on creative industries.

"Independent publishers have been at the heart of inclusive stories for decades, driving and pushing for commercial representation in an industry that has too often meant our stories are overlooked. The 'Error in formula ->#InclusiveIndies<-' fund is vital to ensuring that our shared work can survive this crisis and come out strong and together at the other end." Aimée Felone, Publisher, Knights of

Spread the Word supported the #InclusiveIndies crowdfunder for Knights of and Jacaranda Books which raised £175,000. A percentage of the crowdfunder was shared across indies in the UK and Ireland. Spread the Word administered the Inclusive Indies Fund which dispersed £35,000 to 11 inclusive independent presses including six children's/ YA presses: Bluemoose Books, Bryan House Publishing, Dinosaur Books, HopeRoad, Little Island Press, Onwe Press, Out-Spoken Press, Owlet Press, OWNIT!, Tiny Owl Publishing and Way Wive Wordz.

"It really couldn't have come at a more crucial time for us as a publisher. We're now able to ensure the release of our titles for upcoming months, with the care and attention they each deserve, and to look ahead to our plans for 2021." Anthony Anaxagorou, Founder, Out-Spoken Press.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) *FOR THE YEAR ENDED 31 MARCH 2021*

Supporting writers and organisations to continue working

London's writers and organisations were directly impacted by the lockdowns put in place due to Covid-19, with many of them immediately losing their means of earning a living or generating income to remain viable. During 2020-21, we helped raise a total of over £420,000 in funding for writers and literature organisations.

We ran 26 one to one surgeries to support applications to Arts Council England Emergency Response Funding for 18 individuals and 8 non-National Portfolio organisations alongside a surgery for applying to the Society of Authors Emergency Fund.

All the writers and organisations we supported were successful in their applications to Arts Council England Emergency Response Funding with over £257,000 being secured.

In addition, we supported 12 successful applications to both Arts Council England Project Grants and Developing Your Creative Practice grants through project advice, letters of support, partnering, promotion and match-funding leveraging £173,954 for London writers, literature organisations and writing activity.

To support writers and organisations to continue to access funding, we ran an updated weekly blog post on funding opportunities and continued to run free and accessible sessions on applying for funding.

We continued to support poets and organisations to develop and engage audiences with their projects, including Troy Fairclough's next iteration of Black Gay Ink, Olumide Popoola's Futures in the Making: Teachers Edition for LGBTQIA+ writers; Jet Moon's Playing with Fire peer to peer survivor writing project, Laila Sumpton's Poetry vs Colonialism project and Jamie Hale's Poetry and Place creative writing project for Lewisham residents who are socially isolated funded through a Lewisham Council micro-grant.

We engaged 116 artists, creative practitioners and freelancers during 2020-21, of which 82 were from Black (51), Asian (15) or global majority (16) backgrounds, representing 70% of the total number employed.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) *FOR THE YEAR ENDED 31 MARCH 2021*

Working in partnership to reach and engage new audiences

Working in partnership remained key to us during 2020-21 to not only open up opportunities for writers but also to reach and engage with new audiences and those least engaged. During 2020-21, we partnered with 61 organisations, including amongst others: CRIPtic Arts, Bell Lomax Moreton, Curtis Brown, Booktrust, Battersea Arts Centre, South London Gallery, National Portrait Gallery, THRIVE Hachette; Desperate Literature Prize; Bare Lit Festival, The Literary Consultancy, Royal Society of Literature, National Literacy Trust, UAL MA Publishing, and Eve White Literary Agency.

Covid-19 impacted on our partnership work, including the This is Our Place nature writing project run in partnership with the London Wildlife Trust and funded by the Emergence Foundation. Announced in February 2020, the project was postponed to 2020/21.

Our partnership work during 2020/21, included:

High Street Tales – celebrating the everyday magic of the high street

High Street Tales was a national creative partnership between the regional literature development agencies (New Writing South, New Writing North, Literature Works, National Centre for Writing, Writing East Midlands, Writing West Midlands and Spread the Word) to produce a set of contemporary high street tales. For London, we commissioned the writer Merrie Joy Williams to work with local communities in Woolwich to create a short story that uncovered and celebrated the everyday magic of the high street. The e-book and podcast series were launched in February 2021. High Street Tales was part of the High Streets Heritage Action Zones Cultural Programme, led by Historic England, in partnership with Arts Council England and the National Lottery Heritage Fund.

Take Flight Hub – supporting unpublished writers of colour

Led by Dr Melanie Ramdarshan Bold, we were a partner, with Words of Colour, on the UCL Knowledge and Innovation Rapid Response funded Take Flight Hub – a professional and creative development programme for unpublished writers of colour. The Hub offered free to access online masterclasses and insight sessions for unpublished writers of colour with, amongst others: Gary Younge, Mary Jean Chan, Patrice Lawrence, Salena Godden, Derek Owusu, Jonny Pitts and Inua Ellams. Spread the Word ran a 'Taking Your Writing Forward' session with London Writers Awards alumni Alexis Keir, Denise Rawls, Mark Mukasa and Natasha Brown to an audience of 90.

