
WRITING ON THE WALL LIMITED

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

**Company Registration No 04675589
Charity Registration No. 1098868**

WRITING ON THE WALL LIMITED

TRUSTEES' REPORT FOR THE YEAR ENDED 31ST MARCH 2023

The trustees are pleased to present their annual report for the year ended 31st March 2023.

The financial statements have been prepared in accordance with the charity's trust deed, the Charities Act 2011 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 published (FRS 102) effective 1st January 2019.

OBJECTIVES AND ACTIVITIES

Writing on the Wall Limited (WoW) organises and promotes an annual programme of events that culminates in a Liverpool-based festival. The annual Writing on the Wall festival features local, national, and international writers, artists, historians, and musicians who engage local communities and broader audiences to celebrate writing, diversity, tolerance, storytelling and humour through creativity, controversy, inquiry and debate. Writing on the Wall focuses on writing that empowers, where storytellers give and receive strength through telling. Writing on the Wall promotes both individual and collective creativity.

Public Benefit Statement

In considering the objectives and activities, the Trustees have considered the Charity Commission's guidance on Public Benefit to ensure that the organisation is meeting its Public Benefit requirements.

ACHIEVEMENTS AND PERFORMANCE FOR THE YEAR & PLANS

During 2022-2023 Writing on the Wall Limited (WoW) delivered three major festivals: WoWFEST: FUTURE IMPERFECT throughout May, the Serious Nonsense Festival in Knowsley in August for Knowsley Metropolitan Borough Council, and Black History Month festival in October. After the lifting of many of the restrictions brought on by the COVID pandemic, particularly in returning to normal operations once the restrictions had been lifted, we still faced challenges related to staffing changes, which many organisations, companies and sectors had also experienced. We met these challenges through clear leadership and direction, and with a consistent, high-quality recruitment strategy, aided by the retention of HR company, Privilege. As a result, we have continued to deliver all current projects, recruited and integrated new staff and taken on new, often larger, long-term projects. During this time, we completed our 18-month Writer's Bloc online centre, through which, with funding from the Garfield Weston Foundation, we hosted a series of local, national, and international Writers in Residence, and supported hundreds of new writers with masterclasses, workshops, and one-to-one mentoring support. We also concluded our acclaimed Paul Hamlyn Foundation four-year Super Heroes: Words Are Our Power Project, which has delivered a full creative Education Programme in eight primary schools. An independent evaluation conducted by Curious Minds is robust evidence of the impact, success, and overall value of this programme for pupils and staff in schools.

We are now working to raise funding for this programme to roll out to other schools across the region. WoW also launched into radio, with a monthly takeover of Melodic Distraction radio. Our monthly show features interviews with writers, project participants and staff, and brings news and updates of our projects and festival events. We were very proud that WoW's Chair of Trustee's Stuart Borthwick's book, *Positive Vibrations: Politics, Politricks and the Story of Reggae*, was shortlisted for The Penderyn Music Book Prize, the first UK-based prize specifically for music titles. WoW is committed to partnership working. WoW's reputation means we are now a sought-after project partner, a prime consultee in LCR (Liverpool City Region) and the go-to for other arts organisations seeking advice on programming, purpose, and use of new arts spaces, and community engagement, grassroots representation, and inclusion.

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In the last two years there has been a significant increase in the number of organisations seeking to partner with us. Our decision to work with any other organisation is based on selecting those with similar goals and shared ethos.

Partners include housing associations, local film and TV production companies, including The Royal Television Society, Health Action Zones, prisons, women's refuges and advice centres, youth organisations, community theatres, Eastside Educational Trust, The Kuumba Imani Centre, North End Writers, The Reader Organisation, Liverpool City Libraries, the Workers Educational Association, The Women's Organisation, School of Tropical Medicine, National Museums Liverpool and Liverpool City Region Combined Authority.

In summary, 2022-2023 was a successful year of operation for Writing on The Wall (WoW), with additional funding secured, new work commissioned, and partnerships strengthened. We delivered a series of high-quality festival events and projects, continued our incredible output of publishing work from our project participants, and demonstrated again how to ensure that a diverse community of artists, audiences and project participants can be engaged in cultural activity across the region.

Festivals WoWFEST 22

We were delighted to be back with a live festival after two years of lockdown. This year's festival theme was FUTURE IMPERFECT, which provided a space to explore world-changing ideas and aimed to offer hope through creativity and community.

WoWFEST 22: Future Imperfect festival featured renowned figures, including Award-winning journalist Gary Younge, T.S. Eliot prize winner Joelle Taylor, The Responder creator Tony Schumacher, actor Phil McGuinness, comedian and writer Rob Newman, Costa Prize-winning poet Hannah Lowe, author and journalist Shon Faye, architect Asif Khan, authors Ashleigh Nugent and Danielle Owen-Jones, Liverpool Literary Agency founder Clare Coombes, author Kay Flavell, and Director of Bluecoat Bryan Biggs. The festival had strong audience turnout and received positive feedback. The launch event was also a success, drawing a packed crowd of partners and supporters. Trustee feedback was positive, commending the event's organization, WoW staff, and their welcoming and attentive approach towards festival guests and audiences. The quality of the programme remained exceptionally high, audience turnout was consistently strong, with overwhelmingly positive feedback received.

Writing on the Wall have a unique approach to our programming that invites a community of writers, artists, and people from local communities across the Liverpool City Region to our Creative Planning Meetings, inviting them to discuss ideas, themes, and programming for our festivals. This year over fifty people attended our 2023 Festival, WoWFEST: Class of '23. We discussed and explored themes such as resistance, class, and solidarity in 2023 and how this could be reflected in a diverse programme of events around the Liverpool City Region. We also discussed how the festival can coincide and celebrate other events and anniversaries such as Eurovision, 75th anniversary of Windrush and the 50th Anniversary of Hip Hop.

There was a great turnout at our Young Persons Creative Planning Meeting for #WoWFEST23. The themes discussed and explored included disability representation, religion, police brutality, and LGBTQ+ rights and how these issues can be reflected in this year's festival. There were talks, writing tours, puppet shows, human libraries and celebrations in various venues across the Liverpool City Region.

Many of the proposals were included in our programme. The young people then worked with WoW to coordinate, produce and host an event with Archie Bongiovanni, Minneapolis based cartoonist and illustrator discussing their latest book, *Mimosa*, and the challenges of portraying the lives of queer people as well as the challenges for artists working on comic books.

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Our commitment to delivering high-quality projects and festivals, and to supporting the artistic and cultural sector generally, is reflected in our annual spend on artists and tutors through the year.

We are proud of the work we have achieved, bringing creativity to local communities, tackling social issues, and encouraging the people of Liverpool to tell their story. Our festival is not only a continuation of this work, but a chance to reconnect with some familiar faces and celebrate with the city's creative community.

Black History Month

WoW programmed a Black History Month 2022 festival, showcasing a diverse array of events celebrating the intersection of Black history with Liverpool's local culture, including exhibitions, talks, book launches, and performances that amplified marginalized voices and addressed themes of race, activism, and creativity. Highlights included the L8 Archive Exhibition's launch, renowned poet Linton Kwesi Johnson, Dorothy Kuya Archive project and the celebration of Olympic medallist Anyika Onuora's journey as a black female athlete, What's Your Story International – Gambia, Myanmar, Lebanon, Different Voices Shared Lives, The Attic Child, plus more. The festival's multifaceted approach contributed to fostering a deeper understanding of Black history and culture within the local community.

We have been privileged to work with a range of incredibly talented local, national and international artists. We are grateful for their immense creativity and ongoing support as we continue our work with diverse communities at home and abroad. WoW supports all efforts to bring to the fore discussions that enhance awareness through research and education and continue the fight for true equality.

