

**Charity Registration No. 1088890**

**Company Registration No. 3541037 (England and Wales)**

**SPREAD THE WORD**  
**ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2021**

# SPREAD THE WORD

## LEGAL AND ADMINISTRATIVE INFORMATION

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<b>Trustees</b>	K Roden R Dastidar (Chair) S Mahal S Clark K Noakes A J Felone
<b>Charity number</b>	1088890
<b>Company number</b>	3541037
<b>Registered office</b>	The Albany Douglas Way London SE8 4AG
<b>Independent examiner</b>	Frances Wilde FCCA DChA Warner Wilde Chartered Certified Accountants 4 Marigold Drive Bisley Surrey GU24 9SF
<b>Bankers</b>	Barclays Bank Plc 463 - 465 Brixton Road London SW9 8HL

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# SPREAD THE WORD

## CONTENTS

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	<b>Page</b>
Trustees' report	1 - 16
Independent examiner's report	17
Statement of financial activities	18 - 19
Balance sheet	20
Notes to the financial statements	21 - 34

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# SPREAD THE WORD

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2021

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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

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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

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### **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

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### **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

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### **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*

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### **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*

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### **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

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#### 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

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### **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

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### 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

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### **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

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### 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

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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

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*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

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### 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

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### 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

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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: .....

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# 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					
<b><u>Income from:</u></b>						
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
<b>Total income</b>		264,311	-	156,315	420,626	362,664
<b><u>Expenditure on:</u></b>						
Raising funds	6	13,815	-	-	13,815	14,457
Charitable activities	7	220,396	5,960	86,942	313,298	306,532
<b>Total resources expended</b>		234,211	5,960	86,942	327,113	320,989
<b>Net incoming resources before transfers</b>		30,100	(5,960)	69,373	93,513	41,675
<b>Net incoming resources before transfers</b>		30,100	(5,960)	69,373	93,513	41,675
Gross transfers between funds		15,914	(11,295)	(4,619)	-	-
<b>Net income for the year/ Net movement in funds</b>		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
<b>Fund balances at 31 March 2021</b>		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				
<b><u>Income from:</u></b>					
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
<b>Total income</b>		235,775	-	126,889	362,664
<b><u>Expenditure on:</u></b>					
Raising funds	6	14,457	-	-	14,457
Charitable activities	7	212,034	8,620	85,878	306,532
<b>Total resources expended</b>		226,491	8,620	85,878	320,989
<b>Net incoming resources before transfers</b>		9,284	(8,620)	41,011	41,675
Gross transfers between funds		14,500	-	(14,500)	-
<b>Net income for the year/ Net movement in funds</b>		23,784	(8,620)	26,511	41,675
Fund balances at 1 April 2019		130,773	32,915	57,197	220,885
<b>Fund balances at 31 March 2020</b>		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 £	£
<b>Fixed assets</b>					
Tangible assets	11		1,291		2,371
<b>Current assets</b>					
Debtors	12	14,642		8,941	
Cash at bank and in hand		419,119		310,681	
		<u>433,761</u>		<u>319,622</u>	
<b>Creditors: amounts falling due within one year</b>	13	<u>(78,979)</u>		<u>(59,433)</u>	
Net current assets			354,782		260,189
<b>Total assets less current liabilities</b>			<u>356,073</u>		<u>262,560</u>
<b>Income funds</b>					
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.

# SPREAD THE WORD

## 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>
<b>Grants receivable for core activities</b>						
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>

# SPREAD THE WORD

## 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>
<b>Performance related grants</b>		
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>

# SPREAD THE WORD

## 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>
<b>Analysis by fund</b>		
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.

## SPREAD THE WORD

### NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

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#### 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
	<hr/> 5	<hr/> 5
	<hr/> <hr/>	<hr/> <hr/>

##### 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
	<hr/> 167,683	<hr/> 161,539
	<hr/> <hr/>	<hr/> <hr/>

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.

# SPREAD THE WORD

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

### 11 Tangible fixed assets

	Fixtures, fittings & equipment £	Computers £	Total £
<b>Cost</b>			
At 1 April 2020	762	15,175	15,937
At 31 March 2021	762	15,175	15,937
<b>Depreciation and impairment</b>			
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
<b>Carrying amount</b>			
At 31 March 2021	-	1,291	1,291
At 31 March 2020	1	2,370	2,371

### 12 Debtors

	2021 £	2020 £
<b>Amounts falling due within one year:</b>		
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



# SPREAD THE WORD

## 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>

## SPREAD THE WORD

### NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

**FOR THE YEAR ENDED 31 MARCH 2021**

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#### 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

## SPREAD THE WORD

### 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

## SPREAD THE WORD

### 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>

## **SPREAD THE WORD**

### **NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)** ***FOR THE YEAR ENDED 31 MARCH 2021***

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#### **17 Related party transactions**

There were no disclosable related party transactions during the year (2020 - none).