Graphic Anthology Programme – supporting comic-book artists from diverse backgrounds

Spread the Word worked as an advisor to SelfMadeHero on their Arts Council England Project Grants funded GAP programme, a 12 week online mentoring programme for emerging comic-book artists from diverse backgrounds from across the UK led by established graphic novelists Asia Alfasi, Catherine Anyango Grünwald, Sonia Leong, and Woodrow Phoenix. 60 applications were received, with 7 comic-book artists participating in the programme until September 2021.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

Discovering and supporting new voices in life writing – Life Writing Prize

'Since we founded the Life Writing Prize in 2016, I have been consistently surprised and astounded by the quality of the stories that I read each year, and by the bravery of all the authors who submit their work. The Prize has given a platform to unpublished writers without the need to have a finished manuscript. From year on year, it has helped to establish life writing as a genre that is diverse, inclusive and open to all, and one that has grown in prominence with agents and publishers. It has been heartening to see several of the winners go on to be published authors. The Life Writing Prize has become what I wanted it to be – an aspirational national Prize for writers exploring their unique lives in their own unique voices.' Joanna Munroe, Life Writing Prize donor

The national Life Writing Prize in association with Goldsmiths' Writers Centre provides a career changing opportunity to an emerging creative life writer and celebrates and develops life writing in the UK. The Prize is made possible by a generous philanthropic gift. In 2021, the Prize celebrated its fifth year.

The Prize offers the winner £1,500, an Arvon Foundation writing course, Royal Society of Literature membership and a development meeting with an agent and editor. The Prize is supported through a generous philanthropic gift over five years and its patron is Professor Blake Morrison. The 2021 judges were: Damian Barr, Catherine Cho and Frances Wilson. The 2021 mentors were: Max Porter, Winnie M Li and Katy Massey.

In the Prize's fifth year, 939 submissions were received from writers from across the UK with 67% of submissions coming from outside of London.

The 2021 Prize announcement took place online to an audience of over 100. The announcement was supported by video interviews with the winner and highly commended writers; online publication of an anthology featuring the longlisted writers and their work, alongside a publication - *Celebrating five years of the Life Writing Prize* - with features articles and new pieces of life writing from former judges and winners including: Blake Morrison, Catherine Cho, Joanna Brown, Charlotte Derrick, Lorelei Goulding, Jon Paul Roberts, Kerri ní Dochartaigh, Claire Lynch and Xanthi Barker.

The winner:	Santanu Bhattacharya for <i>The Nicer One</i>
Highly Commended:	Matt Taylor for <i>Tromode House</i>
Highly Commended:	Carla Jenkins for <i>Carving</i>

"I'm so delighted to have won this Prize. It means a lot to be recognised at this early stage of my writing career. The Life Writing Prize is a platform like no other, and celebrates the kind of stories we need more people to tell. Writing this piece was both a haunting and healing experience, and has helped me explore a certain vulnerability that I didn't know I could write about." Santanu Battacharya, winner, Life Writing Prize 2021

Highly commended in 2017, Kerri Ní Dochartaigh's memoir *Thin Places*, based on the piece she submitted to the Prize, was published by Canongate in January 2021. It was shortlisted for the 2021 Wainwright Prize for Nature Writing.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

Advocating for change in the publishing industry – Rethinking ‘Diversity’ in Publishing

We were a partner with The Bookseller on an AHRC funded research project led by Dr Anamik Saha and Dr Sandra van Lente (Goldsmiths, University of London) ‘Rethinking ‘Diversity’ in Publishing’. The research, the first academic study of its kind in the UK, examined the unconscious bias in the publishing value chain; exploring how ‘writers of colour’ experience the publishing process, looking at the particular challenges they face at each stage of production, from acquisition, to editorial and design, to marketing and PR, to sales, to retail.

The Report’s key finding was that the whole publishing industry caters to one audience - white middle-class or upper middle-class women aged 50 or above - and, as a result, Black and Asian writers are either marginalised/ excluded or whitewashed or exoticized to suit the sensibility of this core audience.

Scheduled to be launched at an in-person event on 2 June 2020 at Foyles, the Report was launched between 23 June – 26 June with a series of 4 online events engaging an audience of 2,165:

- *Launch event:*
Dr Anamik Saha, Dr Sandra van Lente, Alex Wheatle MBE, Philip Jones (The Bookseller), Rishi Dastidar (Spread the Word) hosted by Joy Francis (Words of Colour).
- *The Booksellers: Looking beyond the white middle class reader:*
Valerie Brandes (Jacaranda Books), Meryl Halls (The Booksellers’ Association) and Alex Cox (ex-Head of Marketing, WH Smiths and founder of Berts Books), hosted by Dr Anamik Saha
- *Rethinking how books by authors of colour are sold, marketed and promoted:*
Sharmaine Lovegrove (Dialogue Books), Dorothy Koomson and Abir Mukerjee, hosted by Dr Anamik Saha
- *The future publishing pipeline and meeting the needs of writers of colour:*
Dr Sunny Singh, Emma Paterson (Aiken Alexander Associates), Nikesh Shukla, Aimée Felone (Knights of and Roundtable Books,) Dr Anamik Saha and Dr Sandra van Lente, hosted by Joy Francis.

Over the launch week, digital reach and engagement with the Report was over 200K.

The Report and Executive Summary made available to download alongside captioned video recordings of the launch events. The Bookseller published a ‘Rethinking Diversity’ pamphlet which was distributed across the publishing and literature sectors. Spread the Word issued a call to action to the publishing industry and wider not-for-profit literature sector.

The Report received extensive coverage in The Bookseller alongside Bookbrunch, The Guardian, Arts Professional, New Statesman amongst others.