Serious Nonsense Festival

WoW was commissioned by Knowsley Borough Council to deliver the inaugural Serious Nonsense Festival at the newly opened Shakespeare Noth Playhouse, between August 19th and 21st 2022.

Our programme included events featuring Michael Rosen, Lemn Sissay, Shaparak Khorsandi, Frank Cotterill Boyce, John Dougherty, and others, plus writers from our children's book, *Diverse Stories for a Diverse World*, a showcase with Blue Saint, Amina Atiq, Levi Tafari and Ashleigh Nugent, and a slam event hosted by Blue Saint. Feedback from artists, participants and funders was very positive.

Projects

Evaluation findings from project participants show how they have progressed into work, education or volunteering; that taking part in WoW's creative activities improves mental health and wellbeing; how we excel at bringing people from diverse backgrounds together; our work with young people re-ignite children's enthusiasm for writing, learning, and engaging their imaginations; we build peoples' confidence so that their creativity flourishes; and that we are consistently successful in getting local talent noticed and published.

These are the projects we have delivered during the period 2022-2023.

Superheroes

Superheroes: Words are our Power: primary school-based creative literacy project. We reached the end of the four-year Paul Hamlyn funded 'More and Better' phase of the project and delivered celebration events for the 8 schools we have worked with. In July 2022 we completed our final academic year of delivery on Superheroes. Following an evaluation event with school partners in November 2022 we worked closely with Curious Minds, our external evaluator and critical friend on the project, to create the final project evaluation and impact report.

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On 23rd February we presented the evaluation report at an event featuring a keynote speech by award-winning writer, Patrice Lawrence MBE, winner of the Bookseller YA Prize, Waterstones Prize for Older Children's Fiction and the inaugural Jhalak Prize for Children and Young Adults, about the importance of creativity in education. At the event we were treated to performances from artists who have worked on the project, including Ashleigh Nugent, Amina Atiq, and Blue Saint. During discussions on the independent evaluation report from Curious Minds we discussed some of the ways we can continue working with local schools in the future. The programme was funded by the Paul Hamlyn Foundation (PHF). Our relationship manager from PHF attended the celebration event. We will be working on a proposal to continue and develop this programme during the following year.

Cultural Bridge

We ran this project in partnership with Sommerblut in Cologne in Germany. Our participants were the men in recovery from addiction at Damian John Kelly House in Wavertree. Sommerblut held a week-long series of events; both activities were shared and supported between both groups. They also performed at the live Bloc Social event led by Roy, for the end of his Writer's Bloc Residency. We produced a Zine, in two languages, and created a small installation where we also held a celebration event during the festival outside of the Martin Luther King Building.

Pulp Idol

Our annual Pulp Idol competition was delivered in September 2022. We ticketed events for the first time. All heats were well attended, including a sold-out final event, with former Pulp Idol finalist Philippa Holloway launching her debut novel 'The Half Life of Snails' (Parthian Books) during the event. We decided to move it out of the festival this year to give it a higher profile. Pulp Idol 2023 opened for submissions on Friday 15th July with the closing date for applications being Friday 19th August. The heats took place for one week between 5th-9th September, with two judges per heat on zoom. The grand final took place in person at the Everyman Bistro with 12 finalists and 3 judges, with 80+ people in attendance with sights to publish the Pulp Idol Finalists during WoWFEST 2023.

Canning Dock redevelopment

Collaborating with NML (National Museums Liverpool) on the Canning Dock Redevelopment project, WoW stands as one of three community partners, alongside Squash Nutrition and Twenty Stories High. As a significant highlight during the festival, we orchestrated a major event that garnered attendance from over 70 individuals. This event featured discussions led by representatives from architects Asif Khan and NML, following a guided walk around the Canning Dock area. We actively gathered extensive feedback from local communities, which we then shared with NML, Asif Khan, and the Placed Bureau to contribute to the ongoing project.

L8 Archive Exhibition Launch

Writing on the Wall and Liverpool Record Office celebrated the launch of the exhibition for the L8 archives project with Special Guests: Lord Mayor Roy Gladden, New citizen of Honour Levi Tafari, Maria O'Riley, Abdul Salam Gayle, Helena Smart, Joe Farrag, our co-director Madeline Heneghan, and our archivists Vicki Caren and Dateus Tagoe. The exhibition was officially unveiled by Lord Mayor Roy Gladden, former L8 Law Centre staff Maria O'Reilly, Joe Farrag, and our archivists. The exhibition ran until the end of December.

Write What's Next – WoW's First Books for Children

On Thursday 1st September, WoW's Write What's Next project launched three new children's books from debut writers. They are: The Fable of the Rain by Ana Caroline Colombo; Mama's Got a Box by Jennifer Khalil; and The Lost Winter (e-book) by Elizabeth Ryan. We are very proud of these books. We worked in partnership with editor Yvonne Battle-Felton at Sheffield Hallam University, and their illustrators: Bianca Voicu, Helena Towell and Rachel May.

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Melodic Distraction – WoW's 1st Radio Takeover

We had the pleasure of taking over Melodic Distraction and hosted our very own Radio Show, with Chair of WoW Trustees Stuart Borthwick playing some of our favourite tunes. Co-Director Mike Morris discussed WoW's history and our upcoming work; Co-Director Madeline Heneghan brought the news about our Black History Month programme. We then had two of our Write to Work participants, Laura Lee Maines who performed some of her beautiful poetry and Pauline Cummins read from her gripping radio play. We then interviewed Pulp Idol finalist Lee Stevenson and Winner, Addae Gaskin who each read a chapter from their novels. We will be on melodic once each month for the coming year, and hopefully beyond.

Dorothy Kuya Archive

WoW were commissioned by National Museums Liverpool to deliver a creative heritage programme on the archive and life of Liverpool born black activist Dorothy Kuya, the project has continued to be an enormous success; an educational course about Dorothy's life and activism was delivered in November and December of 2022. Participant numbers have continued to increase, and volunteers are very engaged with the archive material.

On Wednesday 8th March 2023 we collaborated with ISM (International Slavery Museum) on an International Women's Day event in honour of Dorothy Kuya, 'Celebrating Dorothy'. We developed a heritage walking tour and popup exhibition in collaboration with Granby CLT, as part of WoWFEST 2023, as well as preparations for the release of a podcast later in 2023.

Different Voices Shared Lives

The "Different Voices Shared Lives" project was a collaborative project by Writing on the Wall and Liverpool City Region Library Services across Halton, Liverpool, Knowsley, Sefton, St Helens, and Wirral. It drew from our previous projects, blending "What's Your Story?" and Creative Heritage to offer Black, Asian, and other minority communities a platform to express their narratives throughout the region. Through a partnership with local libraries, we presented a book launch event during Black History Month for "Different Voices Shared Lives," featuring contributions from 10 artists and drawing an audience of 68 individuals. This event effectively highlighted a range of stories from diverse ethnic backgrounds, amplifying voices that often go unheard. A remarkable and deeply moving anthology of short stories, poems, and personal experiences was produced. The project was led by renowned local artists Amina Atiq, Blue Saint, Natalie Denny, Charlie Lee, Kiara Mohammed, and Janaya Picket. Different Voices, Shared Lives can be purchased via our website. Steve Rotherham, Metro Mayor of the Liverpool City Region, responding to the project commented that, 'Our region's diversity is one of our great strengths; something to be celebrated and encouraged. It enriches our culture, economy, and the very fabric of our society.'

