

# WOMEN'S PRIZE TRUST

England & Wales · Charity number 1181253

## Details

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**Other names** WOMEN'S PRIZE FOR FICTION, WPT

**Status** Registered

**Legal form** Charitable company

**Company number** [03691656](#)

**Registered** 2018-12-18

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

## Contact

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**Website** <https://www.womensprize.com>

## Activities

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**Objects:** THE OBJECTS FOR WHICH THE COMPANY IS ESTABLISHED ARE RESTRICTED SPECIFICALLY TO THE ADVANCEMENT OF THE ART OF LITERATURE FOR THE PUBLIC BENEFIT AND IN PARTICULAR TO FOSTER AND PROMOTE LITERATURE OF MERIT WRITTEN BY WOMEN IN ALL ITS FORMS, INCLUDING BY THE ENCOURAGEMENT OF DIVERSITY AND GREATER GENDER EQUALITY AMONGST WRITERS AND BY THE AWARD OF AN ANNUAL PRIZE FOR A FULL LENGTH NOVEL WRITTEN BY A WOMAN OF ANY NATIONALITY AND PUBLISHED IN ENGLISH.

**Activities:** The objects for which the charity exists relate to the advancement of the art of literature for the public benefit. We foster & promote literature of merit written by women in all its forms, including by the encouragement of diversity & greater gender equality amongst writers & by the award of an annual prize for a full length novel written by a woman of any nationality & published in English.

## Classification

- **How:** Makes Grants To Individuals, Provides Advocacy/advice/information
- **What:** Arts/culture/heritage/science, Human Rights/religious Or Racial Harmony/equality Or Diversity
- **Who:** Other Defined Groups, The General Public/mankind

## Geography

- Throughout England And Wales

## Finances

Period end	Income	Expenditure	Assets	Employees
2024-06-30	£846,467	£914,519	£15,405	3
2023-06-30	£651,844	£618,077	£91,789	14
2022-06-30	£559,145	£702,070	£102,520	12
2021-06-30	£555,892	£575,235	£245,445	12
2020-06-30	£467,775	£291,270	-	-

## Trustees

Name	Role	Appointed
<b>ANNA MARIE LEONTIA OLLARD</b>	Chair	2017-09-28
Aliceson Robinson		2020-02-21
Anna Catherine Maria Derkacz		2025-01-28
Jenny Izumi Fry		2023-01-26
Juliet Mushens		2024-06-25
Laura Bailey		2024-10-29
Maura Eileen Wilding		2026-01-27
Rebecca Mary Elizabeth Gill		2026-01-27
Sarah Davis		2021-07-19
Scarlett Curtis		2021-03-26
Zainab Weller		2023-01-26

**WOMEN'S PRIZE TRUST**

England & Wales - Charity number 1181253

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# Accounts

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Charity registration number 1181253 (England and Wales)

Company registration number 03691656

**WOMEN'S PRIZE TRUST**  
**ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 30 JUNE 2024**

# WOMEN'S PRIZE TRUST

## LEGAL AND ADMINISTRATIVE INFORMATION

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<b>Trustees</b>	S Davis S Curtis A Robinson D Woskow A Ollard S Mahal A Barrow J I Fry Z Weller L Cordwell J Mushens L Bailey A Derkacz	(Appointed 18 July 2023) (Appointed 25 June 2024) (Appointed 29 October 2024) (Appointed 28 January 2025)
<b>Secretary</b>	A Wright	
<b>Charity number (England and Wales)</b>	1181253	
<b>Company number</b>	03691656	
<b>Principal address</b>	6 New Street London EC4A 3BF	
<b>Registered office</b>	6 New Street London EC4A 3BF	
<b>Independent examiner</b>	F J Wilde FCCA MBA DChA Warner Wilde 4 Marigold Drive Bisley Surrey GU24 9SF	

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# WOMEN'S PRIZE TRUST

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# WOMEN'S PRIZE TRUST

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

### FOR THE YEAR ENDED 30 JUNE 2024

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The trustees present their annual report and financial statements for the year ended 30 June 2024.

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).

#### **Objects of the charity**

The Women's Prize Trust's objects are:

'Restricted specifically to the advancement of the art of literature for the public benefit and in particular to foster and promote literature of merit written by women in all its forms, including by the encouragement of diversity and greater gender equality amongst writers and by the award of an annual prize for a full-length novel written by a woman of any nationality and published in English.'

#### **Mission**

*The Women's Prize Trust enriches society by creating equitable opportunities for women in the world of books and beyond.*

As a registered charity, we open up pathways into reading and writing for the booklovers and storytellers of tomorrow. We support women writers at all stages of development, providing coaching and resources to unlock potential, boost confidence and increase skills. We work with all readers, prioritising access to and engagement with books by women for those who need them most, in order to increase empathy, expand imaginations, share knowledge and empower connection. As a result, we are developing a global community of writers and readers, reducing social isolation and enhancing mental health and wellbeing.

Our values are:

Excellence

We create opportunities for exceptional writing to shine by providing the accessible platform women writers deserve.

Community

We nurture a positive community of readers, writers, and advocates who celebrate and support each other. We unite people through common experiences and shared stories.

Representation

We champion the diversity and unique voices of women from all backgrounds, empowering them to share their stories, insights, and expertise.

Legacy

We are committed to creating lasting change and understanding within the arts and society as a whole for current and future generations.

# WOMEN'S PRIZE TRUST

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

**FOR THE YEAR ENDED 30 JUNE 2024**

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### **Purposes and aims**

This report looks at what the Women's Prize Trust has achieved and the outcomes of its work in the reporting period of 1st July 2023 - 30th June 2024. The Trustees report the success of each key activity and the benefits the Trust has brought to those groups of people that it is set up to help. The review also helps the Trustees ensure the Trust's aims, objectives and activities remain focused on its stated purposes.

The Trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning its future activities. In particular, the Trustees consider how planned activities will contribute to the aims and objectives that have been set.

The Trustees have complied with the duty in section 4 of the 2006 Charities Act to have due regard to guidance published by the Charity Commission. In particular, the Trustees refer to the Charity Commission's general guidance on public benefit both when reviewing how well past activities have satisfied the Trust's stated objectives, and when planning how future activities may best continue to do so.

The main means through which the Trust's objectives are met is the organisation and promotion each year of a series of activities designed for public benefit.

### **Women's Prize for Fiction**

*The Women's Prize for Fiction is the largest celebration of women's creativity: an awards platform that champions brilliant women writers and role models while nurturing a global community of readers.*

In its 29-year history, the Women's Prize for Fiction has become one of the most prestigious, popular and influential literary prizes in the world, championing women's voices from all backgrounds and reaching a global community of readers. The Prize was established in 1996 to highlight and remedy the imbalance in coverage, respect and reverence given to women writers versus their male peers, creating a platform for exceptional writing by women to shine.

The Women's Prize for Fiction is awarded annually to the author of the best full-length novel of the year written in English and published in the UK. The winner receives £30,000, anonymously endowed, and the 'Bessie', a bronze statuette created by the artist Grizel Niven. The Prize follows an impartial and robust judging process, decided every year by an independent judging panel, who base their deliberations for the longlist, shortlist and winner on three core tenets which have remained the same since the Prize was founded: excellence, originality and accessibility.

The Prize celebrates the stories of women writers from all backgrounds and signifies not only quality writing, but also greater visibility for women within the world of books. Over nearly three decades, it has changed the perception of women's fiction, showcasing 546 outstanding, ambitious novels that hold a mirror up to the issues at the core of our global society through the female gaze. This growing recognition of women's writing has promoted confidence and ambition among women writers, as well as bringing people together through a shared love of books and enriching what people read by putting brilliant writing by women into the hands of readers.

# WOMEN'S PRIZE TRUST

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

### FOR THE YEAR ENDED 30 JUNE 2024

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#### Launch of the Women's Prize for Non-Fiction

The Women's Prize for Non-Fiction was born out of our own extensive research which demonstrated a clear inequality in both consumer visibility and author remuneration; we found that female non-fiction writers are less likely to be reviewed in the UK national media and less likely to be shortlisted, or awarded, book prizes than their male counterparts. Only one in three books awarded a non-fiction literary prize over the past ten years was written by a woman, only one in three of the top 500 bestselling non-fiction titles in 2022 were written or edited by women, and the gender pay gap continues to increase, standing at 36% in 2022.

Leveraging the power of the Women's Prize brand and established global audience, we launched this major new prize as a sister prize to the Women's Prize for Fiction, to celebrate exceptional non-fiction written by women in English worldwide. The criteria includes all narrative non-fiction – from science, smart thinking, history, biography and politics, to memoir, sport, music, nature writing, faith and philosophy – judged on the same tenets of the Fiction prize; excellence, originality and accessibility, with an additional focus on quality of research.

The Charlotte Aitken Trust supports the Women's Prize for Non-Fiction by funding the £30,000 prize money and sculpture awarded to the winner, known as the 'Charlotte', to compliment the Fiction prize, the 'Bessie'. In association with the Royal Society of Sculptors, in 2023 the Charlotte Aitken Trust ran a competition to commission the artist to design and create the 'Charlotte', in order to support and spotlight another female artist. A shortlist of three sculptors was announced on 10 November 2023 – Jane Ackroyd, Ann Christopher and Lara Ritosa-Roberts – which provided an opportunity to help drive industry awareness about the new prize. On 17 January 2024, Ann Christopher RA FRSS was announced the winner, receiving a £10,000 prize from the Charlotte Aitken Trust and the opportunity to design and create the 'Charlotte'.

#### 2024 Women's Prize for Non-Fiction

The two literary prizes were launched together for the 2024 cycle in order to amplify one another, with the announcement of the 2024 judging panels. The inaugural judging panel for the Women's Prize for Non-Fiction was chaired by historian and broadcaster Professor Suzannah Lipscomb, a respected academic, and fierce and vocal champion for the need for this new prize. She was joined by fair fashion campaigner Venetia La Manna; academic, author and consultant Professor Nicola Rollock; biographer and journalist Anne Sebba; and author and 2018 winner of the Women's Prize for Fiction, Kamila Shamsie.

The inaugural longlist established the standard for the calibre of books that the Women's Prize for Non-Fiction would celebrate and acknowledge, and the breadth of topics women are writing about in narrative non-fiction today – Chair of Judges Suzannah Lipscomb commented that the list "*represents the breadth of women's non-fiction writing*". The announcement of the longlist also provided an opportunity to campaign for an improved investment in female writers writing in underrepresented fields as reflected in the submissions for the prize, such as economics, technology, science, geopolitics, mathematics and sports.

*"Go into many bookstores, and the nonfiction shelves will be dominated by men. The Women's Prize for Nonfiction hopes to change that."* - Associated Press

The inaugural prize was won by Canadian bestselling writer, global activist and film-maker, Naomi Klein, for *Doppelganger: A Trip into the Mirror World* (Allen Lane, Penguin Random House); her urgent, illuminating examination of our polarised society. A personal and political book, it was a timely, topical and popular winner, from a globally recognised name, establishing the benchmark for excellence. Speaking on behalf of the judging panel, Suzannah Lipscomb said: "*This brilliant and layered analysis demonstrates humour, insight and expertise. Klein's writing is both deeply personal and impressively expansive. Doppelganger is a courageous, humane and optimistic call-to-arms that moves us beyond black and white, beyond Right and Left, inviting us instead to embrace the spaces in between.*"

# WOMEN'S PRIZE TRUST

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

### FOR THE YEAR ENDED 30 JUNE 2024

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Klein was an excellent spokesperson for the Prize, delivering an impassioned, genuine and warm speech at the award ceremony, with positive sentiment for the importance of the establishment of the Prize in subsequent media interviews: *"I think the arts are really starved and are kind of under siege right now, so it's really nice to be part of something where they're building something new,"* she told London's *Evening Standard*. *"It's more difficult for women to be taken seriously as experts, as opposed to as storytellers, so it's very cool that they've decided to do a non-fiction prize for women"*. She emphasized the Women's Prize Trust's ongoing efforts to support female non-fiction writers, positioning this as vital to achieving equity in publishing, where female voices in non-fiction are often marginalised.

*Doppelganger* was published in paperback in time for the winner's announcement, and saw an 88% increase in sales the week of the announcement on the previous week, increasing from 1,068 copies sold to 2,009. Over half of the 2024 paperback sales volume was recorded in the prize period – 12,344 of 23,761 total copies sold. We were encouraged to see the sales impact of the prize was so significant in its very first year, and set our benchmark for measuring future success of the market impact of the prize.

#### **2024 Women's Prize for Fiction**

Alongside the establishment of the new Women's Prize for Non-Fiction, we ran the 29th Women's Prize for Fiction, as usual. The 2024 judging panel was chaired by Monica Ali, bestselling writer and Fellow of the Royal Society of Literature, who was longlisted for the Women's Prize for Fiction for her novel *Brick Lane* in 2004. Monica was joined on the judging panel by author Ayòbámi Adébáyò; author and illustrator Laura Dockrill; actor Indira Varma; and presenter and author Anna Whitehouse.