Dr Anamik Saha presented the Report findings to Penguin Random House, Bonnier and Bookmachine amongst others; with Dr Sandra van Lente at the Frankfurt Bookfair and with Ruth Harrison (director, Spread the Word) to the national literature team, Arts Council England. Ruth Harrison was interviewed for, and the Report cited in ‘It’s hard to be what you can’t see: Diversity Within Australian Publishing’ report by Beatrice Davis Editorial Fellow Radhiah Chowdhury.

Dr Anamik Saha and Dr Sandra van Lente were named in The Bookseller’s 150 most influential people in publishing in 2020.

Spread the Word were commissioned by a large independent publisher to undertake an inclusion audit of their titles, providing them with baseline data and a framework and training and became a partner on THRIVE Hachette’s development programme for writers of colour.

Spread the Word submitted a successful application to the British Council for The Stories We Tell Ourselves project as part of the 2021-22 UK/Australia Season. The project focus, run in partnership with Melbourne, UNESCO City of Literature Office and The Wheeler Centre, is on inclusion and diversity in publishing and will involve writers, publishers, agents and academics.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

Strategic programmes of activity

During 2020-21 Spread the Word continued our strategic programmes of activity including the Young People's Laureate for London and the London Writers Awards.

Engaging young people with poetry - Young People's Laureate for London

The Young People's Laureate for London programme aims to engage young people with poetry through the issues that affect them.

The immediate impact of Covid-19 on the programme was cancelled bookings, programme funding opportunities put on hold and a reworking of how the programme was delivered. Theresa Lola's tenure as Young People's Laureate was scheduled to end in March 2020 with a new Laureate being appointed in April 2020. Due to Covid-19, Theresa agreed to extend her tenure to September 2020.

"In this unprecedented time of chaos and pain every moment of peace we can hold on to is precious. While physical connection is on pause at the moment we have to find other ways to connect and encourage each other. Poetry gives us the language to express every emotion possible, whether joy, sadness, peace and everything in between." Theresa Lola, Young People's Laureate.

To support the development of young poets, Theresa delivered a series of sessions for emerging London poets aged 18-25, alongside poet Gabriel Jones. They worked with 25 poets across a series of 4 online sessions, offering writing prompts and facilitating peer-feedback on work in progress.

Despite Covid-19 reducing the number of event and workshop requests received, Theresa continued to work to engage audiences and participants, including: Apples and Snakes' @Home gig series; performance as part of Children's Laureate's Cressida Cowell's online Summer Camp, workshop for Hounslow Action for Youth, performance alongside Madeline Albright as part of a World50 summit of 150 influential women in American business, performance at London Virtual Carers Festival.

She was appointed as patron of the Poetry Society's Foyle Young Poets of the Year Award, awarded Alumni of the Year by University of Hertfordshire and featured as one of Bernardine Evaristo's change-makers in the Sunday Times Style Magazine.

"Taking on the role as Young People's Laureate for London has opened my eyes to the unlimited possibilities of what it means to be a poet. The role took me around London, wider England, and internationally to places like Singapore and Nigeria. It allowed me to see the importance of finding different ways to engage young people with poetry." Theresa Lola, Young People's Laureate for London

Over her time as Laureate, Theresa reached an audience of over 6,440 people delivering face-to face workshops to more than 1,370 young people. Her online campaigns reached over 200,000 viewers and participants online.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

Supporting young people during Covid-19 - '#SayYourPeace'

With the extension of her Laureateship, Theresa built on the success of the previous year's '#MyMentalHealthJourney' campaign, with a new '#SayYourPeace' campaign launched with a commissioned poem by Theresa, illustrations commissioned from artist Olivia Twist, poetry prompts and conversations with other poets. The campaign focussed on engaging young people who were isolated by the Covid-19 pandemic lockdown and used writing to celebrate the things that brought them peace in such uncertain times. The '#SayYourPeace' campaign had a reach of 151,528 and 61 poems by young people were submitted.

Spread the Word successfully applied to the BBC Arts, Arts Council England and The Space's Culture in Quarantine season for a commission to create three film poems based on the themes of the Young People's Laureate's '#SayYourPeace' campaign. We commissioned Theresa Lola and previous Laureates Caleb Femi and Momtaza Mehri, who were partnered with filmmakers Jolade Olusanya and Ndrika Anyika. The finished commissioned films were hosted on BBC iPlayer and have been viewed over 15K times. The commission went on to be selected for the 2020 British Council China Festival.

Supporting young people in Lewisham – Lewisham Young Writers

With Lewisham youth service provider Youth First, we successfully applied for funding from the London Community Response Fund to deliver a Lewisham Young Writers project led by Theresa Lola which supported young people in Lewisham impacted by Covid-19. Due to the lockdown children were no longer able to access Youth First's youth centres and many were facing a long summer break without much pastoral support available. We provided creative care-packs to 1,000 young people, including games, sports equipment, notepads, art materials and a creative activity booklet – as well as distributing 300 copies of YA book 'High Rise Mystery' by writer Sharna Jackson (published by Knights Of) to the most vulnerable young people in Lewisham. We commissioned a new poem from Young People's Laureate Theresa Lola and new illustrations from artist Olivia Twist. Theresa, Olivia and Sharna also delivered a series of online workshops to Youth First's cohort of young people as part of their summer programme.