Mandela Day Celebrations

WoW were commissioned by Mandela 8, an organisation dedicated to celebrating Mandela's legacy and creating a memorial in Princes Park, to deliver a series of school-based workshops, with writers working in schools to explore his legacy with pupils. We worked with banner maker Pete Carney and local communities and schools to create placards and banners for a parade we organised at the start of Mandela week on July 18th.

The Co-Directors attended a civic welcome at Liverpool Town Hall for Mandela's daughter and granddaughter, Dr Makaziwe Mandela and Tukwinin Mandela.

Liverpool Anti-Racism festival

Co-Director Madeline Heneghan hosted a successful panel event as part of this festival, organised by Liverpool City Council.

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Writers' Bloc

WoW's delivery of the Garfield Weston-funded Writers' Bloc has now successfully concluded. This initiative aimed to further expand the online Writers' Bloc, originally established during the pandemic. A series of professional freelance writers, including Manon Stefan Ros, Bidisha, Ashleigh Nugent, and Anthony Anaxagorou, led three-week residencies with masterclasses, writing prompts, open house sessions, 1-2-1 mentoring, and celebratory Bloc Social events. The project delivered 250 online workshops, engaging 1,321 participants directly, while also reaching wider audiences through Bloc Social Celebration events.

The Bloc attracted a very diverse audience: 67.3% female, 32.04% from BRM (Black and racial Minority) communities, 21.3% LGBT+, and 40.9% with disabilities. Participants overwhelmingly praised the quality of the Writers' Bloc, highlighting its significance as a creative outlet and a lifeline, especially during challenging times. Feedback included: "Best thing I have done this year" - Writer's Bloc beneficiary, and "I am loving the opportunities I'm getting through Writing on the Wall which is just about one of the best things in my life at the moment." – Writer's Bloc beneficiary. WoW has held discussions with Garfield Weston Foundation regarding plans for a live, physical base to further develop the Bloc in the future.

What's Your Story?

WoW delivered two new What's Your Story Projects linked to the Covid pandemic and Lockdowns: one for people in the 'enhanced protection programme' and one for frontline service workers. Two anthologies of their writing, 'Stay' and 'Behind The Mask' will be published in 2023.

What's Your Story – Frontline Workers in partnership with Culture Liverpool launched on Wednesday 27th July and ran for 8 weeks. These sessions were led by poet and spoken word artist Toria Garbutt and Memoir writer and Lecturer at JMU Jon Roberts. Over the 8 weeks of delivery the group took part in creative writing tasks and activities that encouraged them to take time for themselves, be creative and share their experiences of the last few years.

What's Your Story? Enhanced Protection Programme has successfully completed the delivery stage of this project. 12 Weekly workshops were led by writer Cheryl Martin, working with a group who were part of the Enhanced Protection Programme or who had to shield due to higher risk of Covid

19. While a smaller group the impact of this course can be seen in the attendance and feedback from the participants.

George Garrett Archive Project

Sunday 27th November 2022 marked the 100th anniversary of the 1922 National Hunger March, when 1,000's of unemployed people marched across the country, culminating in a mass demonstration in London. The Liverpool contingent was led by George Garrett, who we have conducted extensive work on through our George Garrett Archive project. To mark the occasion, and to highlight the current cost of living crisis, Government cuts in benefits and wages, and the increase in poverty, child poverty, food banks, energy prices and the obscene increase profits while people are suffering, Writing on the Wall and The George Garrett Archive Project organised a Theatrical walking Tour based around Garrett's Writings, The Hunger March, and the events that took place in 1922.

The Walking tour was interspersed with an Agit-Prop play, One Hundred Years Hard, written by actor, director, and writer Raymond Waring in collaboration with the George Garrett Archive Project Group, and featured Liverpool actor Paul Duckworth as George Garrett.

Write to Work (Directions)

We successfully completed three Write to Work projects, partnering with the Lighthouse, the Rotunda, and the Spider Project while continuing longer courses at libraries across Liverpool.

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We streamlined our approach, transitioning from 12-week courses to focused 6-week programs.

Our commitment to accessibility and inclusivity remained unwavering as we maintained our hybrid engagement model, incorporating Zoom sessions for those unable to participate in person. The Write to Work project was nominated for the 'Preparing for Work' award at the LCR Culture and Creativity Awards. Although we did not win this time, it was a brilliant achievement which served as significant acknowledgment of the project's substantial impact and effectiveness. It was well-deserved recognition of the hard work of our staff and of all the participants and artists involved.

Enterprise Hub

We facilitated comprehensive online consultations for all Enterprise Hub referrals, effectively enrolling them in the main hub; we incorporated Enterprise Hub information sessions into our Write to Work programme, delivering a total of six Write to Work courses from September to March 2023.

Spoken Word Power

We are partners in Spoken Word Power, initiated by Eastside, a London-based arts organization focusing on young people. The project commenced with a training day and three Future Leaders were recruited to assist in delivering school-based sessions. A series of sessions and slams were delivered in primary and secondary schools, which led to school heats.

On Tuesday 21st March, we hosted a special poetry slam at the Unity Theatre in Liverpool - which coincided with World Poetry Day. The event concluded the SPOKEN WORD POWER PROJECT that Writing on the Wall has been delivering for the past 2 years in collaboration with Eastside Educational Trust.

Over the past few months around 180 students from 6 local schools have participated in a series of workshops with artists Toria Garbutt and Blue Saint where they have created and edited their own poems based around the theme 'The Places I'll Go.' Following this, each school ran their own Poetry Slam event with the winners being invited to perform at the Grand Final held at Unity Theatre.

Hosted by performance poet, Dom Berry and judged by a panel of poetry experts including Mike Morris, Co-Director of WOW and local poet and activist, Amina Atiq, the event saw 30 young people from across the 6 schools share their work with an audience of invited guests, parents, carers & staff.

Massive Congratulations to all the participants and to the winners:

1st - Rahma - Kingsley Community School, Liverpool

2nd - Michael, Giancarlo, Mohammed, Janel, Skye - St Vincent De Paul Catholic Primary, Liverpool

3rd - Lillie - Everton Free School

All the work performed at the event will also be published in an anthology later in the year, which will celebrate and recognise the wonderful poems created by the students throughout the project.

ReCITE (Research by Communities to Address Inequities Through Expression)

WoW worked alongside the Liverpool School of Tropical Medicine and a consortium of academics on a project building research consortium. The ReCITE project was awarded 9-months funding from the Arts and Humanities Research Council as part of the UK Research and Innovation Mobilising Community Assets to Tackle Health Inequalities investment.

Over this period, we have built a strong interdisciplinary research consortium whose ultimate objective is to contribute to improving people's health in Liverpool's most disadvantaged communities through linking researchers, arts organisations, health providers, decision-makers, and community groups. We are responsible for developing the arts organisations involved in the project, and the Co-Directors took part in the Core Group and contributing to the theory of change, the research and the final report and proposal.

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Publishing

Between April 2022 and March 2023, we published 194 people in 16 books. These comprised twelve hard copies and four digital releases. The majority were linked to our Write to Work and What's Your Story projects, alongside one autobiography, one biography of Toxteth, and two of our first illustrated books for children. All the hard copy books are also available on Kindle.