The longlist celebrated debut voices, counting for half of the books recognised, alongside three authors previously celebrated by the Prize, including a previous winner. The list was greeted with huge enthusiasm and celebrated for the international authors it recognised - of the 16 longlisted authors, five were British, three American, three Irish, one Canadian, one South Korean, one Australian, one Ghanaian and one French/American: *"Novels that give voice to the often unheard stories of migrants around the world are among the nominees for the 2024 Women's Prize for Fiction"*, wrote *The Independent*.

The 2024 Prize was awarded to V. V. Ganeshanathan for *Brotherless Night* (Viking, Penguin Random House), a deeply moving novel which depicts a family fractured by the Sri Lankan civil war. It took Ganeshanathan almost two decades to complete her sophomore novel; she was longlisted for the Women's Prize in 2009 for her debut novel *Love Marriage*. *Brotherless Night* vividly and compassionately centres erased and marginalised stories – Tamil women, students, teachers, ordinary civilians – exploring the moral nuances of violence and terrorism against a backdrop of oppression and exile.

Speaking on behalf of the judging panel, Monica Ali commented: *"Brotherless Night is a brilliant, compelling and deeply moving novel that bears witness to the intimate and epic-scale tragedies of the Sri Lankan civil war. In rich, evocative prose, Ganeshanathan creates a vivid sense of time and place and an indelible cast of characters. Her commitment to complexity and clear-eyed moral scrutiny combines with spellbinding storytelling to render Brotherless Night a masterpiece of historical fiction."*

Following the win, Viking printed 40,000 paperbacks of *Brotherless Night* with the 'winner' roundel. By 29 June, the book had lifetime sales of 7,252 copies in paperback and 943 in hardback. The paperback was published the day after the shortlist announcement, and was selling around 300 copies per week throughout the shortlist promotion period. This jumped 220% to 939 the week of the winners' announcement, then continued to grow: 1,792 w/c 22 June and 1,923 w/c 29 June. This is a bigger percentage increase than last year's winner, *Demon Copperhead* by Barbara Kingsolver, which had much higher lifetime sales (53,342 paperbacks by the start of July), but saw a 109% volume increase the week after the announcement. We have noted that there has been a general decrease in book buying with the cost of living crisis, but it is positive to see the prize continues to make a significant sales impact.

# WOMEN'S PRIZE TRUST

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

### FOR THE YEAR ENDED 30 JUNE 2024

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The recognition by the prize also contributes to the success of a book in other significant ways; before the prize announcement, Viking had closed international rights deals in Ukraine, Sinhala and Telugu. Following the announcement, they were also closing in Italy, Germany, Portugal, Croatia and in Arabic with more to follow.

#### Readers

As well as the writers it platforms, the Women's Prize Trust aims to have a positive impact on readers through promotion, access to and awareness of all the titles recognised – and hence recommended – by the Women's Prize for Fiction and now the Women's Prize for Non-Fiction. With the addition of the new prize, we turned our attention to nurturing and growing our non-fiction audience, as well as converting our existing community to encourage them to buy, borrow and read non-fiction as well as fiction.

We hosted our annual Shortlist Book Club live online across four nights in May, with a combination of three different fiction and non-fiction authors each evening, chaired by our Founder Director Kate Mosse. Each event provided an opportunity for our audience to access the shortlisted authors and hear from them directly about their shortlisted books, with over 650 readers turning in from across the world.

These events were important in terms of our events reaching and being accessible to our global audience, with an on-demand option to watch at another time, and provided an additional income opportunity for the charity. We delivered four high quality, engaging events that provided a platform for reflection, connection and celebration for both our shortlisted authors and our online community. However, with minimal increase in attendees from the same events in 2023 – despite the addition of 6 more authors – we are looking at ways to streamline this activity for 2025, in order for it to be the most impactful use of the team's time.

In June we welcomed over 900 guests into Bedford Square Gardens, London, for Women's Prize LIVE, a day of events for storytellers and booklovers. We wanted to platform and showcase the very best female talent, including our own two prize shortlists, and provide access to skill development, networking and inspiration for our two core audiences of readers and writers alike.

Following the success of the 2023 expanded programme, we wanted to curate a similar event for 2024, with multiple strands across three tents. We worked collaboratively with publishers and partners to host eleven author events, four workshops and 1-2-1s with 5 publishing industry experts. In line with our core value of representation and mission to champion the diversity and unique voices of women from all backgrounds, 47% of speakers were either from a global majority background or had a disability, or both.

With the addition of the non-fiction prize, we wanted to ensure our programme celebrated fiction and non-fiction; 74% of surveyed attendees enjoyed the mixing of Fiction and Non-Fiction throughout the day and during the Shortlist Readings panel. This was reflected in book sales; 7 of the 10 bestselling titles sold on site by Waterstones Gower Street were non-fiction. Programme highlights included:

- Live Bookshelfie recording with former Prime Minister of Australia, Julia Gillard
- Demystifying Publishing event with the first of our Discoveries alumni to be published, Olivia Ford
- 1-2-1s with publishing experts including editors, agents and marketing and publicity specialists
- Multiple non-fiction focused events including a panel on 'Writing for Activism' and Mishal Husain interviewed by Sathnam Sanghera about her book, *Broken Threads*
- Celebrating Bridget Jones 25th anniversary, Helen Fielding in conversation
- A longer, bumper readings event with the authors shortlisted for the Women's Prize for Fiction and the Women's Prize for Non-Fiction, on the eve of the announcement of the winners

While the festival is a ticketed event and an important fundraiser for the Trust's charitable work, we are committed to ensuring our events are accessible to a wide audience, so concessions and free tickets were available on application for those from low income backgrounds or underrepresented communities.

# WOMEN'S PRIZE TRUST

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

### FOR THE YEAR ENDED 30 JUNE 2024

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The event provided an opportunity for in-person connection for readers and writers alike – 90% of attendees surveyed agreed that the event felt inclusive and welcoming, and 86% said they would attend Women's Prize LIVE again.

The following is a selection of feedback from attendees:

*"Everyone was so lovely, friendly and welcoming. It felt like there were no barriers. We (as attendees) were equal with everyone else there and that is so rare in events."*

*"I love the venue, that it's held in June and just the relaxed atmosphere of like minded fellow avid book readers. The authors are super friendly and approachable. It's honestly my annual treat!! Can't thank you enough."*

*"The amazing atmosphere, warm welcome and supportive environment. This event is one of the highlights of the year for me. Listening to women raise their voices is empowering!"*

*"General feel of the day: bookish, warm (in community spirit, not actual temperature!), welcoming, inclusive. Diverse programme, including established and new voices, plus giving a platform to writers from an array of social and cultural backgrounds."*

*"The sheer joy and celebration and excitement around female stories and voices - unapologetic for centering women's experiences- the readings and Q&A were thought provoking, insightful and engaging- the whole team running the event were brilliant- an amazing job - well done!"*

#### **Supporting reading groups**

Replicating the success of the fiction reading groups in 2023, for 2024 we expanded this opportunity to engage twelve reading groups, six for fiction and six for non-fiction. These groups, following an open application process, came from across the UK and a variety of different backgrounds and ages, ranging from neighbours to friends, librarian groups, bookshop-based book clubs and online connections. Each group was invited to read, discuss and review one of the shortlisted books, before coming together across each prize to share their experiences.

We offered free books in the format of their choice, reading guides for each title, and encouraged them to share their thoughts and reviews online. Along with The Reading Agency, we brought the groups together for Zoom gatherings at the beginning and end of the process. The introduction session ensured they felt supported and invested in the programme, and for the team at the Trust to hear more about each group in turn. We then hosted an event with each of the Chairs of Judges across both prizes, where reading groups could feed back their thoughts on their allocated shortlisted titles. These were both entertaining, thoughtful and valued events. As the books were allocated randomly to each group, they provided an introduction to a book they might not otherwise have read, expanding their reading horizons.

Here is a selection of feedback from the groups:

*"We really enjoyed being a part of this year's prize and knowing that our thoughts on the book will be accessible to the judges is really exciting! The virtual meetings were fantastic, and it was great to learn about the other book groups and feeling part of a wider reading community."*

*"Being able to participate in the programme made me feel more empowered and reassured me that my voice matters - being able to do it with such an amazing group of people as bookclub made it so much more special. I really loved how I was introduced to a book I wouldn't have usually read and it opened discussions with people outside my book club. So yes, supportive and inclusive. It's really encouraging to have something different shared and that's invited a lot of discussion with others."*

*"We enjoyed the opportunity to focus on a non-fiction book, something many of us would not usually read. It was a really interesting experience for us and led to some fascinating discussions (although not always related to the book)."*

# WOMEN'S PRIZE TRUST

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

### FOR THE YEAR ENDED 30 JUNE 2024

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*"This experience had a really positive impact on our reading group. While we meet monthly to discuss a book chosen by one of our members, it was exciting to take on a new challenge and review a book that some members had already lined up, but for other members was way out of their comfort zone. Several of our group said that in the first 50 pages they were unsure if the book was for them, but as we were reviewing it for the Women's Prize they stuck with it and really loved it. This is really important as we can often fall into a hole of reading the same genres or authors and this has opened a whole new style to them."*

#### **Library & Retailer engagement**

In order to reach readers from all communities, we worked with libraries, national book retailers and independent booksellers to promote the longlists and shortlists for each prize. We sent out 150 packs of free promotional materials to independent bookshops and libraries around the UK and Ireland as well as 5000 bookmarks for Waterstones top 80 stores. The Trust proudly supports independent booksellers through alignment with Bookshop.org, the online bookshop financially supporting local, independent bookshops, and promoting Independent Bookshop Week every year.

Libraries were engaged through The Reading Agency, who created promotional packs for each stage of each prize announcement, with 124 packs ordered for non-fiction, and 102 for fiction. Librarians noted an increase in borrowing of non-fiction around the promotion, demonstrating a clear appetite. In order to improve this engagement in 2025, due to funding cuts libraries are facing nationwide, we will be working to provide more printed materials for libraries to promote the lists to their users.

*"We used the promotion packs for both the longlist and shortlist. We printed posters to make a display and ordered in books from the longlist. We created a double sided display right at the front of our library, to promote both the fiction and non-fiction lists. We tweeted about it on our social media. It was very effective and almost all of the books were loaned very quickly."* Risca Library

Other retailers including Waterstones, Foyles, WH Smith, Blackwell's, Amazon and Audible were provided with digital POS and access to logos and branding guidelines along with the prize lists in order to create their own assets to promote them in store and online.

In order to fulfil the Trust's mission of driving change within society by improving access to and appreciation of women's writing, we actively work to ensure the prize lists are promoted in a range of spaces. Understanding that there is limited scope for readers who will be able to read all 32 books celebrated in one cycle across both prizes, it is more important than ever to maximise on the breadth and scope of titles recognised and celebrated by the prizes through the promotion of the lists.

#### **Branding and Website**

With the launch of a whole new Prize, we developed a new brand visual, to consolidate our identity as the Women's Prize Trust with the two prizes and our charitable programmes sitting under our brand umbrella as work and projects we deliver. Alongside that, we launched a new website with specialists in UX and behaviour change, to tie with our new brand evolution. It was first launched in October 2023 with our judges announcement, followed by a second release in February 2024.

The new website has distinct 'hubs' - Fiction and Non-Fiction Prize pages, the Library, Readers and Writers. Users are spending the most time in these areas. By the end of the 2024 prize cycle, the website had 218k users and 774k page views. 10,000 users have visited the books page for the 2024 Women's Prize for Fiction winner, *Brotherless Night* putting it at no.10 (*Demon Copperhead* was at no.13 last year). 46% of traffic came from the UK, 20% from the US and 4% from Australia, reflecting our global audience.

New functionality on the website includes an integrated shop, ticketing and donations, to help make fundraising easier and a more user-friendly experience for our audience. There has been an increase in donations added spontaneously to the cart, and payments are now easier for Patrons to make online.

We now have a fully searchable Women's Prize library, with every book recommended through all activities (e.g. podcast), all with affiliate links to Bookshop.org. This has proved successful at curating book lists and recommendations, and adding a small amount of additional revenue for the Trust.

# WOMEN'S PRIZE TRUST

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

### FOR THE YEAR ENDED 30 JUNE 2024

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#### Discoveries

This was the fourth year of Discoveries, our talent development programme for aspiring female novelists in the UK and Ireland, run in partnership with Curtis Brown literary agency, Curtis Brown Creative writing school and Audible. Both a prize for unpublished writers and an ambitious development programme, we offer mentoring, resources and industry access to women of all backgrounds, with a particular focus on reaching underrepresented communities.