2020-21 Young People's Laureate – Cecilia Knapp

Cecilia Knapp was announced as the 2020-21 Young People's Laureate for London on 1 October with a film from Cecilia introducing herself and in-conversation films with outgoing Laureate Theresa Lola and Croydon's Poet Laureate Shaniqua Benjamin, reaching an audience of over 1,700. Her tenure will run to 20 September 2021.

"I want my year as Laureate to be about collecting and celebrating stories from those whose stories haven't been told, working with London's young people who haven't had a chance to find their voice yet. Their voices are an essential contribution to the life of this city." Cecilia Knapp, Young People's Laureate

The announcement attracted coverage from, amongst others: BBC Radio 1 Xtra – on air interview; Times Radio; Woman's Hour, The Independent, The Bookseller. Cecilia's Laureateship will run until September 2022 and is supported by the Granta Trust. Cecilia's work to March 2021 included the following:

In February 2021 Cecilia launched '#WriteThroughThis' an online campaign to engage young people with poetry during the period of national lockdown. With schools closed and young people isolated, we looked to use poetry to help them express their emotions and connect with other young people. The campaign offered online webinars, writing prompts and opportunities for young people to share their work. Across two months, the campaign engaged 112,162 young people.

Cecilia was commissioned to produce the poem 'Roof' by Fuel Theatre as part of a UK-wide arts programme 'Fly the Flag' celebrating the UN declaration of human rights; was a poet-facilitator for the annual National Literacy Trust's Young City Poets programme, working with St. Paul's Cathedral and five London schools and was paired with the poet Raymond Antrobus for a Royal Society of Literature project – Write Across London – which commissioned new poems written in collaboration with RSL fellows and invited the public to write and submit their own poems.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

Changing the stories we get to read and hear - London Writers Awards

'This Award is transformational. The process has already elevated my work to a level I wasn't even aware I could write to. More than that I have gained the confidence to unleash my voice and write unguardedly with the guidance, critique and championship of a seriously talented group of writers that I believe will remain friends and critical partners for our career. I'm reading work that is cerebral, stylish and sophisticated. Without this Award, the chance of this writing reaching the world would have been far more uncertain. Thank you so much for the chance to be heard, respected and to grow into the future of literature.' Tommy Rowlands, 2021 Awardee, Literary Fiction

The London Writers Awards is Spread the Word's annual development programme for talented London writers. Our 2015 *Writing the Future* report showed that writers from diverse backgrounds face multiple barriers to artistic progression and to being published. To achieve the aspiration of many writers to be agented and published, sustained professional input and quality feedback is crucial. The London Writers Awards programme, launched in 2018, responds to this need.

The aim of the Awards is to increase the number of writers from underrepresented communities being taken up by agents and publishers and to influence change in how effective writer development practice for underrepresented writers is developed. It supports 30 London-based Black, Asian and global majority and working class, LGBTQIA+ and disabled writers each year. Writers are selected via open application, participation is free and bursaries for writers in need and an access fund for disabled writers are in place to ensure equality of opportunity.

The Awards are supported by Arts Council England and the Esmée Fairbairn Foundation and receive sponsorship from the Authors' Licensing and Collecting Society (ALCS).

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

In its third year of operation, the Awards focused on four genres of writing: literary fiction (including short stories); commercial fiction (for e.g.: crime, science fiction, romance), narrative non-fiction and YA/children's.

Successful applicants become part of a critical feedback group, receive 1-2-1 professional development sessions, participate in craft and career masterclasses run by professional writers and industry speakers and experts. They participate in two WritersLabs, with the second being an industry networking event.

Due to the impact of Covid-19, the 2021 Awards were run entirely online. To support participant's wellbeing we appointed a psychologist to provide a resource pack and lead four wellbeing and resilience online workshops across the duration of the programme.

The 2020 judges were: Writers: Michael Donkor, Season Butler, Luke Turner, Samantha Baines and Ayisha Malik. Industry: Ellah Wakatama, Katherine Armstrong, Lauren Gardner, Angelique Tran Van Sang, and Ludo Cinelli.

The 2020 critical feedback group facilitators were: JJ Bola, Helen Donohue, Claire Lynch, Ayisha Malik and CG Menon.

2020 partners were: Bonnier Zaffre, Bell Lomax Moreton, Bloomsbury and the Eve White Literary Agency. On-going partnerships continued with the Independent Publishers Guild and the Society of Authors.

In 2020-21 the London Writers Awards received 297 applications for the 30 places available. The 30 writers selected self-identified as follows: 67% Black, Asian, Global Majority; 33% working class; 47% LGBTQ+ and 20% disabled. Three bursaries for writers most in need were awarded. Two access funds were distributed in 2020-21.

In 2020-21 we ran one WritersLab; 10 craft and career masterclasses led by, amongst others, Jarred McGuinness, Rowan Hisayo Buchanan, Felicity Trew and Kira-Anne Pelican, 50 critical feedback sessions (30 of which were facilitator supported) and 120 professional development 1-2-1s. Each participating writer also received feedback from an agent or a commissioning editor on their work in progress.

We continued the Developing Tutors strand of the programme, for alumni to gain paid experience of developing and delivering creative writing workshops to support their career development.

We set-up an Alumni programme which offered on-going support through four professional development masterclasses and networking opportunities, including sessions with Sophie Rochester on networking during the pandemic and Walker Books on marketing for authors.