Hard Copy

- *Humanise* (PSS, August 2022)
- *Surface/Below* (Write to Work, August 2022)
- *The Things We Don't Say* (Write to Work, August 2022)
- *Mama Got a Box*, Jennifer Khalil (Write What's Next, Children's Book, September 2022)
- *The Fable of the Rain*, Ana Caroline Colombo (Write What's Next, Children's Book, September 2022)
- *Different Voices Shared Lives* (October 2022)
- *Toxteth: The Thrill of It All*, P.M Russell (Commission: black and white version, October 2022)
- *Toxteth: The Thrill of It All*, P.M Russell (Commission: colour version, October 2022)
- *Facing the Fire* (Write to Work, December 2022)
- *The Universe Remembers* (Write to Work, December 2022)
- *Wally Brown, A Life*, Autobiography (Commission: March 2023) (Later edition released in May 2023)
- *Strings of Fate* (Write to Work, March 2023)
- *Six for Gold* (Write to Work, March 2023)

Digital Releases

- *The Lost Winter*, Elizabeth Ryan (Write What's Next, September 2022)
- *WYS International* (What's Your Story Project with partners in Gambia, Myanmar and Lebanon, October 2022)

Zines/Commissions

- *Mammon* (WoW Young Writers, May 2022)
- *Cultural Bridge: The Spaces Inbetween* (International Project with Damien John Kelly House, Liverpool and Sommerblut in Cologne, Germany, May 2022)

Organisation

WoW has received confirmation that our bid for funding as part of the Arts Council National Portfolio was successful. We have been awarded £234,216 for the period 2023-2026 (£78,072 per year). Although this represents 'standstill' funding, we are pleased to once again be part of Arts Council England's National Portfolio Programme.

We are proud that the team that worked with Liverpool City Council and Culture Liverpool on the Princes Avenue renovation has received a Commended Stonemasons Award. Congratulations to Co-Director Madeline Heneghan who played a leading role in this project on behalf of WoW.

We are also proud that our Co-Directors were invited to the ceremony at Liverpool's Town Hall for the award of Citizen of Honour recognising the achievements of poet and educator Levi Tafari. Levi has been a regular guest of WoW, appearing many times at our annual festivals, and delivering projects, and is a great friend of WoW. Co-Director Madeline Heneghan delivered the guest speech at the ceremony for the award.

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Co-Director Madeline Heneghan is an active member of COoL's (Creative Organisations of Liverpool) EDI subgroup and of LARC's Races Equality Task group, both of which are examining ways to increase representation from Black, Asian & Minority Ethnic Communities within the arts sector with a particular focus on diversifying the leadership of the sector. She was also a member of the Development Board tasked with the establishment of LCR's Race Equality Hub, which aims to tackle employment inequalities and remove barriers in the labour market.

Co-Director Mike Morris is a member of the Liverpool City Region Combined Authority Social and Solidarity Economy Reference Panel which aims to drive forward a positive narrative about the Social and Solidarity Economy in Liverpool City Region. The panel acts as an honest and trusted voice for the SSE in Liverpool City Region to advise policy makers on support for the SSE and how to make the whole economy more social. The Reference Panel acts in an advisory capacity to the Combined Authority and provides a voice for those within the Social and Solidarity Economy Sector.

Equality, Diversity and Inclusion

WoW is not only a key organisation in strengthening Liverpool's arts sector, but we are also known as a leader in the field of EDI (Equality, Diversity, and Inclusion). In their last review Arts Council England again rated WoW's work and impact on diversity and inclusion as 'outstanding'.

Our model of participatory working ensures we constantly address inclusion as part of our programme delivery which in 2022-2023 saw over 50% of our participants identify as female, 2% as trans, over 40% identified as having a disability, 12% LGB+ and 30%+ came from Black and Minority Ethnic communities.

We continue to champion equality, diversity and inclusion through showcasing local emerging literary talent that is truly representative of Liverpool and its culture, thereby helping BRM (Black and Racial Minority) writers and writing flourish. As a direct result of our work Ashleigh Nugent, a former Pulp Idol finalist who was published in our 'Firsts' anthology in 2014, has been signed up by Picador Books. His debut novel, *Locks*, will be published in 2023.

We awaken the general population to the city's black heritage. For example, in the work we have done on our Dorothy Kuya Archive Project, and through publishing the memoir of Wally Brown, a black leader in community education in Liverpool and mediator during the Toxteth riots of 1981. Our commitment to diverse programming is reflected in how we bring the best of international BEM writing to contribute to Liverpool's arts and culture, and to add the vibrancy and diversity of new writing emerging from the festival events and projects. We also led on the formulation and launch of the Liverpool City Region's Race Equality Manifesto.

Feedback

We consider it our greatest achievement, as reflected in the feedback and testimonials we receive, that we continue to make a difference to the lives of those we work with.

'Superb evening. Real depth. Really helped me see where I hold myself back. And facing fears. Excellent to hear others work too.'

'I Just love these events with WoW. I define as Disabled, and my general health has declined since Covid. These events keep me focused that I am a new writer and encourage me to keep writing.'

'Thank you for all your support and the hard work that you, your team and all the writers have put in with our staff and children. It really has and continues to make a huge difference and we are excited to continue to develop with you all. The notice board looks like a great resource.' Vicky - Head teacher at Broad Square Primary School.

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'Write to Work brings together a diverse, wide variety of supportive, talented people who want to help inspire others. I have gained new skills & feel like the course has reignited my passion for writing. It has helped my confidence & mental health hugely.' Write to Work 2022 participant.

'This fantastic anthology of superhero stories challenges this tradition. Diverse Stories for a Diverse World is a powerful celebration of diversity and a reflection of the richness this creates across our region. Each story contains subtle but profound messages, encouraging children to challenge their perceptions and think more expansively about the world. From Rabbit Girl who can magically teleport to her grandmother's kitchen in Hong Kong, to Billy who realises he can change the world because of his 'listening' superpower, it is a valuable resource for both teachers and pupils. I know everyone who reads these stories will take away valuable insights and lessons – and may even come to recognise their own special superpowers!' - Mayor Joanne Anderson.

FINANCIAL REVIEW

Total income for the year was £536,417 (2022: £694,334) of which £87,482 (2022: £321,667) related to funding for projects upon which restrictions are placed.

Total expenditure for the year was £527,953 (2022: £603,706), leaving a surplus for the year of £8,464 (2022: surplus £90,628).

At 31st March 2023 the charitable company reserves stood at £468,676 (2022: £460,212) of which £10,509 (2022: £85,301) represented restricted funds and £415,881 represents designated funds.

Risk Management

The trustees examined the major risks that the charitable company faces each year and have developed and continue to develop systems to monitor and control these risks to mitigate any impact that they may have on the charity both now and in the future.

Writing on the Wall are currently negotiating a new lease on their office premises, with the Landlords, Liverpool City Council.

Reserves Policy

It is the policy of the charitable company to maintain unrestricted funds, which are free reserves at a level to cover redundancy provision, lease commitments, staff training, festival and six months' running costs should no further funding be received.

As at the end of the financial year the unrestricted funds totalled £458,167 less designated funds for projects of £134,003 the balance of unrestricted reserves £324,164. The charitable company requires £24,775 for redundancy provision, £1,000 lease requirement, £60,000 for staff training and organisational development, £13,176 for the festival and £182,839 for six months running costs, (total £281,790) included as a designated reserves see note 10 and note 11.

STRUCTURE, GOVERNANCE AND MANAGEMENT

The organisation is a charitable company limited by guarantee, incorporated on 24th February 2003 (Company number 04675589), and registered as a charity on 5th August 2003 (Charity number 1098868).

The company was established under a Memorandum of Association which established the objects and powers of the company and is governed by its Articles of Association dated 20th February 2003.

The Charity's Board of Trustees are also its Directors. The members are elected by Annual General Meetings (AGM) of the members of the Charity, with casual vacancies being filled, as required, by the Board of Trustees in accordance with the Charity's Articles of Association.

WRITING ON THE WALL LIMITED

TRUSTEES' REPORT FOR THE YEAR ENDED 31ST MARCH 2023

The Board meets regularly throughout the year and attends to all strategic and operational matters.

Trustee Recruitment:

The board will regularly identify skill gaps and recruit when to the Board, creating a person specification and role description.