The programme is designed to support, educate and connect each of the thousands of entrants through events, resources and outreach through partner organisations. Each year, 16 writers are selected by a judging panel to receive additional development opportunities including personalised mentorship packages, places on writing courses and audiobook recording studio sessions. The overall winner receives an offer of representation from a literary agent and a cash prize of £5,000, while a selected scholar - a writer showing particular promise but felt to need more support - will receive more in-depth development opportunities with a three-month writing course.

Outreach activity for Discoveries ran through the submissions window, from September 2023 to January 2024, to encourage entries to the programme, particularly from women who are underrepresented in the publishing industry – including women from low-income backgrounds, from global majority communities, disabled women and those who live outside of London. This is intended to help dismantle barriers to entry and ultimately diversify the talent pipeline within publishing.

We partnered with various literary and arts-focused organisations, and had support from outlets and organisations including Disability Arts Online, Authors with Disabilities and Chronic Illnesses, Writing West Midlands, Literature Wales and Bad Form Review, amongst others. We also distributed POS packs widely to libraries, independent bookshops and writing organisations throughout the UK.

With the publication of our first Discoveries alumni, Olivia Ford's Mrs Quinn's Rise to Fame, in March 2023, we leveraged this as an opportunity for media to showcase the success of the Discoveries programme, and provide an example of how it had helped Olivia. With forthcoming book deals for more alumni of the programme, we see this as an important strand of promotion, opportunity for inspiration and outreach going forward.

*"The Discoveries Prize transformed my life entirely by supporting me in achieving my quiet ambition, so that I could enable Mrs Quinn to pursue hers."* Olivia Ford in *GoodHousekeeping*

We hosted Discoveries panel events at Birmingham Literature Festival and Braemar Festival, as well as our own online free events in partnership with Curtis Brown Creative at both submissions stage and following submissions closing, to support and encourage entrants who don't reach the next stage of the programme in other ways they can progress with 'What's Next'. We continued to build and add to our online Writers' Toolkit, providing resources, top tips as well as inspiration pieces from authors and those with industry experience and insight.

Discoveries received just under 3000 entries for 2024, in line with 2023 - with some key statistics below.

- 77% of entrants came from outside of Greater London - slightly lower than 2023
- 38% of entrants were over the age 45+ – 9% less than 2023
- 84% of entrants identified their ethnic group as white – 1% less than 2023
- 20% of entrants would consider themselves to have a disability – more than 2023
- 42% of entrants would identify as working class or from a working class background

From these we can see that we were successful in broadening the pool of applicants from disabled and working-class women, thanks to a particular focus on outreach in those areas, but that we need to continue to consider non-literary partnerships for 2024 and onwards, and other ways we can ensure a healthy spread of entrants from a range of ages, regions and ethnic groups.

# WOMEN'S PRIZE TRUST

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

### FOR THE YEAR ENDED 30 JUNE 2024

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#### The 2024 Discoveries writers

The 2024 Discoveries judging panel was chaired by author and Founder Director of the Women's Prize for Fiction Kate Mosse, with award-winning authors Natasha Brown and Rowan Hisayo Buchanan; Jess Molloy, Curtis Brown literary agent; and Anna Davis, Founder and Managing Director of Curtis Brown Creative writing school. The judges select 16 longlisted writers, six shortlisted writers, a winner and a Discoveries Scholar.

In June, the longlisted writers took part in a two-week bespoke Writing Development Course, delivered by Curtis Brown Creative and tutored by acclaimed author and former Women's Prize shortlisted author, Charlotte Mendelson. The course is designed to bring the group together as a cohort, providing them with a peer support network, as well as practical writing advice and development, encouraging them to dedicate set time to their craft. The six shortlisted authors also received a one-to-one mentoring session with a Curtis Brown agent and a free place on the six-week online writing course of their choice with Curtis Brown Creative, as well as the opportunity to attend an Audible studio session on writing and recording for audio.

Niamh Connolly was selected as the winner for her work-in-progress novel, *Game Theory*, a story of on-again, off-again love set in County Cork, Ireland. Niamh accepted the offer of representation from Curtis Brown agent Rosie Pierce.

*"I really appreciated that Discoveries championed all the writers that made the longlist, as well as celebrating those who made the shortlist or won. In today's competitive writing world, it feels such an achievement to even make the longlist in competitions like this, but that isn't always recognised. I'm really grateful that Discoveries sees us as a cohort and as part of a wider community and celebrates all our achievements, because it feels like we are now part of a really supportive writing community, cheering each other on."* Jess Worsdale, longlisted writer

*"The writing course has been hugely valuable, as has making connections with all the brilliant women involved, from Charlotte Mendelson to the Curtis Brown team to all the longlistees. We're already planning various gatherings to write together and it feels so wonderful to have a community of writing friends. I am delighted to have signed with Curtis Brown, something that would never have happened without Discoveries!"* Alice Fletcher, shortlisted writer

*"I thought the programme was run really well, and that you & the Discoveries team were very good for keeping in touch with us throughout. I had a lovely time at the party too; it was a fantastic night, and so exciting to be there . . . The course was the most valuable part of the programme. I was only disappointed that it didn't last longer! Charlotte is a brilliant tutor, and has given me a lot to think about as I'm continuing to write my novel. It's just great to have dedicated time to focus on writing for two weeks, and to get feedback and ideas from the group."* Lauren Mulvihill, longlisted writer

*"This is the best boost of confidence that any writer could hope for."* Niamh Connolly, 2024 Discoveries winner

#### Discoveries community

As outlined in the testimonials above, one of the most valuable elements of the Discoveries programme is the peer-to-peer support and community it provides for the aspiring writers. Through the writing course and on-going events for the alumni, we are ensuring that this continues to develop, particularly as the community grows in size and in success, with two more writers with books slated for release in 2025, including our inaugural winner, Emma van Straaten. Our 2023 prize winner Paige Cowan-Hall had her debut audiobook, *The Shouts Beneath*, released by Audible in May.

Over 70% of the first three of years of longlisted Discoveries authors have since accepted offers of representation by UK literary agents – 23 out of 32 – which is a staggering success rate.

In 2025, the fifth year of Discoveries, our principal objectives will be:

- To consolidate existing, reconnect with past and establish new strategic partnerships, with organisations, champions and ambassadors within and outside the literary world that enable us to connect meaningfully with our target audiences.
- To reach our target audiences through media with a particular focus on podcasts and newsletters, writing groups, and outreach via local councils.
- To continue to promote and platform Discoveries alumni, highlighting their successes and using the impact narrative to drive submissions for 2025.

# WOMEN'S PRIZE TRUST

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 30 JUNE 2024

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### Horizons

Discoveries is now an established programme, recognised for supporting novelists – but with the introduction of the Women's Prize for Non-Fiction, we want to ensure we are supporting the talent pipeline for women writing non-fiction too. Horizons was launched in autumn 2023 as an open-source toolkit for aspiring women non-fiction writers, made up of resources and features and online events and POS. These included guest features from agents and writers, including our partners at Curtis Brown Creative, writing prompts from Writers & Artists, and content from the Women's Prize for Non-Fiction sponsor, Findmypast.

We curated two online events in autumn 2023 for an audience interested in writing non-fiction, one focussed on the craft of writing non-fiction and one on historical research. We ensured the events were accessible by using a tiered pricing structure, with free access available to those that needed it.

The intention is for Horizons to find and support the next generation of aspiring female non-fiction writers, particularly from underrepresented backgrounds, and support them to bring their books to market. Our goal is to look at ways of developing Horizons into a more formal mentorship programme, in a similar format to Discoveries.

### **FINANCIAL REVIEW**

Overall for the financial year ended 30 June 2023, the charity had a deficit of £68,052. The financial year began carrying a reserve of £83,457 and the position at the end of the year is £15,405.

The charity has continued to attract sponsorship and income associated with its charitable activities helping the charity to diversify revenue streams and become more resilient and sustainable for the future. The Women's Prize Trust continues to maintain a close control on its costs and expenditure.

The Women's Prize for Fiction 2024 was supported by corporate sponsors Baileys and Audible, who also sponsor the Bookshelfie podcast and the Discoveries programme. The Women's Prize for Non-Fiction 2024 was sponsored by Findmypast and supported by the Charlotte Aitken Trust. Each prize received financial support from publishers whose books were longlisted, shortlisted and won. The Trust's activity was also supported by numerous in-kind partnerships, including Rationale, Blake Morgan and Midas.

The events strategy to raise income was highly successful, with collaborations including Stanley Tucci, Fane and the Barbican, and Letters Live and the Royal Albert Hall not only fundraising but extending the profile of the Women's Prize Trust to new audiences.

### Individual Giving

After hiring a new Development Director, we had a renewed focus on individual giving and development of our patrons programme. The Summer Party was an impactful cultivation event, offering the opportunity to meet beneficiaries and see the Women's Prize mission come to life, alongside smaller, more regular events.

At the end of 2023/24, an application was submitted to take part in the Big Give Christmas Campaign 2024.

### Trusts & Foundations

£5,000 received from the Garrick Charitable Trust.

1 application to a small-medium charitable trust was submitted and was successful.

Other major trusts have been identified, researched and applications drafted for grants of £50k+ for unrestricted or restricted, and the preparatory work for the proposals underway.

Total of all income for the 2023/24 year was £846,467 and expenditure £914,519.

# WOMEN'S PRIZE TRUST

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 30 JUNE 2024

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### *Reserves policy*

It is the policy of the charity that unrestricted funds which have not been designated for a specific use should be maintained at a level equivalent to between three and six month's expenditure. The trustees consider that reserves at this level will ensure that, in the event of a significant drop in funding, they will be able to continue the charity's current activities while consideration is given to ways in which additional funds may be raised. This level of reserves has been maintained throughout the year.

### **Risk Management**

The trustees examine on a quarterly basis the major strategic, business and operational risks which the charity faces and confirm that systems have been established to enable regular reports to be produced so that the necessary steps can be taken to minimise these risks.

### **Structure, governance and management**

The organisation is a charitable company limited by guarantee, incorporated on 5th January 1999 and registered as a charity on 18th December 2018.

The company was established under a memorandum of association on 24th July 2018 which established the objects and powers of the charitable company and is governed under its articles of association.

All trustees give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in the financial accounts.

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:

S Davis	
R Rafiq	(Resigned 26 February 2024)
S Curtis	
A Anand	(Resigned 10 February 2024)
A Robinson	
D Woskow	
A Ollard	
S Mahal	
A Barrow	
L Jury	(Resigned 29 October 2024)
F Blunt	(Resigned 25 June 2024)
J I Fry	
Z Weller	
L Cordwell	(Appointed 18 July 2023)
J Mushens	(Appointed 25 June 2024)
L Bailey	(Appointed 29 October 2024)
A Derkacz	(Appointed 28 January 2025)

### **Appointment of trustees**

Under the terms of the company's Articles of Association, there shall be no fewer than eight and no more than fifteen trustees at any one time.

Trustees' term of office is four years, plus an optional additional four years. Trustees elected as Chair can be appointed for a third consecutive term.

Appointing new trustees is organised via a recruitment process run by the nominations committee. During the term of this report, three trustees resigned, and one was appointed, to directly replace the area of experience and expertise that was lost by one of the departing trustees, as a literary agent.

# WOMEN'S PRIZE TRUST

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

**FOR THE YEAR ENDED 30 JUNE 2024**

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### Statement of responsibilities of the trustees

The trustees (who are also directors of the Women's Prize Trust for the purposes of company law) are responsible for preparing the trustees' annual report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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 and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and 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.

### Organisation

Trustees are responsible for the overall administration of the charity and for making strategic decisions. The implementation of strategic plans is carried out by the executive team, which includes:

Executive Director who receives an annual salary  
Development Director who receives an annual salary  
Project Manager who receives an annual salary  
Founder Director who receives an annual fee plus reimbursement of expenses

The Development Director was employed this year to lead on diversifying income. The charity also has a roster of contractors and service providers to assist in the delivery and promotion of programmes and activities. Payment of fees to other consultants, agencies and suppliers are negotiated individually based on the services provided, taking account of expertise and experience, and reviewed on an annual basis.

### Governance

Following implementation in 2022-2023, the organisation embarked on a governance programme with a policy review timetable and a series of new sub-committees to manage the growing complexity of our work.

We now operate the following:

- Equality and Diversity Sub-Committee (chaired by Sandeep Mahal)
- Finance and Personnel Sub-Committee (chaired by Anna Ollard)
- Nominations Sub-Committee (chaired by Aliceson Robinson)
- Development Sub-Committee (chaired by Debbie Woskow)

The sub-committee structure allows trustees to engage with our work and operations at a deeper level and helps the organisation to take forward significant areas of work on a more formal basis. During the year the groups all met quarterly.

### Trustee induction and training

New trustees are provided with a Trustee Handbook outlining their legal obligations under charity and company law, and are made aware of the content of the Articles of Association, the decision-making process and the financial performance and plans of the charity.

# WOMEN'S PRIZE TRUST

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 30 JUNE 2024

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



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Anna Ollard.(Mar.26, 2025 18:35 GMT+1)

A Ollard

**Trustee**

26/03/2025

Date: .....