From the London Writers Award's first, second and third cohorts of writers, 30 have been agented and 17 have received book publishing deals.

Nilescha Chauvet, 2021 Awardee commercial fiction:

"I applied to give myself the chance to become a professional writer and to be part of a diverse cohort of writing talent. I felt I owed myself that. But more than anything, I wanted to improve my writing; to learn from the experience and to enjoy it, regardless of the outcome."

Having spent several years writing novels and short stories alone at night, the prospect of being thrown into a talented and diverse group, handpicked by Spread the Word, was too good to miss. For starters, you wouldn't normally encounter that level of diversity with any other literary establishment. It makes for a dynamic and exciting environment for creativity to flourish."

Also, I knew I was ready to make the transition to being agented, and I knew Spread the Word would help me get there. They have a systematic approach to development; striking the right balance between career and craft skills. Their success rate is phenomenal given that the Awards have only been running for a few years."

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

My confidence also soared. The validation of winning an Award can do wonders because it confirms that you are writing something others might also enjoy reading.

The programme was life-changing for me in so many ways. I was approached by Nelle Andrew of Rachel Mills Literary whilst on the programme, and I signed with her just days after she was crowned Literary Agent of the Year. It was a significant moment."

Digital

Spread the Word uses digital media to profile talented writers, develop an audience for new creative writing and to broaden engagement with our programme of activity.

In 2020-21 our total online audience was 6,725,779 (these are people who have actively engaged and have signed up to our newsletter, looked at our website, followed us on Twitter, Instagram and Facebook, seen our Tweets, and Instagram and Facebook posts) with 138,279 direct online engagement (these are: Instagram and Facebook Page followers, unique website users, number of newsletter subscribers and Twitter followers).

Plans for Future

Spread the Word's plans for the future include continuing to deliver on an ambitious artistic programme of activity and being responsive to the on-going impacts of Covid-19, Black Lives Matter and Climate Change on the communities we work with and for and the long-standing systemic inequalities they have revealed. Board will be running a strategic review during 2021-22 to review our mission, beneficiaries, business model and systems. This will inform the development of a new business plan in the lead up to re-applying for Arts Council England NPO status for the period 2023-26.

Trustees will be seeking to continue to build organisational resilience through strategic fundraising and by strengthening the Board.

Staff and volunteers

The company has the following staff for the period 2020-21:

Director: Ruth Harrison (Full-time)

Writer Development Manager: Eva Lewin (Part-time, 3 days per week)

Programme Manager: Bobby Nayyar (Full-time)

Programme Manager: Tom MacAndrew (Part-time, 1 day per week)

Communications & Project Manager: Laura Kenwright (Part-time, 3 days per week) left June 2020, recommenced January 2021

Communications & Project Assistant: Aliya Gulamani (Full-time) left December 2020

Book keeping services provided by: Steve Willcox

During 2020-21, the Board was focused on developing organisational resilience through taking a strategic approach to fundraising with the support of external consultants Red Pencil.

During 2020-21, staff undertook training in mental health.

Due to Covid-19, Spread the Word put its volunteering offer on hold during 2020-21 as we re-adjusted our programme of activity. The offer will be reviewed in 2021-22.

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

Financial Review

The Statement of Financial Activities shows income generated of £420,626 with resources expended of £313,298, generating a surplus of £93,513. Funds carried forward at the close of this year are £356,073. These were £262,560 in 2019-20.

Reserves Policy

The two funds agreed by Trustees are: Access and Research and Development. Each strand represents a key aim for the Company and funds will be used wherever possible to lever additional resources for further activity. The policy also makes a contingency provision for three months' operating costs. These figures were reviewed and adjusted to reflect changing opportunities and circumstances and will be reviewed again as part of the business planning process for the period 2021-22.

The current funds position shows restricted funds of £148,462, designated funds of £7,040, and general unrestricted funds £200,571. It is Spread the Word's Policy to ensure that a reserve is maintained in excess of three months running costs. Details of the restricted and designated funds can be found in notes 14 and 15 of the financial statements.

Major Risks

The Company was identified by Arts Council England as 'low risk' in their annual assessment of 2020-21 activity. This was based on a review of quality of artistic activity, financial management and audience impact and engagement. The company continues to be a National Portfolio Organisation (NPO).

The major risks identified in the Company's risk register are:

Financial: fundraising/ income targets not met. The Board is mitigating financial risk by taking a strategic fundraising approach and ensuring financial planning and monitoring systems are in place with regular reporting to Board. The Board continues to implement the following meeting structure to support the organisation's sustainability: alongside Board meetings, quarterly Fundraising and Communications and Finance and General Purposes sub-committees. In a challenging fundraising environment combined with the on-going impacts of Covid-19 and Black Lives Matter, the Board will be undertaking a strategic review in 2021/22 to revisit the organisation's vision, mission and values, audiences, programme of activity, governance and business model.

Organisational: staff recruitment and retention. The Board is mitigating organisational risk by putting in place succession planning and recruitment strategy and appropriate management and support framework for staff. Board will be revisiting staffing structure, roles and responsibilities as part of the strategic review taking place in 2021-22.

Programme delivery: failure to deliver projects. The Board is mitigating programme delivery risk by ensuring project and partnership management processes and sufficient capacity are in place for effective delivery.

The company is incorporated under the Companies Act, company number 03541037 and its governing document is its Memorandum and Articles of Association. It is a company limited by guarantee. The company is a registered charity, number 1088890.