Opportunities will be advertised through our mailing contact and various networks including Liverpool Charity and Voluntary Service, City of Liverpool College, and Merseyside Literature Partnership. Adverts will explicitly state that the board welcomes applications from under-represented groups. The trustees may at any time co-opt any person duly qualified to be appointed as a trustee to fill a vacancy in their number or as an additional Trustee, but a co-opted Trustee holds office only until the next AGM.

Equality and Diversity

In the planning and delivery of our activities, issues of inclusion, diversity, access, and equality are at the forefront of our thoughts. The organisation ensures that all venues used are accessible, that publicity is targeted at relevant groups where necessary, and that all aspects of the events are welcoming and inviting, and that where possible we offer ways to support people attending, including childcare, translation and BSL signing.

WoW was rated as Outstanding by Arts Council England for its diverse artistic programming in this period, programming that attracts and diverse audiences and participants.

Our festival evaluations are an indication of the success of our work in engaging 'hard to reach' communities and is a clear representation of how WoW is perceived as an inclusive, accessible organisation.

Writing on the Wall's Board of Trustees are a diverse, multi-disciplinary, committed and motivated team, highly regarded in their respective sectors and disciplines and drawn from the social economy, secondary education, higher education, private and community sectors. Their combined skillsets and experience allow WoW and the annual festival to develop to its current position. We have recently brought on two trustees to increase the diversity of the board. The Trustees meet bi-monthly, with a programme of dates planned throughout the year. The Co-Directors attend all meetings. There is an annual AGM. Minutes are taken at each meeting and circulated within one week of the meeting. Board papers are prepared and circulated one week in advance of meetings. An annual away day is held with board and staff to review progress and discuss proposals and activities for the year ahead. The Trustees attend the annual Creatives Meeting we hold with our partners, writers, artists, volunteers and communities.

The Trustees are:

Stuart Borthwick, published author and academic at Liverpool John Moores University with a background in inter disciplinary cultural studies.

Penny Feeny, best-selling author, formerly on boards of Liverpool Everyman Playhouse and Brouhaha International.

Lisa McMullan, Director for Development and Consultancy for The Women's Organisation, qualified social accountant and auditor.

Robyn Donaldson coordinates The Sunday Times Short Story Prize, founder of 'Other's Day' and published author.

Paul Amann, Policy Officer at Liverpool City Region Combined Authority, founder of the first official Liverpool Pride and Kop Outs, LGBT+ fan group for Liverpool Football Club.

Emy Onuora, author of Pitch Black: The Story of Black British Footballers and co-author of Great War to Race Riots, Equalities officer for Liverpool City Combined Authority.

WRITING ON THE WALL LIMITED

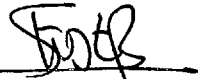
TRUSTEES' REPORT FOR THE YEAR ENDED 31ST MARCH 2023

Trustee Maura Kennedy, a Project Worker at Irish Community Care, stepped down from the board in February 2023. We thank and acknowledge the superb contribution that Maura made during to the board discussions, and many other aspects of our work and the support given to our work overall, within and outside of formal meetings.

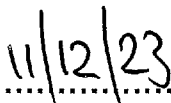
REFERENCE AND ADMINISTRATIVE DETAILS

Name	Writing on the Wall Limited	
Company number	04675589	
Charity number	1098868	
Registered office	Windsor Street Library Windsor Street Liverpool L8 1XF	
Board of Trustees	The Board of Trustees who are also its directors. Members are elected by Annual General Meetings of the members of the council in accordance with the Articles of Association.	
Trustees	P Amann Dr S Borthwick R Donaldson P Feeny M Kennedy L McMullan E Onuora	(Resigned 20th February 2023)
Secretary	Ms M Heneghan	
Independent Examiner	Paula Sanchez, ACCA c/o LCVS 151 Dale Street, Liverpool, L2 2AH	
Bankers	Barclays Bank plc 48B & 50 Lord Street Liverpool L2 1TD	

Signed on behalf of the Board of Trustees



.....
S Borthwick, Chair and Trustee



.....
Date

WRITING ON THE WALL LIMITED

STATEMENT OF TRUSTEES' RESPONSIBILITIES

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company as at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial statements, the trustees should follow best practice and:

- select suitable accounting policies and then apply them consistently.
- observe the methods and principle in the Charities SORP.
- make judgements and estimates that are reasonable and prudent.
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue as a going concern.
- state whether applicable accounting standards have been followed, subject to any material departure disclosed and explained in the financial statements.

The Trustees are responsible for maintaining proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The financial statements have been prepared in accordance with the charity's trust deed, the Charities Act 2011 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 published (FRS 102) (effective 1st January 2019).

By Order of the Board



Ms M Heneghan
Company Secretary

Windsor Street Library
Windsor Street
Liverpool
L8 1XF

Date: ...11th December 2023.

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF WRITING ON THE WALL LIMITED

Respective
responsibilities of
trustees and examiner

I report on the accounts of the charitable company for the year ended 31st March 2023, which are set out on pages 15 to 32.

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the 2011 Act,
- to follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the 2011 Act, and
- to state whether particular matters have come to my attention.

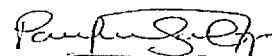
Basis of independent
examiner's report

My examination was carried out in accordance with general Directions given by the Charity Commission. 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.

In connection with my examination, no matter has come to my attention:

Independent examiner's
statement

- (1) which gives me reasonable cause to believe that in, any material respect, the requirements:
 - to keep accounting records in accordance with section 386 of the Companies Act 2006; and
 - to prepare accounts which accord with the accounting records and comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting Charitieshave not been met; or
- (2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Name: **Paula Sanchez**

Relevant professional qualification or body: **ACCA**

Address: **c/o LCVS**

151, Dale Street, Liverpool, L2 2AH

Dated: **12 December 2023**

WRITING ON THE WALL LIMITED**STATEMENT OF FINANCIAL ACTIVITIES (including Income & Expenditure)****THE YEAR ENDED 31ST MARCH 2023**

	Notes	Unrestricted Funds 2023	Restricted Funds 2023	Total 2023	Total 2022
Income and endowments from:		£	£	£	£
Donations and legacies	3a	79,825	-	79,825	78,684
Charitable activities	3b	368,488	87,482	455,970	615,608
Investments	3c	622	-	622	42
		-----	-----	-----	-----
Total income		448,935	87,482	536,417	694,334
		-----	-----	-----	-----
Expenditure on:					
Charitable activities	4	365,679	162,274	527,953	603,706
		-----	-----	-----	-----
Total expenditure		365,679	162,274	527,953	603,706
		-----	-----	-----	-----
Net income/(expenditure) movement in funds		83,256	(74,792)	8,464	90,628
Reconciliation of funds:					
Total funds brought forward	10,11	374,911	85,301	460,212	369,584
		-----	-----	-----	-----
Total funds carried forward	9-11	458,167	10,509	468,676	460,212
		=====	=====	=====	=====

The notes on pages 18 to 32 form part of these accounts. All the above amounts relate to continuing activities of the charitable company.

WRITING ON THE WALL LIMITED
BALANCE SHEET AS AT 31ST MARCH 2023

Company Reg No: 04675589

	Notes	31 st March 2023		31 st March 2022	
		£	£	£	£
Fixed assets:					
Tangible fixed assets	5		20,588		36,194
Intangible fixed assets	6		3,000		4,000
			-----		-----
			23,588		40,194
Current assets:					
Stock	7	13,648		11,905	
Debtors	8	26,741		30,931	
Bank and cash balance		415,529		389,247	
		-----		-----	
		455,918		432,083	
Current liabilities:					
Creditors: amounts falling due within one year	9	(10,830)		(12,065)	
		-----		-----	
Net current assets			445,088		420,018
			-----		-----
Total assets less current liabilities			468,676		460,212
			=====		=====
Funds					
Unrestricted funds	10, 11	458,167		374,911	
Restricted income funds	10, 12	10,509		85,301	
		-----		-----	
		468,676		460,212	
		=====		=====	

These financial statements have been prepared in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102).