# WOMEN'S PRIZE TRUST

## INDEPENDENT EXAMINER'S REPORT

### TO THE TRUSTEES OF WOMEN'S PRIZE TRUST

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I report to the trustees on my examination of the financial statements of Women's Prize Trust (the charity) for the year ended 30 June 2024.

#### **Responsibilities and basis of report**

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

Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the Companies Act 2006 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. In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the Charities Act 2011.

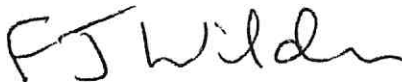
#### **Independent examiner's statement**

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

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

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

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



**F J Wilde FCCA MBA DChA**

Warner Wilde  
4 Marigold Drive  
Bisley  
Surrey

GU24 9SF 27/03/2025

Date: .....

# WOMEN'S PRIZE TRUST

## STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 30 JUNE 2024

	Notes	Unrestricted funds 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
<b>Income and endowments from:</b>					
Donations and legacies	3	171,403	21,003	180,500	201,503
Charitable activities	4	670,766	448,016	-	448,016
Other trading activities	5	3,333	-	-	-
Investments	6	-	168	-	168
Other income	7	965	2,325	-	2,325
<b>Total income</b>		<u>846,467</u>	<u>471,512</u>	<u>180,500</u>	<u>652,012</u>
<b>Expenditure on:</b>					
Raising funds	8	12,039	10,244	-	10,244
Charitable activities	9	902,480	480,330	180,500	660,830
<b>Total expenditure</b>		<u>914,519</u>	<u>490,574</u>	<u>180,500</u>	<u>671,074</u>
<b>Net expenditure and movement in funds</b>		<u>(68,052)</u>	<u>(19,062)</u>	<u>-</u>	<u>(19,062)</u>
<b>Reconciliation of funds:</b>					
Fund balances at 1 July 2023		<u>83,457</u>	<u>102,519</u>	<u>-</u>	<u>102,519</u>
<b>Fund balances at 30 June 2024</b>		<u>15,405</u>	<u>83,457</u>	<u>-</u>	<u>83,457</u>

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

# WOMEN'S PRIZE TRUST

## BALANCE SHEET

AS AT 30 JUNE 2024

	Notes	2024		2023	
		£	£	£	£
<b>Fixed assets</b>					
Tangible assets	15		1,617		799
<b>Current assets</b>					
Stocks	16	6,531		-	
Debtors	17	98,024		36,527	
Cash at bank and in hand		157,440		151,161	
		<u>261,995</u>		<u>187,688</u>	
<b>Creditors: amounts falling due within one year</b>	18	<u>(248,207)</u>		<u>(105,030)</u>	
<b>Net current assets</b>			<u>13,788</u>		<u>82,658</u>
<b>Total assets less current liabilities</b>			<u>15,405</u>		<u>83,457</u>
<b>The funds of the charity</b>					
Unrestricted funds	21		<u>15,405</u>		<u>83,457</u>
			<u>15,405</u>		<u>83,457</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 30 June 2024.


The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

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.

26/03/2025

The financial statements were approved by the trustees on .....

  
.....Anna Ollard (Mar 26, 2025 18:35 GMT+1)  
A Ollard  
Trustee

Company registration number 03691656 (England and Wales)

# WOMEN'S PRIZE TRUST

## STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 30 JUNE 2024

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	Notes	2024 £	£	2023 £	£
<b>Cash flows from operating activities</b>					
Cash generated from operations	24		7,362		87,423
<b>Investing activities</b>					
Purchase of tangible fixed assets		(1,083)		-	
Investment income received		-		168	
<b>Net cash (used in)/generated from investing activities</b>			(1,083)		168
<b>Net cash generated from financing activities</b>			-		-
<b>Net increase in cash and cash equivalents</b>			6,279		87,591
Cash and cash equivalents at beginning of year			151,161		63,570
<b>Cash and cash equivalents at end of year</b>			157,440		151,161

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# WOMEN'S PRIZE TRUST

## NOTES TO THE FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 30 JUNE 2024

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#### 1 Accounting policies

##### Charity information

Women's Prize Trust is a private company limited by guarantee incorporated in England and Wales. The registered office is 6 New Street, London, EC4A 3BF.

##### 1.1 Accounting convention

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

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

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

##### 1.2 Going concern

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

##### 1.3 Charitable funds

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

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

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

##### 1.4 Income

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

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

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

# WOMEN'S PRIZE TRUST

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 30 JUNE 2024

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### 1 Accounting policies

(Continued)

#### 1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

#### 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:

Computers	5 yrs on cost
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The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

#### 1.7 Impairment of fixed assets

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

#### 1.8 Stocks

Stocks are stated at the lower of cost and estimated selling price less costs to complete and sell. Cost comprises direct materials and, where applicable, direct labour costs and those overheads that have been incurred in bringing the stocks to their present location and condition. Items held for distribution at no or nominal consideration are measured the lower of replacement cost and cost.

Net realisable value is the estimated selling price less all estimated costs of completion and costs to be incurred in marketing, selling and distribution.

#### 1.9 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.

# WOMEN'S PRIZE TRUST

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 30 JUNE 2024

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#### 1 Accounting policies

(Continued)

##### 1.10 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 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 amortised cost, using the effective interest rate method.

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 amortised cost using the effective interest method.

##### **Derecognition of financial liabilities**

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

##### 1.11 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.

##### 1.12 Retirement benefits

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

# WOMEN'S PRIZE TRUST

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 30 JUNE 2024

#### 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.

#### 3 Income from donations and legacies

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
Donations and gifts	166,403	-	166,403	6,003	180,500	186,503
Grants	5,000	-	5,000	15,000	-	15,000
	<u>171,403</u>	<u>-</u>	<u>171,403</u>	<u>21,003</u>	<u>180,500</u>	<u>201,503</u>

#### 4 Income from charitable activities

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
<b>Charitable Activities</b>		
Commercial activities	146,550	55,952
Publisher contributions	122,750	23,133
Sponsorship	401,466	368,931
	<u>670,766</u>	<u>448,016</u>

#### 5 Income from other trading activities

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Other income	<u>3,333</u>	<u>-</u>

# WOMEN'S PRIZE TRUST

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 30 JUNE 2024

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### 6 Income from investments

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Interest receivable	-	168

### 7 Other income

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Other income	965	2,325

### 8 Expenditure on raising funds

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
<b>Fundraising and publicity</b>		
Other fundraising costs	3,593	93
<b>Trading costs</b>		
Sponsorship costs	10,615	-
Other trading activities	(2,169)	10,151
	8,446	10,151
Total costs	12,039	10,244

# WOMEN'S PRIZE TRUST

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 30 JUNE 2024

### 9 Expenditure on charitable activities

	Charitable Activities 2024 £	Charitable Activities 2023 £
<b>Direct costs</b>		
Staff costs	157,644	44,379
Depreciation and impairment	265	228
Executive Team and expenses	153,705	199,894
Awards ceremony	215,461	34,797
Judges Costs	93,438	25,589
Winners prizes	530	30,530
Podcast	8,848	12,681
Professional fees	20,974	21,906
Digital and social media	58,885	35,469
Events	10,911	123,173
Content capture and creation	53,801	36,570
Sponsor appreciation, consultants and freelance support	37,231	48,462
Design and POS	54,491	14,398
Digital events	(750)	1,000
Latitude costs	-	564
Travel and Subsistence	293	-
Sundry	(88)	-
	<u>865,639</u>	<u>629,640</u>
<b>Share of support and governance costs (see note 10)</b>		
Support	34,251	28,690
Governance	2,590	2,500
	<u>902,480</u>	<u>660,830</u>
<b>Analysis by fund</b>		
Unrestricted funds	902,480	480,330
Restricted funds	-	180,500
	<u>902,480</u>	<u>660,830</u>

# WOMEN'S PRIZE TRUST

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 30 JUNE 2024

### 10 Support costs allocated to activities

	2024	2023
	£	£
Administrative costs	4,975	3,488
Postage	18,896	16,497
Bank charges	1,362	1,077
Subscriptions	8,907	5,817
Insurance	111	1,811
Governance costs	2,590	2,500

36,841      31,190

#### Analysed between:

Charitable Activities	36,841	31,190
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36,841      31,190

#### Governance costs comprise:

	2024	2023
	£	£
Independent examiner fees	2,590	2,500

2,590      2,500

2,590      2,500

The independent examiner fee for 2024 is £2,590 (2023: £2,500).

### 11 Net movement in funds

2024	2023
£	£

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

Fees payable for the independent examination of the charity's financial statements	2,590	2,500
Depreciation of owned tangible fixed assets	265	228

2,590      2,500

265      228

### 12 Trustees

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

### 13 Employees

The average monthly number of employees during the year was:

2024	2023
Number	Number
3	2

3      2

# WOMEN'S PRIZE TRUST

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 30 JUNE 2024

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13 Employees	(Continued)	
Employment costs	2024	2023
	£	£
Wages and salaries	147,677	43,391
Social security costs	7,775	71
Other pension costs	2,192	917
	<u>157,644</u>	<u>44,379</u>

Last year the CEO was paid as a contractor. From October 2023 the CEO was added to payroll.

The number of employees whose annual remuneration was more than £60,000 is as follows:

	2024	2023
	Number	Number
£70,001 to £80,000	<u>1</u>	<u>-</u>

### Remuneration of key management personnel

The remuneration of key management personnel was as follows:

	2024	2023
	£	£
Aggregate compensation	<u>74,731</u>	<u>-</u>

The average number of employees was 15 (2024). This is made up of 3 paid employees and 12 directors (who are not paid employees).

## 14 Taxation

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

# WOMEN'S PRIZE TRUST

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 30 JUNE 2024

### 15 Tangible fixed assets

	Computers £
<b>Cost</b>	
At 1 July 2023	1,141
Additions	1,083
At 30 June 2024	<u>2,224</u>
<b>Depreciation and impairment</b>	
At 1 July 2023	342
Depreciation charged in the year	265
At 30 June 2024	<u>607</u>
<b>Carrying amount</b>	
At 30 June 2024	<u>1,617</u>
At 30 June 2023	<u>799</u>

### 16 Stocks

	2024 £	2023 £
Finished goods and goods for resale	<u>6,531</u>	<u>-</u>

### 17 Debtors

	2024 £	2023 £
<b>Amounts falling due within one year:</b>		
Trade debtors	71,813	22,258
Other debtors	24,933	14,205
Prepayments and accrued income	1,278	64
	<u>98,024</u>	<u>36,527</u>

### 18 Creditors: amounts falling due within one year

	2024 £	2023 £
Other taxation and social security	5,537	2,773
Trade creditors	232,158	93,624
Other creditors	1,330	300
Accruals and deferred income	9,182	8,333
	<u>248,207</u>	<u>105,030</u>

# WOMEN'S PRIZE TRUST

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 30 JUNE 2024

#### 19 Retirement benefit schemes

	2024	2023
	£	£
Defined contribution schemes		
Charge to profit or loss in respect of defined contribution schemes	2,192	917

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

#### 20 Restricted funds

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

Previous year:	At 1 July 2022	Incoming resources	Resources expended	At 30 June 2023
	£	£	£	£
Women's Prize for Fiction	-	180,500	(180,500)	-

#### 21 Unrestricted funds

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

	At 1 July 2023	Incoming resources	Resources expended	At 30 June 2024
	£	£	£	£
General funds	83,457	846,467	(914,519)	15,405
Previous year:	At 1 July 2022	Incoming resources	Resources expended	At 30 June 2023
	£	£	£	£
General funds	102,519	471,512	(490,574)	83,457

#### 22 Financial commitments, guarantees and contingent liabilities

The charity expects to undergo a review of the VAT and direct tax treatment of its income and associated expenditure which could result in a liability. It has not been possible to quantify the impact if any of the planned review.

#### 23 Related party transactions

There were no disclosable related party transactions during the year (2023 - none).

# WOMEN'S PRIZE TRUST

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 30 JUNE 2024

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24	Cash generated from operations	2024 £	2023 £
	Deficit for the year	(68,052)	(19,062)
	<b>Adjustments for:</b>		
	Investment income recognised in statement of financial activities	-	(168)
	Depreciation and impairment of tangible fixed assets	265	228
	<b>Movements in working capital:</b>		
	(Increase) in stocks	(6,531)	-
	(Increase)/decrease in debtors	(61,497)	38,023
	Increase in creditors	143,177	68,402
	<b>Cash generated from operations</b>	<u>7,362</u>	<u>87,423</u>

### 25 Analysis of changes in net funds

The charity had no material debt during the year.