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

K Roden
R Dastidar (Chair)
S Mahal
S Clark
K Noakes
A J Felone

SPREAD THE WORD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

Structure, Governance and Management

Spread the Word's memorandum and Articles of Association govern the company. In the event of the Company being wound up, the liability of each member is £10.

The charity aims to recruit Trustees with a wide range of business and sector experience from which the charity will benefit. Quorum is set at three with no more than twelve Trustees allowed at any time.

Due to the impact of Covid-19 the two sub-committees of the board: Finance & General Purposes and Fundraising & Communications were put on hold. Monthly board meetings were held over the period March – July 2020, with quarterly Board meetings resuming from September 2020.

New Trustees are recruited as additional skills become needed in line with the strategic objectives of the company or as trustees resign. New Trustees are provided with a board induction pack that includes information about their responsibilities, a welcome letter from the Director and Chair, Articles and Memorandum of Association and the most recent Audited Financial Statements.

Trustees are encouraged to read Charity Commission and other newsletters and attend training courses designed to keep them abreast of their duties and responsibilities. Board appraisals take place once a year.

The Trustees delegate the day-to-day management of the charity to the Director who reports directly to and is line managed by the Chair of the Board.

The Trustees delegate the day to day management of the charity to the Director who reports directly to and is line managed by the Chair of the Board.

The trustees' report was approved by the Board of Trustees.



.....
R Dastidar (Chair)

Dated: 17 December 2021
.....

SPREAD THE WORD

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF SPREAD THE WORD

I report to the trustees on my examination of the financial statements of Spread The Word (the charity) for the year ended 31 March 2021.

Responsibilities and basis of report

As the trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of The Association of Chartered Certified Accountants, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.

Frances Wilde FCCA DChA

Warner Wilde
Chartered Certified Accountants
4 Marigold Drive
Bisley
Surrey
GU24 9SF

Dated:

SPREAD THE WORD

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 MARCH 2021

Current financial year

		Unrestricted funds general 2021 £	Unrestricted funds designated 2021 £	Restricted funds 2021 £	Total 2021 £	Total 2020 £
	Notes					
<u>Income from:</u>						
Voluntary income	3	246,250	-	16,000	262,250	262,030
Incoming resources from charitable activities	4	18,061	-	140,315	158,376	100,284
Investments	5	-	-	-	-	350
Total income		264,311	-	156,315	420,626	362,664
<u>Expenditure on:</u>						
Raising funds	6	13,815	-	-	13,815	14,457
Charitable activities	7	220,396	5,960	86,942	313,298	306,532
Total resources expended		234,211	5,960	86,942	327,113	320,989
Net incoming resources before transfers		30,100	(5,960)	69,373	93,513	41,675
Net incoming resources before transfers		30,100	(5,960)	69,373	93,513	41,675
Gross transfers between funds		15,914	(11,295)	(4,619)	-	-
Net income for the year/ Net movement in funds		46,014	(17,255)	64,754	93,513	41,675
Fund balances at 1 April 2020		154,557	24,295	83,708	262,560	220,885
Fund balances at 31 March 2021		200,571	7,040	148,462	356,073	262,560

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

SPREAD THE WORD

STATEMENT OF FINANCIAL ACTIVITIES (CONTINUED) INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2021

Prior financial year

		Unrestricted funds general 2020 £	Unrestricted funds designated 2020 £	Restricted funds 2020 £	Total 2020 £
	Notes				
<u>Income from:</u>					
Voluntary income	3	205,166	-	56,864	262,030
Incoming resources from charitable activities	4	30,259	-	70,025	100,284
Investments	5	350	-	-	350
Total income		235,775	-	126,889	362,664
<u>Expenditure on:</u>					
Raising funds	6	14,457	-	-	14,457
Charitable activities	7	212,034	8,620	85,878	306,532
Total resources expended		226,491	8,620	85,878	320,989
Net incoming resources before transfers		9,284	(8,620)	41,011	41,675
Gross transfers between funds		14,500	-	(14,500)	-
Net income for the year/ Net movement in funds		23,784	(8,620)	26,511	41,675
Fund balances at 1 April 2019		130,773	32,915	57,197	220,885
Fund balances at 31 March 2020		154,557	24,295	83,708	262,560

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

SPREAD THE WORD

BALANCE SHEET

AS AT 31 MARCH 2021

	Notes	2021 £	£	2020 £	£
Fixed assets					
Tangible assets	11		1,291		2,371
Current assets					
Debtors	12	14,642		8,941	
Cash at bank and in hand		419,119		310,681	
		<u>433,761</u>		<u>319,622</u>	
Creditors: amounts falling due within one year	13	<u>(78,979)</u>		<u>(59,433)</u>	
Net current assets			354,782		260,189
Total assets less current liabilities			<u>356,073</u>		<u>262,560</u>
Income funds					
Restricted funds	14		148,462		83,708
<u>Unrestricted funds</u>					
Designated funds	15	7,040		24,295	
General unrestricted funds		<u>200,571</u>		<u>154,557</u>	
			207,611		178,852
			<u>356,073</u>		<u>262,560</u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2021.

The trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 17 December 2021.