These accounts have been prepared in accordance with the provisions applicable to small companies subject to the small companies' regime and in accordance with FRS102 SORP.

For the period covered by these accounts the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies.

No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The trustees, who are the directors of the company, acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

Approved by the Board on 11/12/23, and signed on their behalf by:



S Borthwick, Chair and Trustee

Date 11/12/23

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31ST MARCH 2023

- 18 -

1. LIMITED LIABILITY

The Charity is a company limited by guarantee. Each member's liability is limited to £1.

2. ACCOUNTING POLICIES**Basis of Accounting**

The accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts.

The financial statements have been prepared in accordance with the charity's trust deed, the Charities Act 2011 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 published (FRS 102) effective 1st January 2019.

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

Going concern

At the time of approving the accounts, the Trustees have a reasonable expectation that the charitable company has adequate reserves to continue in operational existence for the foreseeable future. The Trustees are confident that the levels of liquidity and free reserves will not affect the charity's operations. Thus, the Trustees continue to adopt the going concern basis of accounting in preparing the accounts.

Fund accounting

Unrestricted funds are the Charitable Company's free reserves available for the trustees to apply in accordance with the charitable company's charitable objectives.

Restricted funds are subject to specific restrictive conditions imposed by the donor. All restricted funds are accounted for as restricted income and expenditure for the purposes is charged to the fund.

Income recognition

All income is recognised once the charity has entitlement to the income, there is sufficient certainty of receipt and so it is probable that the income will be received, and the amount of income receivable can be measured reliably.

Donations and legacies comprise of donations and general grants which are recognised in the accounts when received, with the exception of known legacies which are accounted for when their receipt is certain.

Income from charitable activities is recognised on an accrual's basis except for grants receivable, which are recognised on the date on which their unconditional payment is confirmed by the donor.

Income from investment relates to bank interest received and is recognised when the amount is certain.

Expenditure recognition

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

All expenditure is accounted for on an accrual basis. All expenses, including support costs and governance costs, are allocated or apportioned to the applicable expenditure headings in the Statement of Financial Activities. Support and governance costs are applied to unrestricted funds unless specifically included in the restrictions, as specified by the donor.

WRITING ON THE WALL LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31st MARCH 2023

Expenditure on charitable activities relates to the operation of the charity comprising of direct charitable expenditure to meet the objectives of the charitable company. Support and governance costs relate to the management and operation of the organisation and also compliance with constitutional and statutory requirements in producing the annual report. These are dealt with in the Statement of Financial Activities when payment has been approved by the charitable company.

Stock

Stock comprises books produced by the charitable company. The value of the stock is held at net realisable value as some books are given away for free whilst others are sold.

Tangible Fixed Assets

Capital expenditure of £500 and above is stated in the balance sheet at cost less accumulated depreciation. Depreciation is provided to write off the cost of each asset over its expected useful life as below:

Equipment	– 33% per annum straight line basis
Fixtures & Fittings	– 25% per annum reducing balance basis
Computers & Equipment	– 33% per annum straight line basis

Intangible Fixed Assets

Capital expenditure is treated as a fixed asset and amortised to write off each asset over its estimated useful life as follows.

Website	20% per annum straight line basis
---------	-----------------------------------

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.

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.

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 amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

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 receipts discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Derecognition of financial liabilities

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

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 on-going basis. Revisions to accounting estimates are recognised in the year in which the estimate is revised where the revision affects only that year, or in the year of the revision and future years where the revision affects both current and future years.

Taxation

Income and gains are exempt from taxation as they are received and applied for charitable purposes only. The charitable company benefits from various exemptions from taxation afforded by tax legislation and is not liable to corporation tax on income or gains falling within those exemptions.

3. Donations and endowments from

	Unrestricted Funds 2023 £	Restricted Funds 2023 £	Total Funds 2023 £	Total Funds 2022 £
a Donations and legacies				
Donations	700	-	700	612
Arts Council England	79,125	-	79,125	78,072
	-----	-----	-----	-----
	79,825	-	79,825	78,684
	=====	=====	=====	=====

Donations and legacies income for 2022 related wholly to unrestricted fund.

WRITING ON THE WALL LIMITED
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31st MARCH 2023

	Unrestricted Funds 2023 £	Restricted Funds 2023 £	Total Funds 2023 £	Total Funds 2022 £
b. Charitable activities				
Arts Council England – Cultural Bridge	-	-	-	9,477
Arts Council England – Year of Writing	-	4,597	4,597	41,377
Arts Council Recovery Fund	-	-	-	33,000
Book and Bar sales	6,773	-	6,773	5,322
Box office income	4,746	-	4,746	10,046
British Arts Council	-	-	-	200
Commissions	350,469	-	350,469	183,078
Contract income	-	-	-	63,750
ESF Community Grant - Next Chapter	-	7,971	7,971	11,577
ESF Community Grant – Write, What's Next	-	-	-	14,511
Garfield Weston Foundation	-	-	-	50,000
Granada Foundation	-	2,000	2,000	-
HMRC Job Retention Scheme	-	-	-	6,863
Kick Starters	-	-	-	13,728
LCVS Innovation in Communities Fund	-	-	-	7,484
Liverpool City Council Business Support	-	-	-	6,000
Liverpool City Council – Culture Arts Investment Programme	-	22,382	22,382	18,312
Liverpool City Council – Culture Liverpool	-	-	-	15,038
Liverpool City Region Combined Authority	-	1,670	1,670	-
Mayors Fund	-	-	-	11,177
Major of Liverpool	-	-	-	12,064
Merseyside Police Community Engagement Strategy	-	-	-	5,327
National Archives	-	-	-	10,000
Paul Hamlyn Foundation	-	29,000	29,000	70,000
Pilgrim Trust- Archives Revealed	-	19,862	19,862	-
Sponsorship	6,500	-	6,500	5,154
Youth Endowment Fund	-	-	-	12,123
	368,488	87,482	455,970	615,608
	=====	=====	=====	=====

Income from charitable activities in 2022 comprised £293,941 for unrestricted funds and £321,667 related to restricted funds.

WRITING ON THE WALL LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31st MARCH 2023

	Unrestricted Funds 2023 £	Restricted Funds 2023 £	Total Funds 2023 £	Total Funds 2022 £
c. Investments				
Bank Interest	622	-	622	42
	=====	=====	=====	=====

Investments Income for 2022 related wholly to unrestricted funds.