**WOMEN'S PRIZE TRUST**

England & Wales - Charity number 1181253

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# Accounts

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Registered number  
03691656

Women's Prize Trust

Filleted Accounts

30 June 2023

## **Women's Prize Trust Company Information**

The trustees, who are directors for the purposes of company law, present the annual report together with the financial statements of the charitable company for the year ended 30 June 2023

### **Directors**

Debbie Woskow

Anna Ollard

Alison Barrow

Sandeep Mahal

Felicity Blunt

Louise Jury

Anita Anand

Aliceson Robinson

Scarlett Curtis

Raifa Rafiq

Sarah Davis

Jenny Fry - Appointed 26.01.2023

Zainab Weller - Appointed 26.01.2023

Lou Cordwell - Appointed 18.07.2023

### **Secretary**

Lilidh Kendrick

### **Accountants**

AFP Services

Timsons Business Centre

Bath Road

Kettering

Northamptonshire

NN16 8NQ

### **Registered office**

6 New Street

London

EC4A 3BF

### **Registered number**

03691656

## Women's Prize Trust

### CHAIR'S REPORT

As I reflect on the past year, I am honoured to share the strides we've made at the Women's Prize Trust in championing access and equity for women in the world of books. Our commitment to celebrating women's stories and voices remains unwavering and I'm thrilled to witness the impact of our initiatives.

In 2023, our 28<sup>th</sup> year, we intensified our efforts to engage with readers and leaned into our vibrant book community. For instance, we shifted the format of our online book club to give more power and input to the audience in shaping the discussions through their questions. We expanded our Women's Prize LIVE day festival from three to 13 events, serving as a culmination point for book joy and serious discussions among our readers and writers. We deepened our collaboration with reading groups, providing them with an immersive experience akin to the official judging panel; meeting the judges, fostering dialogue across multiple groups on the shortlisted books and the unique experience of reading for a literary prize.

As well as celebrating published women writers, through the Women's Prize for Fiction, we also continued our commitment to supporting the talent pipeline for not-yet-published writers, particularly those facing barriers to entry. At the Women's Prize LIVE festival, we offered in-person sessions providing one-on-one meetings with literary agents, providing invaluable opportunities for these aspiring writers. Additionally, we expanded our online events, ensuring accessibility for all through free or pay-what-you-can options.

Our Discoveries program saw growth in 2023 for the third year, with nearly 3000 entries—an increase of 20%. 80% of applicants resided outside of London, showcasing the positive impact of strategic partnerships such as with non-literary organisation GirlDreamer in the Midlands. The impact of Discoveries has been profound, with 86% of participants reporting increased inspiration towards achieving their goals and 82% gaining more knowledge about the world of books.

A significant highlight of the year was the announcement and launch of the inaugural Women's Prize for Non-Fiction, set to be awarded in 2024. This major new annual book prize celebrates exceptional narrative non-fiction by women, promoting excellence in writing, robust research, and original narrative voices. The launch of this prize is a testament to our dedication to showcasing women's expertise across various fields.

The decision to introduce the Women's Prize for Non-Fiction stemmed from research unveiled in February 2023, revealing stark gender disparities in the literary landscape. Female non-fiction writers are less likely to be reviewed in UK national media, shortlisted for awards, or receive equitable advances compared to their male counterparts. This discrepancy not only impacts remuneration but also consumer visibility, with only 30% of the top 500 bestselling non-fiction books in 2022 authored by women.

Despite these challenges, our resolve to empower women writers remains unyielding. We continue to forge ahead, breaking barriers and providing platforms for women to share their voices and stories.

I extend my heartfelt gratitude to our sponsors, patrons, partners, trustees, and dedicated team for their unwavering support. Their support and generosity enables us to pursue our mission with vigour and impact; we are immensely grateful for their partnership.

As we look ahead to our 30<sup>th</sup> anniversary year, poised to amplify our mission even further, let us continue shaping a literary landscape that celebrates diversity, inclusivity and excellence.

Anna Ollard  
Chair of the board  
Date: 26 March 2024

## **Women's Prize Trust TRUSTEES REPORT**

The trustees present their report and the unaudited financial statements of the charity for the year ending 30th June 2023, which is also prepared to meet the requirements for a directors' report and financial statements for Companies Act purposes.

Reference and administrative information on page 1 forms part of this report.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the memorandum and articles of association 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).

### **Structure, governance and management**

The organisation is a charitable company limited by guarantee, incorporated on 5th January 1999 and registered as a charity on 18th December 2018.

The company was established under a memorandum of association on 24th July 2018 which established the objects and powers of the charitable company and is governed under its articles of association.

All trustees give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in the financial accounts.

### **Trustees**

The trustees, who are also directors for the purposes of company law and are members of the charity, are as follows:

Anita Anand  
Alison Barrow  
Felicity Blunt  
Lou Cordwell - appointed 18.07.2023  
Scarlett Curtis  
Sarah Davis  
Jenny Fry - appointed 26.01.2023  
Louise Jury  
Sandeep Mahal  
Anna Ollard (chair)  
Raifa Rafiq  
Aliceson Robinson  
Zainab Weller - appointed 26.01.2023  
Debbie Woskow

## **Appointment of trustees**

Under the terms of the company's Articles of Association, there shall be no fewer than eight and no more than fifteen trustees at any one time.

Trustees' term of office is four years, plus an optional additional four years. Trustees elected as Chair can be appointed for a third consecutive term.

Appointing new trustees is organised via a recruitment process run by the nominations committee.

## **Trustee induction and training**

New trustees are provided with a Trustee Handbook outlining their legal obligations under charity and company law, and are made aware of the content of the Articles of Association, the decision-making process and the financial performance and plans of the charity.

## **Organisation**

Trustees are responsible for the overall administration of the charity and for making strategic decisions. The implementation of strategic plans is carried out by the Executive, which includes:

Executive Director who receives an annual salary

Administrator/project manager who receives an annual salary

Founder Director who receives an annual fee plus reimbursement of expenses

The charity also has a roster of contractors and service providers to assist in the delivery and promotion of programmes and activities. Payment of fees to other consultants, agencies and suppliers are negotiated individually based on the services provided, taking account of expertise and experience, and reviewed on an annual basis.

## **Statement of responsibilities of the trustees**

The trustees (who are also directors of the Women's Prize Trust for the purposes of company law) are responsible for preparing the trustees' annual report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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 and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and 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.

## **Governance**

During the year, the organisation embarked on a governance programme with a policy review timetable and a series of new sub-committees to manage the growing complexity of our work.

We now operate the following:

- Equality and Diversity Sub-Committee (chaired by Sandeep Mahal)
- Finance and Personnel Sub-Committee (chaired by Anna Ollard)
- Nominations Sub-Committee (chaired by Aliceson Robinson)
- Development Sub-Committee (chaired by Debbie Wosskow)

The sub-committee structure allows trustees to engage with our work and operations at a deeper level and helps the organisation to take forward significant areas of work on a more formal basis. During the year the groups all established or reviewed Terms of Reference and met quarterly.

## **Risk Management**

The trustees examine on a quarterly basis the major strategic, business and operational risks which the charity faces and confirm that systems have been established to enable regular reports to be produced so that the necessary steps can be taken to minimise these risks.

## **Purposes and aims**

This report looks at what the Women's Prize Trust has achieved and the outcomes of its work in the reporting period of 1st July 2022 - 30th June 2023. The Trustees report the success of each key activity and the benefits the Trust has brought to those groups of people that it is set up to help. The review also helps the Trustees ensure the Trust's aims, objectives and activities remained focused on its stated purposes.

The Trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning its future activities. In particular, the Trustees consider how planned activities will contribute to the aims and objectives that have been set.

The Trustees have complied with the duty in section 4 of the 2006 Charities Act to have due regard to guidance published by the Charity Commission. In particular, the Trustees refer to the Charity Commission's general guidance on public benefit both when reviewing how well past activities have satisfied the Trust's stated objectives, and when planning how future activities may best continue to do so.

The main means through which the Trust's objective is met is the organisation and promotion each year of a series of activities designed for public benefit.

## **ABOUT THE WOMEN'S PRIZE TRUST**

### **Objects of the charity**

The Women's Prize Trust's objects are:

'Restricted specifically to the advancement of the art of literature for the public benefit and in particular to foster and promote literature of merit written by women in all its forms, including by the encouragement of diversity and greater gender equality amongst writers and by the award of an annual prize for a full-length novel written by a woman of any nationality and published in English.'

### **Mission**

The Women's Prize Trust enriches society by creating equitable opportunities for women in the world of books and beyond.

As a registered charity, we open up pathways into reading and writing for the booklovers and storytellers of tomorrow. We support women writers at all stages of development, providing coaching and resources to unlock potential, boost confidence and increase skills. We work with all readers, prioritising access to and engagement with books by women for those who need them most, in order to increase empathy, expand imaginations, share knowledge and empower connection. As a result, we are developing a global community of writers and readers, reducing social isolation and enhancing mental health and wellbeing.

Our values are:

#### **Excellence**

We create opportunities for exceptional writing to shine by providing the accessible platform women writers deserve.

#### **Community**

We nurture a positive community of readers, writers, and advocates who celebrate and support each other. We unite people through common experiences and shared stories.

#### **Representation**

We champion the diversity and unique voices of women from all backgrounds, empowering them to share their stories, insights, and expertise.

#### **Legacy**

We are committed to creating lasting change and understanding within the arts and society as a whole for current and future generations.

## ACTIVITIES, ACHIEVEMENTS AND IMPACT

### WOMEN'S PRIZE FOR FICTION

#### Overview

*The Women's Prize for Fiction is the largest celebration of women's creativity: an awards platform that champions brilliant women writers and role models while nurturing a global community of readers.*

In its 28-year history, the Women's Prize for Fiction has become one of the most prestigious, popular and influential literary prizes in the world, championing women's voices from all backgrounds and reaching a global community of readers. The Prize was established in 1996 to highlight and remedy the imbalance in coverage, respect and reverence given to women writers versus their male peers, creating a platform for exceptional writing by women to shine.

The Women's Prize for Fiction is awarded annually to the author of the best full-length novel of the year written in English and published in the UK. The winner receives £30,000, anonymously endowed, and the 'Bessie', a bronze statuette created by the artist Grizel Niven. The Prize follows an impartial and robust judging process, decided every year by an independent judging panel, who base their deliberations for the longlist, shortlist and winner on three core tenets which have remained the same since the Prize was founded: excellence, originality and accessibility.

The Prize celebrates the stories of women writers from all backgrounds and signifies not only quality writing, but also greater visibility for women within the world of books. Over nearly three decades, it has changed the perception of women's fiction showcasing over 500 outstanding, ambitious novels that hold a mirror up to the issues at the core of our global society through the female gaze. Impact on writers: This growing recognition of women's writing has promoted confidence and ambition among women writers, as well as bringing people together through a shared love of books and enriching what people read by putting brilliant writing by women into the hands of readers.

#### 2023 Women's Prize for Fiction

The 2023 judging panel was chaired by Louise Minchin, author and broadcaster on BBC Breakfast, who brought her characteristic warmth, intelligence and diplomacy to the role of chair. Louise was joined by Rachel Joyce, novelist; Bella Mackie, journalist, podcaster and author; Irenosen Okojie, novelist and short story writer; and Tulip Siddiq, Member of Parliament for Hampstead and Kilburn and Shadow Economic Secretary.

The longlist offered a brilliant range of debut voices alongside established authors, including two former winners of the Prize. The list was widely celebrated for surfacing exciting new voices for readers to discover: *"While including stunning new books from previous winners Barbara Kingsolver and Maggie O'Farrell, the list showcases an eclectic range of novels from no less than nine debut authors of full-length fiction, which is certainly something to be celebrated"*, Glamour Magazine.

The 2023 Prize was awarded to Barbara Kingsolver for *Demon Copperhead* (Faber & Faber), a reimagining of Dickens' *David Copperfield* set in poverty-stricken Virginia at the height of the opioid crisis. This historic win made Kingsolver the first author to win the Prize twice, having won in 2010 with *The Lacuna*.

Speaking on behalf of the judging panel, Louise Minchin commented: *“Barbara Kingsolver has written a towering, deeply powerful and significant book. In a year of outstanding fiction by women, we made a unanimous decision on Demon Copperhead as our winner. Brilliant and visceral, it is storytelling by an author at the top of her game.”*

Barbara Kingsolver was a hugely popular winner, embraced by readers and with significant international media pick-up. This global spotlight on the Women’s Prize for Fiction helps people to recognise the work the Trust does as a charity and shine a light on our agenda.

The Women’s Prize for Fiction continues to have a significant impact on the profile and sales of the authors involved. Faber & Faber reported that they reprinted 55,000 copies of *Demon Copperhead* after it was announced as this year’s winner, and around half of the paperback’s lifetime sales volume (26,627 copies) were recorded in the three weeks following the announcement.

### **Readers**

As well as the writers it platforms, the Women’s Prize for Fiction aims to have a positive impact on readers. This year we continued to grow our audiences, offering engaging content streams designed to raise awareness of books by women, and to spark reflection and discourse around their timely and important themes, from the role of art in conflict to the climate crisis.