R Dastidar (Chair)
Trustee

Company Registration No. 3541037

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021

1 Accounting policies

Charity information

Spread The Word is a private company limited by guarantee incorporated in England and Wales. The registered office is The Albany, Douglas Way, London, SE8 4AG.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)". The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The accounts have been prepared under the historical cost convention, modified to include the revaluation of freehold properties and to include investment properties and certain financial instruments at fair value. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

1 Accounting policies

(Continued)

1.5 Expenditure

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at the undiscounted amount of the cash or other consideration expected to be paid.

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Fixtures, fittings & equipment	25% straight line
Computers	33.3% straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.9 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

1 Accounting policies

(Continued)

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at the undiscounted amount of the cash or other consideration expected to be received.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at the undiscounted amount of cash or other consideration expected to be paid.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at the undiscounted amount of cash or other consideration expected to be paid.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.10 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.11 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

3 Voluntary income

	Unrestricted funds general 2021 £	Restricted funds 2021 £	Total 2021 £	Unrestricted funds general 2020 £	Restricted funds 2020 £	Total 2020 £
Donations and gifts	9,625	12,500	22,125	31,494	23,664	55,158
Grants receivable	233,074	3,500	236,574	167,697	33,200	200,897
Membership fees	3,551	-	3,551	2,975	-	2,975
Donated goods and services	-	-	-	3,000	-	3,000
	<u>246,250</u>	<u>16,000</u>	<u>262,250</u>	<u>205,166</u>	<u>56,864</u>	<u>262,030</u>
Grants receivable for core activities						
ACE - NPO	218,074	-	218,074	167,697	-	167,697
ACE - London Writers Awards	-	-	-	-	29,700	29,700
Authors Licencing & Collecting Society - London Writers Awards	-	3,500	3,500	-	3,500	3,500
Esmee Fairbairn	15,000	-	15,000	-	-	-
	<u>233,074</u>	<u>3,500</u>	<u>236,574</u>	<u>167,697</u>	<u>33,200</u>	<u>200,897</u>

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

4 Incoming resources from charitable activities

	2021 £	2020 £
Box Office	14,124	11,750
Commissions	11,837	13,185
Performance related grants	132,415	70,025
Books, Publications etc.	-	5,324
	<u>158,376</u>	<u>100,284</u>
Analysis by fund		
Unrestricted funds - general	18,061	30,259
Restricted funds	140,315	70,025
	<u>158,376</u>	<u>100,284</u>
Performance related grants		
Arts Council England	38,263	20,897
Esmee Fairbairn Trust	30,000	30,000
Emergence Foundation	-	13,070
City Bridge Trust	29,964	-
London Borough of Lewisham	999	-
Private donations	13,831	-
New Writing North	5,597	-
Other	13,761	6,058
	<u>132,415</u>	<u>70,025</u>

5 Investments

	Total 2021 £	Unrestricted funds general 2020 £
Interest receivable	-	350
	<u>-</u>	<u>350</u>

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

6 Raising funds

	Unrestricted funds general 2021 £	Unrestricted funds general 2020 £
<u>Fundraising costs</u>		
Other fundraising costs	13,815	14,457
	<u>13,815</u>	<u>14,457</u>

7 Charitable activities

	2021 £	2020 £
Artistic Programme	120,557	114,549
Share of support costs (see note 8)	191,501	189,591
Share of governance costs (see note 8)	1,240	2,392
	<u>313,298</u>	<u>306,532</u>
Analysis by fund		
Unrestricted funds - general	220,396	212,034
Unrestricted funds - designated	5,960	8,620
Restricted funds	86,942	85,878
	<u>313,298</u>	<u>306,532</u>

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

8 Support costs

	Support costs £	Governance costs £	2021 £	Support costs £	Governance costs £	2020 £
Staff costs	167,683	-	167,683	161,539	-	161,539
Depreciation	1,079	-	1,079	1,270	-	1,270
Premises/ office costs	22,739	-	22,739	26,782	-	26,782
Independent Examination fee	-	1,200	1,200	-	1,425	1,425
Governance costs	-	40	40	-	967	967
	<u>191,501</u>	<u>1,240</u>	<u>192,741</u>	<u>189,591</u>	<u>2,392</u>	<u>191,983</u>
Analysed between Charitable activities	<u>191,501</u>	<u>1,240</u>	<u>192,741</u>	<u>189,591</u>	<u>2,392</u>	<u>191,983</u>

9 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

10 Employees

Number of employees

The average monthly number of employees during the year was:

	2021 Number	2020 Number
Programme	1	1
Communications and Projects	1	1
Writer Development	1	1
Director	1	1
Administration	1	1
	<u>5</u>	<u>5</u>

Employment costs

	2021 £	2020 £
Wages and salaries	156,524	149,094
Social security costs	8,196	9,381
Other pension costs	2,963	3,064
	<u>167,683</u>	<u>161,539</u>

Key management personnel (KMP) are defined as the senior management team. Total cost of KMP included in salaries is £50,373 (2020: £49,382) (including employer's National Insurance and pension contributions). This does not include an apportionment of any employers allowance received which reduced the cost of employer's national insurance.

Five (2020: five) posts include four part time posts (3 - 0.6 and 1 - 0.2 Full Time Equivalent). The total Full Time Equivalent of the five posts is therefore four (2020: four) employees.

There were no employees whose annual remuneration was £60,000 or more.