4. Expenditure on Charitable Activities

	Direct Charitable Expenditure £	Support & Governance Costs £	Total 2023 £	Total 2022 £
The provision of festivals, events, and activities to promote the art and practise of writing	421,585	106,368	527,953	603,706
	=====	=====	=====	=====

a. Analysed as follows:

	2023 £	2022 £
<i>Direct charitable expenditure:</i>		
Staff salary costs	265,112	186,572
Pension	7,304	5,185
Artists costs	70,160	131,988
Distribution	440	-
Tutors	28,377	58,014
Equipment	2,146	984
Project materials	1,931	2,956
Venue hire	5,400	9,879
Volunteer expenses	4,525	4,217
Website costs	188	58
Print and design	30,778	18,755
Publicity and marketing costs	3,801	10,897
Travel expenses	1,423	1,957
	-----	-----
	421,585	431,462
	-----	-----

WRITING ON THE WALL LIMITED
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31st MARCH 2023

	2023	2022
	£	£
<i>Support & governance costs</i>		
Staff salary costs	63,326	122,487
Pension	1,743	3,389
Office running Costs	5,857	2,327
Insurance	986	963
Bank charges	102	88
Donation	1,500	-
Sundry	670	202
Consultancy fees	5,931	18,549
Staff expenses	6,643	9,326
Training	429	230
Subscriptions and licences	-	531
Trustees' expenses	165	-
Registrar of Companies fee	13	28
Recruitment	-	1,050
Loss of disposal of tangible fixed asset	2,641	-
Payroll fees	591	523
Accountancy	1,200	1,160
Amortisation	1,000	1,000
Depreciation	13,571	10,391
	106,368	172,244
Total expenditure on charitable activities	527,953	603,706
	=====	=====

£162,274 (2022: £383,736) of the above expenditure relates to restricted funding.

b. Staff cost

	2023	2022
	£	£
Salaries	304,786	287,610
Social security costs	23,652	21,449
Pension costs	9,047	8,574
	337,485	317,633
	=====	=====

c. Particulars of employees

Average number of employees during the year, calculated on the basis of full-time equivalents, was as follows:

	2023	2022
	12.4	11.0
Charitable activities	=====	=====

No employee received emoluments of more than £60,000 during the year.

WRITING ON THE WALL LIMITED**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31st MARCH 2023**

The Trustees are not remunerated for their services and are not included in the above number of employees.

Out-of-pocket expenses were reimbursed to two trustees in the year £165 (2022: £nil).

5. Tangible fixed assets

	Equipment	Computer Equipment	Fixtures & Fittings	Total
Cost	£	£	£	£
Brought forward at 1 st April 2022	35,627	16,700	6,531	58,858
Additions during the year	-	606	-	606
Disposals during the year	(5,000)	(530)	(-)	(5,530)
	-----	-----	-----	-----
Balance at 31 st March 2023	30,627	16,776	6,531	53,934
	-----	-----	-----	-----
Accumulated Depreciation				
Brought forward at 1 st April 2022	8,877	9,190	4,597	22,664
Charge for the year	9,282	3,806	483	13,571
Disposals during the year	(2,613)	(276)	(-)	(2,889)
	-----	-----	-----	-----
Balance at 31 st March 2023	15,546	12,720	5,080	33,346
	-----	-----	-----	-----
Net Book Value at 31st March 2023	15,081	4,056	1,451	20,588
	=====	=====	=====	=====
Net Book Value at 31 st March 2022	26,750	7,510	1,934	36,194
	=====	=====	=====	=====

6. Intangible fixed assets

	Website	Total
Cost	£	£
Brought forward at 1 st April 2022	5,000	5,000
Additions	-	-
	-----	-----
Balance as at 31st March 2023	5,000	5,000
	=====	=====
Accumulated Amortisation		
Brought forward at 1 st April 2022	1,000	1,000
Charge for the year	1,000	1,000
	-----	-----
Balance as at 31st March 2023	2,000	2,000
	=====	=====
Net Book Value at 31st March 2023	3,000	3,000
	=====	=====
Net Book Value at 31 st March 2022	4,000	4,000
	=====	=====

WRITING ON THE WALL LIMITED**NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31st MARCH 2023**

7. Stock

Stock comprises books produced by the charity, to be sold or given away for free.

	2023	2022
	£	£
Stock	13,648	11,905
	=====	=====

8. Debtors

	2023	2022
	£	£
Debtors	26,072	30,280
Prepayments	669	651
	-----	-----
	26,741	30,931
	=====	=====

9. Creditors: amounts falling due within one year

	2023	2022
	£	£
Accruals	3,124	3,040
Tax and social security	7,706	9,025
	-----	-----
	10,830	12,065
	=====	=====

WRITING ON THE WALL LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31st MARCH 2023

10. Analysis of Net Assets between Funds

2023	Tangible Fixed Assets	Intangible Fixed Assets	Net Current Assets	Total
	£	£	£	£
Unrestricted Funds				
General Fund	17,745	-	23,682	41,427
Arts Council England	859	-	-	859
Designated Funds				
Designated Reserves	-	-	281,878	281,878
L8 Archive Project	-	-	9,696	9,696
Liverpool City Region	-	-	22,024	22,024
National Museum Liverpool	-	-	102,283	102,283
	18,604	-	439,563	458,167
Restricted Funds				
Arts Council Recovery Fund	-	3,000	-	3,000
ESF Community Grant - Next Chapter	239	-	-	239
Liverpool City Council – Culture Arts Investment Programme	140	-	-	140
Liverpool City Council – Festival Enhancement Programme	1,412	-	-	1,412
National Lottery- Reaching Communities	97	-	-	97
Paul Hamlyn Foundation	-	-	5,525	5,525
Violence Reduction Partnership Arts & Culture	96	-	-	96
	1,984	3,000	5,525	10,509
Total funds	20,588	3,000	445,088	468,676

WRITING ON THE WALL LIMITED
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31st MARCH 2023

2022	Tangible Fixed Assets	Intangible Fixed Assets	Net Current Assets	Total
	£	£	£	£
Unrestricted Funds				
General Fund	30,711	-	253,420	284,131
Arts Council England	2,181	-	-	2,181
Designated Reserves	-	-	88,599	88,599
	32,892	-	342,019	374,911
Restricted Funds				
Arts Council England – Cultural Bridge	-	-	9,437	9,437
Arts Council Recovery Fund	-	4,000	-	4,000
Catalyst Small Grants	14	-	-	14
ESF Community Grant - Next Chapter	439	-	-	439
Liverpool City Council – Culture Arts Investment Programme	342	-	-	342
Liverpool City Council – Culture Liverpool	-	-	15,038	15,038
Liverpool City Council – Festival Enhancement Programme	1,882	-	-	1,882
National Archives	-	-	10,000	10,000
National Lottery- Reaching Communities	315	-	-	315
Paul Hamlyn Foundation	-	-	37,462	37,462
Pilgrim Trust	-	-	6,062	6,062
Violence Reduction Partnership Arts & Culture	310	-	-	310
	3,302	4,000	77,999	85,301
Total funds	36,194	4,000	420,018	460,212

WRITING ON THE WALL LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31st MARCH 2023

11. Unrestricted Funds

2023	Reserves at Beginning of year £	Movements in the year			Reserves at end of year £
		Income £	Expenditure £	Transfer of funds £	
General Fund	258,465	252,526	(276,285)	(193,279)	41,427
Arts Council England	2,181	79,126	(80,448)	-	859
Designated Funds					
Designated Reserves	88,599	-	-	193,279	281,878
L8 Archive Project	11,041	-	(1,345)	-	9,696
Liverpool City Region	14,625	15,000	(7,601)	-	22,024
National Museum Liverpool	-	102,283	(-)	-	102,283
	374,911	448,935	(365,679)	-	458,167
	=====	=====	=====	=====	=====

2022	Reserves at Beginning of year £	Movements in the year			Reserves at end of year £
		Income £	Expenditure £	Transfer of funds £	
General Fund	219,541	294,595	(141,406)	(88,599)	284,131
Arts Council England	2,673	78,072	(78,564)	(-)	2,181
Designated Reserves	-	-	(-)	88,599	88,599
	222,214	372,667	(219,970)	-	374,911
	=====	=====	=====	=====	=====

General Fund is used to finance the charitable company's general activities as outlined in the Trustees' Report.

Arts Council England – Contribution towards festival and core costs

Designated Funds

Designated Reserves – Contribution towards the redundancy provision and three months' running costs and lease commitments.