We hosted the online Shortlist Book Club across three nights in May, a celebration of the shortlist offering readers access to inspiring women’s voices and stories. Each event featured a pair of shortlisted authors in conversation, alongside performed readings from legends of the stage and screen, with guests including Lashana Lynch, Caitríona Balfe, Indira Varma, Tanya Reynolds, Juliet Stevenson and Charlie Thurston.

We offered free reading guides with the ticket purchase and invited participants to shape the conversation by submitting questions in advance, placing readers at the centre of the conversation and celebration. Over 600 readers tuned in from across the world and engaged in lively conversation in the chat panel, reacting to the readings, sharing thoughts on the books’ themes, and putting their questions to the authors.

This digital strand to our programme allows us to continue growing and fostering connection among our global community of readers, as well as ensuring we maintain access for audiences.

In June we welcomed over 600 guests into Bedford Square Gardens, London, for Women’s Prize LIVE, a day of events for storytellers and booklovers. This was an opportunity to bring together our community, offline, to connect and express their creativity, as well as to showcase the very best female talent within the publishing and creative industries.

We worked collaboratively with publishers and partners to curate a varied programme of thirteen events aimed at our two core audiences of readers and writers. To give a flavour, the programme included:

- Intimate, practical writing workshops led by authors including Elif Shafak, Kate Mosse and Cathy Rentzenbrink
- 1:1 coaching sessions with publishing experts, including editors, agents and book marketing specialists
- A 'Non-Fiction Must-reads' panel, celebrating excellent non-fiction by women
- A proof party showcasing this year's up-and-coming debut fiction authors
- A 'How to Own the Room' masterclass with Viv Groskop on harnessing confidence
- Readings from the six authors shortlisted for the Women's Prize for Fiction, on the eve of the winner ceremony

While the festival is a ticketed event and an important fundraiser for the Trust's charitable work, we are committed to ensuring our events are accessible to a wide audience. We partnered with the London TicketBank – a scheme set up to enable people to engage with culture during the cost of living crisis – to offer subsidised day passes to women from low income backgrounds. Through the TicketBank, we issued 20 general passes and 6 workshop spaces to those who registered an interest in creative writing as well as reading. In a follow up survey, 34% of Women's Prize LIVE attendees identified as working class or from a working class background.

The event brought together a positive community of readers and writers to celebrate and support each other, with 97% of attendees surveyed agreeing that the event felt inclusive and welcoming. The following is a selection of feedback from attendees:

*"Everyone was very friendly and as an introverted person who came alone it was really wonderful to speak to other readers and share my love for books and make new connections."*

*"It was a wonderful day out in a gorgeous venue, and it just felt like such a warm and happy place to meet other readers and come together through our love of books."*

*"The highlight was the 1:1 opportunities with industry experts – what a great, bite-size way to connect with and learn from individuals whom unrepresented/unpublished writers wouldn't ordinarily have access to. I got so much out of my session with Lucy Morris from Curtis Brown."*

*"The speakers and writing workshops were powerful. This event elevates women's writing and we sorely need such instances to close the authority gap and make women's voices heard."*

## **Supporting reading groups**

Our shortlist shadowing opportunity attracted 98 applications from reading groups across all 12 regions of the UK, doubling the number of applications from the previous year. Six reading groups were invited to read, discuss and review one of the shortlisted books, before coming together to share their experiences.

We offered members free books in the format of their choice, tickets to the Shortlist Book Club Online and, for the first time, we brought the groups together for Zoom gatherings at the beginning and end of the process. We ran an introductory meet-and-greet with our partner The Reading Agency to brief the participants, introduce them to each other and engender a wider sense of the national shadowing project they were engaged in, and we closed with a Zoom party hosted by Chair of Judges Louise Minchin. This offered a unique opportunity for the groups to meet each other and get inside the independent judging process.

It was a lively event with lots of great discussion and debate around the six books – one group even pitched Louise an alternate ending to *The Marriage Portrait*. The event offered opportunities for the groups of all ages and backgrounds to connect, voice their views and reflect on the positive impacts of reading. Here is a selection of feedback from the groups:

*'Taking part created a real buzz of excitement for the group. When we heard the other groups in the introductory meeting we realised how diverse book groups are, with different agendas and reasons for forming their groups. Everyone in the group was able to voice their opinion in what was a very lively discussion about the book.'*

NHS Retirement Book Club

*'We share many of the same values as the Women's Prize Trust, so to collaborate during this process has been a tremendously exciting experience. In the beginning, it felt surreal to be part of a programme on this scale, especially since our book club is under a year old, but now we feel truly connected to the Women's Prize Trust, and have become passionate advocates during the process.'*

*'We particularly enjoyed how interactive the whole experience was, from networking with our selected author on social media to participating in the live shows. We felt connected during the whole experience as authors can often feel like celebrities, but participating in this programme has offered us a chance to speak to some of the shortlisted authors on a more intimate scale. Overall, the process has felt inclusive and empowering.'*

Manchester Book Society

## **Library & Retailer engagement**

We amplify our reach to different types of readers through the UK library network, with 217 libraries signing up to receive digital promotional packs at longlist, shortlist and winner stage. In addition to this, we distributed physical point-of-sale packs free of charge to libraries and independent bookshops to help them promote the shortlisted books to readers in their community. The Trust proudly supports independent booksellers through alignment with Bookshop.org, the online bookshop financially supporting local, independent bookshops, and promoting Independent Bookshop Week every year, and we were thrilled to be shortlisted for the inaugural Bookshop.org Indie Champion Award for Innovation.

This reader-focused activity enabled us to further the Trust's mission of driving change within society by improving access to and appreciation of women's writing, and ensuring readers feel represented by the wide range of stories available.

The Trust plans to develop this reader-focused work in 2023/2024, with projects that build on the proven links between reading and empathy, and the purposeful use of stories to build intercultural exchange and foster understanding.

## **DISCOVERIES**

*Wherever women are writing, Discoveries aims to find, inspire and support aspiring novelists from those early pages to long-term careers.*

Run in partnership with Curtis Brown literary agency, Curtis Brown Creative writing school and Audible, Discoveries is both a prize for unpublished writers and an ambitious development programme offering mentoring, resources and industry access to women of all backgrounds from in the UK and Ireland.

The programme is designed so that every one of the thousands of entrants leaves the Discoveries process more skilled, more informed, more connected and more confident than when they applied. Each year, 16 writers are selected by a judging panel to receive additional development opportunities including personalised mentorship packages, places on writing courses and recording studio sessions, with the overall winner receiving an offer of representation from a literary agent and £5,000.

## **Outreach**

Discoveries seeks to stimulate and diversify the talent pipeline in publishing, offering access to all women and dismantling common barriers to entry. Our outreach activity – implemented throughout the submissions window from September 2022 to January 2023 – is vital in ensuring the support on offer reaches women who are underrepresented in the industry, including women from low-income backgrounds, women of colour, and women from outside of London, the nucleus of publishing.

We offered a programme of free events centred around two key strands – writers' craft and publishing industry knowledge – and we continued to add to and distribute our open-source Writers' Toolkit, housed on the Women's Prize and Curtis Brown Creative websites. Both provided accessible expertise and motivation to aspiring writers, with contributions from authors and publishing professionals.

Following their interaction with Discoveries, either through events or online resources:

- 82% of women said they had gained more knowledge on the world of books
- 61% of women said they felt more confident in their writing
- 78.9% of women said they felt more confident in trying something new
- 81.7% of women said they had a better understanding of the creative opportunities available to them
- 80.3% of women said they felt better equipped to pursue the creative opportunities that interest them
- 86% said that taking part had inspired them to take steps towards achieving their goals

66% of women who interacted with events and writing resources during the submissions window confirmed that they were considering entering their novel-in-progress to Discoveries, plus 12.5% who said they would consider entering in future years.

The survey gave us greater insight into the factors women identify as the main obstacles to writing, providing useful insights to inform the future support we offer to writers.

1. Knowing how hard it is to get published (57.2%)
2. Lack of confidence (53.2%)
3. Lack of time (51.4%)

We recognise that partnerships can be a valuable way of connecting meaningfully with target beneficiaries and delivering our charitable objectives. One of our core outreach aims for year three of Discoveries was to broaden our reach beyond the already interested literary community, establishing and consolidating relationships with women's organisations in the UK and Ireland more broadly.

A key partner for 2023 was GirlDreamer, a non-profit organisation based in Birmingham that supports the personal, professional and communal development of young women of colour to tackle social inequality and pursue their dreams. We collaborated on a free online event aimed at demystifying the publishing industry for women new to writing, offering an introduction to the collaborative process of taking a novel from first draft to finished book. There were 130 live attendees and the event proved to be a great awareness driver for Discoveries, with 45% of attendees stating that they were unaware of the programme before attending the event. Here is a selection of feedback from the event:

*'The panel was so insightful and welcoming that it made me feel empowered to take the next steps in my writing and to let go of some of the barriers I had placed upon myself (believing I could not go down a specific route, or that there was no interest in stories like mine etc).'*

*'It's really inspiring to see established and amazing authors give their time and hear about the knockbacks and things they've been through; has made me more determined. I love that Discoveries is also about helping develop writers. Sometimes it feels like if you're not the finished product, you have no chance of succeeding, so this gives me hope that I can grow and become the author I want to be.'*

*'It provided stimulating ideas and encouragement that made me feel like I can fit writing around my health issues.'*

*'The online events are really useful, it's great to get industry insight into a world that one isn't necessarily privy to otherwise.'*

Discoveries received nearly 3000 entries for 2023 – an increase of 20% on 2022, with 80% of applicants living outside of London – demonstrating the growing reach of the programme and positive impact of strategic partnerships.

### **The 2023 Discoveries writers**

The 2023 Discoveries judging panel was chaired by author and Founder Director of the Women's Prize for Fiction Kate Mosse, with authors Kiran Millwood Hargrave and Chibundu Onuzo; Lucy Morris, Curtis Brown literary agent; and Anna Davis, Founder and Managing Director of Curtis Brown Creative writing school. The entries were whittled down to 16 longlisted writers, then six shortlisted writers, then one winner and one Discoveries Scholar.

The 16 writers took part in a bespoke two-week Discoveries Writing Development Course designed by Curtis Brown Creative and taught by author Charlotte Mendelson. The course took place in July 2023 and focused on the works-in-progress of the longlisted writers, using one-to-one tutorials, live teaching on Zoom, and writing exercises and group discussion on Curtis Brown Creative's online learning platform, culminating in a teaching session with Curtis Brown literary agents. The course was also designed to bring the group of writers together through their shared Discoveries experience, and to encourage peer-to-peer support going forward, recognising that writing can be a solitary exercise.

The winning writer was Paige Cowan-Hall with her novel-in-progress *Marooned*, a vividly imagined historical fantasy set in Jamaica, based on the real-world stories of the Maroons, runaway slaves who fought the British and founded the Maroon settlement. Paige has been signed by Curtis Brown agent Ciara Finan, and has since received an original commission from Audible.

*'The Discoveries programme 2023 has been an incredibly positive and affirming experience for me. Writing a novel without knowing if anyone will ever read it, never mind enjoy it, is a daunting task, and with no professional writing experience or publishing contacts it is very easy to get discouraged. I entered the Discoveries competition with no expectations, so having my work read and shortlisted by a judging panel comprised of top writers and literary agents has provided me with a prize beyond price – the confidence to call myself a writer.'*

*The Discoveries programme has also provided me with many opportunities for support and development - from the writing course run by esteemed author Charlotte Mendelson, to mentoring with literary agents at Curtis Brown. Meeting the other Discoveries 2023 longlisted and shortlisted writers has also provided me with a supportive writing community who share experience and aspirations.'*

*Most crucially of all, the Discoveries programme has provided me with exposure and connections to the publishing industry which is so difficult to achieve as an unpublished writer. I am extremely grateful to everyone at Discoveries for this unique and invaluable opportunity.'*

Fiona Campbell, shortlisted for 2023 Discoveries

*'Being shortlisted for Discoveries was simply the most unexpected and brilliant thing to happen to me in 2023. The programme has provided me with a network of both fellow writers and industry professionals who have helped me navigate this whole new chapter of my life in a world I knew little to nothing about. My fellow longlistees support each other through everything from crises of confidence to those "silly" questions we worry we should already know the answers to. The experts and professionals I've connected with – for example published writers, agents, the Women's Prize team – have offered the most astonishing, hands-on support. With them, I've gathered priceless new perspectives on writing and have polished the details of my novel to make it something that will, hopefully, stand the best possible chance at publication down the line. As someone so new to writing, I might never have found the confidence to even envisage a world in which I'm a published author. Now, thanks to the Discoveries programme, it's something I work towards every day.'*

Riana Duce, longlisted for 2023 Discoveries

*'The Discoveries Programme was a real turning point for me. As someone who had not studied Creative Writing at university, I saw writing as something I really enjoyed but that couldn't be a career ... Being longlisted by the Discoveries Programme gave me so many things – support, confidence, a peer group of women in the same process as me and recognition, but what the Discoveries Programme does best is provide an accolade that makes people pay attention! The Women's Prize and Curtis Brown team are highly regarded within the publishing world and utterly brilliant mentors; they gave me the backing I needed, not just for myself, but to validate to agents that I was worth consideration.*

*Being longlisted gave me the confidence that was previously missing when I pitched to agents, and upon changing the way I was approaching agents, and adding the longlist accolade into my pitch, I had a handful of interested agents and more than one offer of representation. I know that I wouldn't have had the same interest (or gumption!) without the wisdom and cheerleading from the Women's Prize team, Curtis Brown and my fellow longlisters!'*

Hannah Carrier, longlisted for 2023 Discoveries

### **Discoveries community**

We are starting to see the more tangible and commercial long-tail impacts of the Discoveries programme. In the first three years of Discoveries, 16 longlisted authors have accepted literary agent representation, including Olivia Ford whose debut novel, *Mrs Quinn's Rise to Fame*, was sold by Curtis Brown agent Lucy Morris in a major two-book deal to Penguin. It is set for publication in the UK and US in spring 2024, and has been sold in seven translation deals to date. May saw the publication of 2022 winner Sui Annukka's first Audible original, *The Mother Sun*, which has since received over 300 5-star reviews and featured on Audible's list of 'Best audiobooks of 2023'.