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

11 Tangible fixed assets

	Fixtures, fittings & equipment £	Computers £	Total £
Cost			
At 1 April 2020	762	15,175	15,937
At 31 March 2021	762	15,175	15,937
Depreciation and impairment			
At 1 April 2020	761	12,805	13,566
Depreciation charged in the year	1	1,079	1,080
At 31 March 2021	762	13,884	14,646
Carrying amount			
At 31 March 2021	-	1,291	1,291
At 31 March 2020	1	2,370	2,371

12 Debtors

	2021 £	2020 £
Amounts falling due within one year:		
Trade debtors	9,560	6,014
Prepayments and accrued income	5,082	2,927
	14,642	8,941

13 Creditors: amounts falling due within one year

	Notes	2021 £	2020 £
Other taxation and social security		2,584	3,137
Deferred income		61,245	49,081
Trade creditors		11,271	5,279
Other creditors		2,088	160
Accruals		1,791	1,776
		78,979	59,433

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

14 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Movement in funds				Movement in funds				Balance at 31 March 2021 £
	Balance at 1 April 2019 £	Incoming resources £	Resources expended £	Fund transfers £	Balance at 1 April 2020 £	Incoming resources £	Resources expended £	Fund transfers £	
Life Writing Prize	10,873	23,664	(12,254)	(2,500)	19,783	12,500	(19,535)	-	12,748
Young People's Laureate Year 6/7	30,000	8,562	(25,799)	-	12,763	8,563	(13,700)	-	7,626
London Writers Awards	8,905	63,200	(26,616)	(9,600)	35,889	63,200	(21,943)	-	77,146
Anthem	3,000	3,550	(4,150)	(2,400)	-	-	-	-	-
Common People	4,419	2,508	(4,724)	-	2,203	-	-	(2,203)	-
Our Place	-	13,070	-	-	13,070	-	-	-	13,070
Deptford Literature Festival	-	12,335	(12,335)	-	-	-	-	-	-
The Space	-	-	-	-	-	7,900	(6,690)	(1,210)	-
Youth First	-	-	-	-	-	29,964	(12,169)	-	17,795
High Street Tales	-	-	-	-	-	5,597	(4,391)	(1,206)	-
Playing with Fire	-	-	-	-	-	13,761	(5,339)	-	8,422
Runaways	-	-	-	-	-	13,831	(14)	-	13,817
Poetry & Place	-	-	-	-	-	999	(999)	-	-
OUP - ELT	-	-	-	-	-	-	(2,162)	-	(2,162)
	<u>57,197</u>	<u>126,889</u>	<u>(85,878)</u>	<u>(14,500)</u>	<u>83,708</u>	<u>156,315</u>	<u>(86,942)</u>	<u>(4,619)</u>	<u>148,462</u>

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

14 Restricted funds

(Continued)

Life Writing Prize: annual Prize established to celebrate and develop life writing in the UK run in association with Goldsmiths Writers Centre

Young People's Laureate: a high profile annual programme that gives London's young people a voice through poetry

London Writers Awards: annual development programme for 30 London writers which aims to increase the number of writers from underrepresented backgrounds in getting agented and going on to be published

Our Place: a partnership project with the London Wildlife Trust engaging underrepresented communities with creative nature writing and London's nature spaces

Youth First: a project providing creative care packages and creative activities for young people in Lewisham

Playing with Fire: a peer to peer survivor writing project in partnership with the writer Jet Moon

Runaways: a history, storytelling and escape from slavery in 17th and 18th century London project commissioning poets and artists in partnership with University of Glasgow and Ink Sweat & Tears

OUP – ELT: a commission to deliver a D&I audit framework co-created with writers from diverse communities

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

15 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

	Balance at 1 April 2019 £	Resources expended £	Fund transfers £	Balance at 1 April 2020 £	Resources expended £	Fund transfers £	Balance at 31 March 2021 £
London Writers Awards	-	(3,000)	9,000	6,000	-	(6,000)	-
Experimental (Research and Development)	-	(5,510)	15,850	10,340	(4,300)	(340)	5,700
Digital Publishing	11,500	-	(11,500)	-	-	-	-
Writer Development	11,415	-	(11,415)	-	-	-	-
Access	10,000	(110)	(1,935)	7,955	(1,660)	(4,955)	1,340
	<u>32,915</u>	<u>(8,620)</u>	<u>-</u>	<u>24,295</u>	<u>(5,960)</u>	<u>(11,295)</u>	<u>7,040</u>

Designated funds have been established for the following purposes:

Experimental (research and development): to test and/or match fund new ideas and initiatives

Access: to support delivery of accessible activity for deaf, disabled and neurodivergent participants and audiences

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

16 Analysis of net assets between funds

	General fund 2021 £	Designated fund 2021 £	Restricted fund 2021 £	Total 2021 £	General fund 2020 £	Designated fund 2020 £	Restricted fund 2020 £	Total 2020 £
Fund balances at 31 March 2021 are represented by:								
Tangible assets	1,291	-	-	1,291	2,371	-	-	2,371
Current assets/(liabilities)	199,280	7,040	148,462	354,782	152,186	24,295	83,708	260,189
	<u>200,571</u>	<u>7,040</u>	<u>148,462</u>	<u>356,073</u>	<u>154,557</u>	<u>24,295</u>	<u>83,708</u>	<u>262,560</u>

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) ***FOR THE YEAR ENDED 31 MARCH 2021***

17 Related party transactions

There were no disclosable related party transactions during the year (2020 - none).