L8 Archive Project – For the delivery of the L8 Archive Project

Liverpool City Region – For the delivery of Different Voices Shared Lives.

National Museum Liverpool – For the delivery of the Dorothy Kuya Archive Project.

Transfer of funds – Movement of the designated reserves

WRITING ON THE WALL LIMITED
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31st MARCH 2023
12. Restricted Funds

2023	Movements in the year			Reserves at End of year £
	Reserves at Beginning of year £	Income £	Expenditure £	
Arts Council England – Cultural Bridge	9,437	-	(9,437)	-
Arts Council England – Year of Writing	-	4,597	(4,597)	-
Arts Council Recovery Fund	4,000	-	(1,000)	3,000
Catalyst Small Grants	14	-	(14)	-
ESF Community Grant - Next Chapter	439	7,971	(8,171)	239
Granada Foundation	-	2,000	(2,000)	-
Liverpool City Council – Culture Arts Investment Programme	342	22,382	(22,584)	140
Liverpool City Council – Culture Liverpool	15,038	-	(15,038)	-
Liverpool City Council – Festival Enhancement Programme	1,882	-	(470)	1,412
Liverpool City Region Combined Authority	-	1,670	(1,670)	-
National Archives	10,000	-	(10,000)	-
National Lottery- Reaching Communities	315	-	(218)	97
Paul Hamlyn Foundation	37,462	29,000	(60,937)	5,525
Pilgrim Trust	6,062	19,862	(25,924)	-
Violence Reduction Partnership Arts & Culture	310	-	(214)	96
	----- 85,301 =====	----- 87,482 =====	----- (162,274) =====	----- 10,509 =====

WRITING ON THE WALL LIMITED
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31st MARCH 2023

2022	Movements in the year			Reserves at End of year £
	Reserves at Beginning of year £	Income £	Expenditure £	
Arts Council England – Cultural Bridge	-	9,477	(40)	9,437
Arts Council England – Year of Writing	-	41,377	(41,377)	-
Arts Council Recovery Fund	5,000	33,000	(34,000)	4,000
BLAST	3,000	-	(3,000)	-
British Arts Council	7,000	200	(7,200)	-
Catalyst Small Grants	470	-	(456)	14
ESF Community Grant - Next Chapter	1,316	11,577	(12,454)	439
ESF Community Grant – Write, What's Next	-	14,511	(14,511)	-
Esmee Fairbairn Foundation	39,285	-	(39,285)	-
Garfield Weston Foundation	-	50,000	(50,000)	-
LCVS Community Impact Fund 81 Uprisings	2,996	-	(2,996)	-
LCVS innovation in Communities Fund	-	7,484	(7,484)	-
LCVS Youth Steering Group	1,500	-	(1,500)	-
Liverpool City Council – Culture Arts Investment Programme	543	18,312	(18,513)	342
Liverpool City Council – Culture Liverpool	-	15,038	(-)	15,038
Liverpool City Council – Festival Enhancement Programme	2,510	-	(628)	1,882
Liverpool City Council Year of Writing	2,000	-	(2,000)	-
Mayors Fund	-	11,177	(11,177)	-
Mayor of Liverpool	-	12,064	(12,064)	-
Merseyside Police Community Engagement Strategy	-	5,327	(5,327)	-
National Archives	-	10,000	(-)	10,000
National Lottery- Reaching Communities	533	-	(218)	315
Paul Hamlyn Foundation	36,490	70,000	(69,028)	37,462
Pilgrim Trust	19,861	-	(13,799)	6,062
Violence Reduction Partnership Arts & Culture	1,689	-	(1,379)	310
VRU Community of Practice Fund	3,541	-	(3,541)	-
Workers Education Association	1,391	-	(1,391)	-
Youth Endowment Fund	18,245	12,123	(30,368)	-
	147,370	321,667	(383,736)	85,301
	=====	=====	=====	=====

Description of Funds These are monies given to the charitable company to be spent at the discretion of the Board of Trustees for specific charitable purposes, as follows:

Arts Council, England, Cultural Bridge –Contribution towards ‘Staging the Hidden Words’ project.

Arts Council England, Year of Writing – Contribution towards Liverpool Year of Writing.

Arts Council Recovery Fund – to help face the challenges of the Coronavirus pandemic and to ensure WoW has a sustainable future.

BLAST– Contribution to further develop and realise the Writer’s Bloc.

British Arts Council – Contribution towards artist travel costs.

Catalyst Small Grants – Contribution towards salary, consultancy, training, and equipment

ESF Community Learning Grant – Next chapter - Contribution to project to support writers and artists career development.

ESF Community Learning Grant – Write, What Next - Contribution towards ‘Write, What’s Next’ project.

Esmee Fairbairn Foundation – Contribution towards salary, training, and core costs.

Garfield Weston Foundation – Contribution towards ‘Writer’s Bloc’ project.

Granada Foundation – Contribution towards ‘Writers on Readers’ project

LCVS Community Impact Fund – Contribution towards commemoration events of the 1981 Uprisings.

LCVS innovation in Communities Fund – Contribution towards ‘Write to Work’ project.

LCVS Youth Steering Group – to create a Youth Steering Group for all of WoW’s activities.

Liverpool City Council, Culture Arts Investment Programme – To support WoW’s capacity to deliver the annual programme of events, activities, and festivals.

Liverpool City Council, Culture Liverpool – Contribution towards ‘What’s Your Story’ projects for the Clinically Extremely Vulnerable and frontline workers.

Liverpool City Council, Culture Liverpool, Festival Enhancement Programme – Contribution towards annual festival.

Liverpool City Council Year of Writing – to support WoW’s role in leading on the 2021 Year of Writing.

Liverpool City Region Combined Authority – Contribution towards ‘Generation for Change’ project.

Mayor’s City Fund – Contribution towards ‘Black History Month’ delivered by the Creative Organisations of Liverpool (COol).

Mayor of Liverpool – Contribution towards Year of Writing.

Merseyside Police Authority- Community Engagement Strategy - Contribution towards a ‘Youth Mural’ project

National Archives –Testbed – Contribution towards L8 Archive project

National Lottery, Reaching Communities – Contribution towards ‘Writers Bloc’ project.

Paul Hamlyn Foundation – Contribution towards Super Heroes Words are our Power!’ schools-based project.

WRITING ON THE WALL LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31st MARCH 2023

Pilgrim Trust/National Archives– Contribution towards ‘Archives revealed’ L8 Archive project.

Violence Reduction Partnership Arts & Culture – WoW Young Writers - Match funding to help develop WoW Young Writers

VRU Community of Practice Fund – Contribution towards ‘Life of Grime’ project.

Workers Education Association – Contribution towards ‘Moving Forward’ project.

Youth Endowment Fund – To enable remote/digital/virtual delivery of group-based programme to support young people at risk of youth violence.

13. Operating Lease Commitments

The only financial commitment is three-month notice payment of rent of £1,000. (2022: notice £1,000)

14. Related Party Transactions

There were no material related party transactions during the year which require disclosure (2022: none).

15. Guarantees

As at 31st March 2023, 6 members had given a guarantee of £1 each in the event of the company winding-up. Total: £6 (2022: 7 Members Total: £7)

16. Cash generated from operations.

	2023	2022
	£	£
Surplus for the year	8,464	90,628
Adjustments for:		
Depreciation	13,571	10,391
Amortisation	1,000	1,000
Loss on disposal of tangible fixed asset	2,641	-
Movements in working capital:		
Decrease/(increase) in stocks	(1,743)	(8,793)
(Increase)/decrease in debtors	4,190	(23,779)
Increase/(decrease) in creditors	(1,235)	3,813
Cash generated from operations	26,888	73,260
	=====	=====