Discoveries writers from previous cohorts continue to meet monthly to write together and troubleshoot queries and issues for each other. This peer-to-peer support and writing community is one of the elements of the programme we are most proud of. Sui Annukka highlighted the community spirit of Discoveries in an eloquent speech on stage at the Women's Prize for Fiction award ceremony in June 2023:

*'Without doubt, the most important part of this experience is the community that we are building with the support and encouragement of the Women's Prize. Our cohort have been meeting on Zoom each month to discuss our writing, to learn from each other's experiences and, most importantly, to cheer each other on. We have a very active (and sometimes hilarious) WhatsApp group. We've been talking to the Discoveries team about future workshops and training; and also, about ways in which our experience can benefit this year's cohort.'*

*This is so exciting because what is emerging is far more empowering, and important, than an individual success story: it is the potential to sustain a multiplicity of voices in the long term. Because, as you all know, writing takes time; and developing a voice takes ever longer. And what I know from my experience of working in an Inclusion Department at a school is that everyone's path to success looks very different, but each person deserves the encouragement, the nurture, and the witnessing they need, for however long they need it.'*

Sui Annukka, 2022 Discoveries winner

Going forward into 2023/2024, we have plans to continue developing our offering of ongoing support for the Discoveries community, providing tools, guidance and a group of trusted peers at every step of their writing journey.

### **Other Events**

Not strictly related to the Discoveries programme but launching a new series of online writing workshops in early 2023 is another example of our commitment to supporting the talent pipeline. Drawing inspiration from books from the Women's Prize Library and taught by leading authors, the Women's Prize Writer's Room provides opportunities for women at all stages of their writing journey to engage with experts, develop their craft, and support and encourage one another in a safe space. Tickets cost £25 for a 90-minute interactive workshop and five subsidised spaces per event were offered to women from low income backgrounds.

### **CAMPAIGNING – WOMEN'S PRIZE FOR NON-FICTION**

In February 2023, the Trust launched a fundraising campaign to establish a major new annual book prize to platform exceptional non-fiction writing by women. The Women's Prize for Non-Fiction would mirror the founding principles of its sister fiction Prize, this time amplifying women's expertise and insights.

We conducted extensive research into the need, which demonstrated a clear inequality in both consumer visibility and author remuneration. Female writers have not only received lower advances than men over the last five years, but they have also seen a sharper drop in their median earnings in this same period compared to male writers. The gender pay gap continues to increase, standing at 36% in 2022.

We found that this discrepancy in both remuneration and consumer visibility appears to have further impact on book sales, with only 30% of the top 500 bestselling non-fiction books in 2022 written by women.

We rallied support from the publishing industry and conducted an unmissable media campaign to raise awareness of the cause and, crucially, attract sponsorship to make the prize a reality. We secured widespread UK media coverage – including several broadcast interviews – and a raft of endorsements from established women writing in the non-fiction space:

*'Non-fiction books are, for me, a primary lever for social mobility. They are mentors and role models, opening up our world and teaching us life lessons for application in our own lives, and opening up our eyes to fresh ideas and new ways of being.'*

Melanie Eusebe, Entrepreneur, author and Co-Founder of the Black British Awards

*'My life has been profoundly shaped by the contribution of generations of women to groundbreaking, compelling and essential non-fiction. Every step towards giving that work the recognition it deserved is an important one, especially a prize as well-established and much-loved as this.'*

Afua Hirsch, Broadcaster and writer

*'What we need is a prize that really moves the dial on sales, and the Women's Prize for Non-Fiction is the prize that can do that. It will bring outstanding writers to the attention of readers, just as the Women's Prize for Fiction has done for more than 25 years. The Women's Prize for Non-Fiction will convey authority, help readers find wonderful books, and change women's lives. It is needed now more than ever.'*

Professor Suzannah Lipscomb, Academic and TV presenter

This collective effort captured the campaigning spirit that helped to establish the Women's Prize for Fiction nearly 30 years ago, and reinforces the Trust's position as a leader in championing gender parity in the world of books.

In June 2023 we were thrilled to announce the first corporate sponsor of the Women's Prize for Non-Fiction as Findmypast, the UK's leading family tree company. The Women's Prize for Non-Fiction will also be supported by the Charlotte Aitken Trust – which is funding the £30,000 prize money and a statuette named the 'Charlotte' for a three-year period – and the year 1 launch is viable with a significant one-off gift from an anonymous donor.

The Prize, launching in autumn 2023, will be awarded annually and be open to all female writers from across the globe who are published in the UK and writing in English. We are also planning to develop an accompanying open-source toolkit for aspiring women non-fiction writers, made up of resources and features and online events.

## **FINANCIAL REVIEW**

Overall for the financial year ended 30 June 2023, the charity's financial position has been stable. The financial year began carrying a reserve of £102,520 and the position at the end of the year is £91,789.

The charity has continued to attract sponsorship and income associated with its charitable activities helping the charity to diversify revenue streams and become more resilient and sustainable for the future. The Women's Prize Trust continues to maintain a close control on its costs and expenditure.

The Women's Prize for Fiction 2023 and other Trust activity was supported by corporate sponsors Baileys and Audible. The Prize also received financial support from publishers whose books were longlisted, shortlisted and won; in addition to numerous in-kind partnerships, including Rationale and Blake Morgan.

The charity's Patrons and Prize Circle Patrons programme remained largely steady; this additional income was made up of donations of smaller amounts from a wider pool of supporters, which corresponds to a clearer fundraising ask with the development of the charity's new Discoveries creative writing programme, and offering add-on donation options via event ticket and merchandise sales, as is common with most charities.

Total income for 2022/2023 was £652,011.49 and expenditure £662,744.25.

### **Financial Responsibilities**

The trustees (who are also directors of Women's Prize Trust for the purposes of company law) are responsible for preparing the report of the trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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 charity and of the income and application of resources, including the income or expenditure, of the charity for the year. In preparing these financial statements, the trustees are required to:

- Select suitable accounting policies and apply them consistently;
- Observe the methods and principles in the Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

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

### **Small company provisions**

This report has been prepared in accordance with the special provisions for small companies under Part 15 of the Companies Act 2006.

Signed on behalf of the Board

A handwritten signature in black ink, appearing to read 'Anna Ollard', written in a cursive style.

Anna Ollard  
Chair of the Board of Trustees  
Date: 26/3/2024

**Women's Prize Trust  
Accountants' Report**

**Accountants' report to the directors of  
Women's Prize Trust**

You consider that the company is exempt from an audit for the year ended 30 June 2023. You have acknowledged, on the balance sheet, your responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts. These responsibilities include preparing accounts that give a true and fair view of the state of affairs of the company at the end of the financial year and of its profit or loss for the financial year.

In accordance with your instructions, we have prepared the accounts which comprise the Profit and Loss Account and the Balance Sheet from the accounting records of the company and on the basis of information and explanations you have given to us.

We have not carried out an audit or any other review, and consequently we do not express any opinion on these accounts.

AFP Services  
Chartered Management Accountants

Timsons Business Centre  
Bath Road  
Kettering  
Northamptonshire  
NN16 8NQ

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**Women's Prize Trust**  
**Registered number:**  
**Balance Sheet**  
**as at 30 June 2023**

**03691656**

	<b>2023</b>		<b>2022</b>
	£		£
Fixed assets	799		1,027
Current assets	187,687	138,121	
Creditors: amounts falling due within one year	(96,697)	(36,628)	
Net current assets	<u>90,990</u>		<u>101,493</u>
Total assets less current liabilities	<u>91,789</u>		<u>102,520</u>
<b>Net assets</b>	<u>91,789</u>		<u>102,520</u>
<b>Capital and reserves</b>	<u>91,789</u>		<u>102,520</u>
	<b>Number</b>		<b>Number</b>
Average number of employees	<u>14</u>		<u>12</u>

The company is a private company limited by shares and incorporated in England. Its registered office is 6 New Street Square, London, United Kingdom, EC4A 3DJ.

The company is a registered charity, number 1181253.

The directors are satisfied that the company is entitled to exemption from the requirement to obtain an audit under section 477 of the Companies Act 2006.

The member has not required the company to obtain an audit in accordance with section 476 of the Act.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts.

The accounts have been prepared in accordance with the micro entity provisions of the Companies Act 2006 and FRS 105, The Financial Reporting Standard applicable to the Micro-entities Regime. The accounts have been delivered in accordance with the provisions applicable to companies subject to the small companies regime. The profit and loss account has not been delivered to the Registrar of Companies.



Anna Ollard  
 Director

26/3/2024

Approved by the board on .....

**WOMEN'S PRIZE TRUST**

England & Wales - Charity number 1181253

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# Accounts

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Registered number  
03691656

Women's Prize Trust

Accounts

30 June 2022

**Women's Prize Trust  
Company Information**

The trustees, who are directors for the purposes of company law, present the annual report together with the financial statements of the charitable company for the year ended 30 June 2022

**Directors**

Debbie Woskow  
Anna Ollard  
Alison Barrow  
Sandeep Mahal  
Joanna Prior - Resigned 28.02.22  
Felicity Blunt  
Louise Jury  
Anita Anand  
Aliceson Robinson  
Scarlett Curtis  
Raifa Rafiq  
Sarah Davis – Appointed 11.10. 2021  
Jenny Fry - Appointed 26.01.2023  
Zainab Weller - Appointed 26.01.2023

**Secretary**

Lilidh Kendrick - Appointed 24.11.21  
Rosie Beaumont-Thomas - Resigned 24.11.21

**Accountants**

AFP Services  
Timsons Business Centre  
Bath Road  
Kettering  
Northamptonshire  
NN16 8NQ

**Registered office**

6 New Street  
London  
EC4A 3BF

**Registered number**

03691656

## Women's Prize Trust

### CHAIR'S REPORT

I am honoured to be writing this letter for the first time as the new Chair of the Board for the Women's Prize Trust. The Women's Prize Trust works to champion access and equity for women in the world of books, always celebrating women's stories and voices. For over 27 years, the Women's Prize for Fiction – the greatest celebration of female creativity in the world - has celebrated, rewarded, inspired and encouraged women writers and all readers.

From 2018, when we became a registered charity, we began to do even more. In addition to the Prize, we now run partnerships, projects and programs, all designed to unlock potential, boost confidence, increase skills and knowledge and ultimately to dissolve the barriers women may face when telling their story. We work with women writers at all stages of their creative and publishing journey, mentoring and encouraging them as well as giving them very practical help and support.

For instance, Discoveries; our flagship talent discovery and development programme, aims to find the writers of tomorrow, today. We're particularly focussing on helping the women who may not have yet had access or opportunity for a creative life. In its inaugural year of 2021, there were over 2,500 entries, 73% of which were from writers who lived outside London. In 2022, this figure rose to 76%, with 25% of entries from women over 55; in fact, there were more entries from women aged between 65-74, than 18-24. We were delighted to be reaching an often under-served older generation of creative women.

This year's winner, Sui Annukka, accepted an offer of representation from Curtis Brown literary agency, and I'm delighted to say she has already received her first commercial writing commission. Sui said "In more ways than I can say, writing has saved me. The opportunity to now share my work more widely is a huge privilege".

Our plan is to continue developing and scaling this programme and others like it, breaking down barriers to opportunity and offering practical support for women to own their story: the winner of Discoveries receives an offer of representation from a literary agent and £5000. We are proud to deliver impact beyond just a single winner too; creative teaching and mentoring for the longlist, free tutorials with a panel of experts to help all interested in submission. In the year to come, we plan to expand awareness and access to the programme, directly partnering with local libraries, reading groups, organisations and institutions and providing them with materials and running events for their local populations.

We are very proud of the difference we are making to readers as well as writers too, for instance with the Women's Prize Podcast; it's thriving year-on-year and growing into a entertaining and joyful experience. Our social media footprint and distribution of free online resources has also grown, inspiring many millions more readers with more characters, stories and reading inspiration to sample, connect over and enjoy. We plan to continue scaling this free content distribution for readers in the years to come.

The Women's Prize Trust cares about reading, writing, compassion and feminism and we focus our impact accordingly. We're able to deliver with the help of a powerful and passion network of partners, for whom we are very grateful. I'd like to acknowledge the work of the Board of Trustees, ensuring robust governance and oversight and thank the talented and energetic executive team in continually striving for an impactful, sustainable and resilient organisation that makes a difference to thousands of writers' futures and readers' health and happiness.

Anna Ollard  
Chair of the Board of Trustees  
20th January 2023

## **Women's Prize Trust Trustees Report**

The trustees present their report and the unaudited financial statements of the charity for the year ending 30th June 2022, which is also prepared to meet the requirements for a directors' report and financial statements for Companies Act purposes.

Reference and administrative information on page 1 forms part of this report.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the memorandum and articles of association 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).

### **Structure, governance and management**

The organisation is a charitable company limited by guarantee, incorporated on 5th January 1999 and registered as a charity on 18th December 2018.

The company was established under a memorandum of association on 24th July 2018 which established the objects and powers of the charitable company and is governed under its articles of association.

All trustees give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in the financial accounts.

### **Trustees**

The trustees, who are also directors for the purposes of company law and are members of the charity, are as follows:

Anita Anand  
Alison Barrow  
Felicity Blunt  
Scarlett Curtis  
Sarah Davis  
Louise Jury  
Sandeep Mahal  
Anna Ollard (chair)  
Raifa Rafiq  
Aliceson Robinson  
Debbie Woskow  
Joanna Prior - resigned 28.02.2022

## **Appointment of trustees**

Under the terms of the company's Articles of Association, there shall be no fewer than eight and no more than fifteen trustees at any one time.

Trustees' term of office is four years, plus an optional additional four years. Trustees elected as Chair can be appointed for a third consecutive term.

Appointing new trustees is organised via a recruitment process run by the nominations committee. During the term of this report, one trustee resigned, and the charity ran a recruitment process for a new chair via a nominations sub-committee supported by an independent agency.

## **Trustee induction and training**

New trustees are provided with a Trustee Handbook outlining their legal obligations under charity and company law, and are made aware of the content of the Articles of Association, the decision-making process and the financial performance and plans of the charity.

## **Organisation**

Trustees are responsible for the overall administration of the charity and for making strategic decisions. The implementation of strategic plans is carried out by the Executive, which includes:

- Charity Director who receives an annual fee plus reimbursement of expenses
- Commercial Director who receives an annual fee plus reimbursement of expenses
- Founder Director who receives an annual fee plus reimbursement of expenses
- Administrator who receives an annual salary

The charity also has a roster of contractors and service providers to assist in the delivery and promotion of programmes and activities. Payment of fees to other consultants, agencies and suppliers are negotiated individually based on the services provided, taking account of expertise and experience, and reviewed on an annual basis.

## **Statement of responsibilities of the trustees**

The trustees (who are also directors of the Women's Prize Trust for the purposes of company law) are responsible for preparing the trustees' annual report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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 and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and 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.

## **Governance**

During the year, the organisation embarked on a governance programme with a policy review timetable and a series of new sub-committees to manage the growing complexity of our work.

We now operate the following:

- Equality and Diversity Sub-Committee (chaired by Sandeep Mahal)
- Finance and Personnel Sub-Committee (chaired by Anna Ollard)
- Nominations Sub-Committee (chaired by Aliceson Robinson)

The sub-committee structure allows trustees to engage with our work and operations at a deeper level and helps the organisation to take forward significant areas of work on a more formal basis. During the year the groups all established or reviewed Terms of Reference and met quarterly.

## **Risk Management**

The trustees examine on a quarterly basis the major strategic, business and operational risks which the charity faces and confirm that systems have been established to enable regular reports to be produced so that the necessary steps can be taken to minimise these risks.

## **Purposes and aims**

This report looks at what the Trust has achieved and the outcomes of its work in the reporting period. The Trustees report the success of each key activity and the benefits the Trust has brought to those groups of people that it is set up to help. The review also helps the Trustees ensure the trust's aims, objectives and activities remained focused on its stated purposes.

The Trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning its future activities. In particular, the Trustees consider how planned activities will contribute to the aims and objectives that have been set.

The Trustees have complied with the duty in section 4 of the 2006 Charities Act to have due regard to guidance published by the Charity Commission. In particular, the Trustees refer to the Charity Commission's general guidance on public benefit both when reviewing how well past activities have satisfied the Trust's stated objectives, and when planning how future activities may best continue to do so.

In 2021/2022, the Trust has undertaken work to develop our governance and decision-making processes to ensure all activity drives our core purpose, as well as focusing on embedding social impact across everything we do.

The main means through which the Trust's objective is met is the organisation and promotion each year of a series of activities designed for public benefit.

## **Objects of the charity**

The Women's Prize Trust's objects are:

'Restricted specifically to the advancement of the art of literature for the public benefit and in particular to foster and promote literature of merit written by women in all its forms, including by the encouragement of diversity and greater gender equality amongst writers and by the award of an annual prize for a full-length novel written by a woman of any nationality and published in English.'

## **About the Women's Prize Trust**

The Women's Prize Trust is the home of women's voices, championing women writers on a global stage and nurturing new writing talent for the public's benefit. The Trust empowers all women to raise their voice and own their story, shining a spotlight on outstanding and ambitious fiction by women from anywhere in the world, regardless of their age, race, nationality or background.

The Trust's charitable programmes are aimed at supporting two core beneficiary groups: readers and writers. We work with aspiring and emerging women writers at all stages of development, providing coaching, inspiration and networks, to unlock potential, boost confidence, and increase skills and knowledge. We are providing access routes to creative self-expression to women of all backgrounds to diversify the talent pipeline, and helping to dismantle the barriers writers tell us they face, including lack of confidence, absence of role models, and scarcity of information around the publishing process.

We support all readers, men and women, showcasing the very best writing by women through an online library that illuminates diverse perspectives. We place access to books at the heart of our work, ensuring that women's stories are heard by those who need them most. We work with readers from under-represented backgrounds, providing free books, resources and a ready-made community to increase empathy, expand imaginations and empower connection.

The Trust showcases the very best writing by women for everyone through the Women's Prize for Fiction; established in 1996, the Prize is one of the most respected and celebrated literary awards in the world, honouring outstanding, ambitious, original fiction written in English by women. In any year, the primary objective of the Women's Prize Trust is to ensure that the Women's Prize for Fiction is awarded, so that the organisation is ensuring women are represented in literature and advocating for women's equality through equity in society.

## **Activities, Achievements and Impact**

### **The Women's Prize for Fiction**

The Women's Prize for Fiction is awarded annually to the female author of the best full-length novel written in English published in the UK in the relevant year, irrespective of nationality and citizenship.

The Prize follows an impartial and robust judging process, decided every year by an independent judging panel, who base their deliberations for the longlist, shortlist and winner on three core tenets which have remained the same since the Prize was founded: excellence, originality and accessibility. The winner receives a £30,000 prize, endowed by an anonymous donor, and the 'Bessie', a limited-edition bronze figurine by sculptor Grizel Niven.

In its 27 years, the Prize has cemented its reputation as the greatest international celebration of female creativity, helping to launch and define writing careers and making a significant impact on the long-term profile and sales of associated authors. The Prize is accompanied by a programme of reader activity to promote high-quality fiction by women to the widest audience. The Prize's founding purpose of advocating for the fair representation of women in literature – elevating women's voices so that they are as prevalent and valued as those of men – remains just as vital in today's publishing landscape.

### **Women's Prize for Fiction 2021: Winner**

The annual Women's Prize for Fiction cycle traditionally culminates with the winner announced at a live, in-person award ceremony in June. However, due to ongoing disruptions and uncertainty caused by the Covid-19 pandemic, we took the decision to postpone the winner ceremony twice in 2021, eventually holding the celebration at Bedford Square Gardens in September.

The winner of the 2021 Women's Prize for Fiction was announced as part of a hybrid, live and digital, ceremony, allowing people to tune in from across the globe to join in the celebration. The winner was *Piranesi* by Susanna Clarke, a fantastical tale about a man living alone in a labyrinthine house. *Piranesi* is Clarke's second novel, published 17 years after her debut and written whilst living with a chronic illness. Susanna's powerful acceptance speech on stage talked about the power of shared communing and creative expression the award had facilitated to aid positive wellbeing: *'As some of you will know, Piranesi was nurtured, written and publicised during a long illness. It is the book that I never thought I would get to write – I never thought I'd be well enough. So this feels doubly extraordinary; I'm doubly honoured to be here. And my hope is that my standing here tonight will encourage other women who are incapacitated by long illness.'*

The news was met with a universally positive reception from readers and the media alike, with commentators praising the honouring of often overlooked 'genre fiction'. The announcement was filmed from Bedford Square Gardens and announced live on Radio 4 Front Row, meaning that a global community of readers could tune in and take part in the celebrations. The winner's announcement reached 8.7 million people on social media and the livestream gained 15,000 views across YouTube, Twitter and Facebook, a 14% increase year-on-year.

### **Women's Prize for Fiction 2022**

The call for submissions for the 2022 Women's Prize for Fiction opened in September 2021, followed by the announcement of the judging panel in November. This year's chair of judges was Mary Ann Sieghart, former Assistant Editor of *The Times*, broadcaster and bestselling author. She was joined by Lorraine Candy, award-winning journalist and editor; Dorothy Koomson, global bestselling novelist; Anita Sethi, literary journalist and author; and Pandora Sykes, journalist, podcaster, broadcaster and author.

Throughout the longlist and shortlist promotional period, from March to June 2022, the Trust devised a programme of events, digital content strands and campaigns to support readers and bring them along on the Prize journey, with involvement from the judges and authors. Through this activity, we sought to broaden the reach of the Prize to give the authors a global platform, increase engagement with the books and the issues they explore, and ultimately promote the key goals of the Women's Prize Trust – to provide access to reading for all and ensure all readers feel represented by the wide range of stories available.

The winner of the 2022 Women's Prize for Fiction was announced in June at an awards ceremony in London, livestreamed across the globe. The winner this year was American-Canadian author and Zen Buddhist priest Ruth Ozeki with *The Book of Form and Emptiness*. Ozeki's novel, which explores themes including grief and loss, neurodiversity and coming of age, was praised by the judges for its '*sparkling writing, warmth, intelligence and poignancy*'. At the awards ceremony, Ruth Ozeki gave a generous speech, acknowledging the crucial support women give one another: '*I would not be here without the support of women and women's institutions. This is why this Prize is so important.*'

In analysis completed by *The Bookseller* in January 2023, three spots in the top ten of authors boosted by literary prizes were awarded to the Women's Prize for Fiction, with two shortlistees (Elif Shafak, Meg Mason) and one longlistee (Miranda Cowley Heller) outselling the winner Ruth Ozeki in value. Journalist Tom Tivnan comments, '*This collective success may just be down to what seems a concerted push by the prize of promoting its nominees as a group more than any other award.*' This links to our strategic goals of realising gender parity in the world of books, enabling writing as a career for women, and elevating women's voices.

### **Events programme for readers**

Our Women's Prize LIVE programme comprised a series of virtual and in-person events throughout the year, bringing together readers from all over the world to celebrate the shortlisted titles and interact with the authors.

One of the highlights of the programme was the return of the popular Virtual Shortlist Festival running over three nights in May 2022, which allowed us to deliver content to both an international audience and those UK fans who are unable to attend live events. We paired all six shortlisted authors in conversation with Women's Prize for Fiction Founder Director Kate Mosse, and commissioned readings from leading actors Naomie Harris, Gillian Anderson, Alex Kingston, Jason Isaacs, Louise Brealey and Irene Bedard. We were delighted to partner with Bookshop.org this year to offer a book + ticket option, with the majority of sales profits going to local, independent booksellers across the UK as per Bookshop.org's business model.

Hundreds of viewers per night tuned in from across the world – from Florida to Denmark, deepest Dorset to Nairobi – and engaged in lively conversation in the chat panel, reacting to the readings, expressing opinions on the books' themes, and taking the opportunity to put their questions to the authors.

The following is a selection of feedback from virtual festival attendees, expressing the feeling of shared connection through exploring the shortlisted books together:

*'The silver lining of so many events being virtual is that they can be more inclusive and it's such a valuable reminder that like-minded readers live all over the world. It's such a pleasure to share excitement over wonderful literature with those beyond my immediate circle.'*

*'The main thing I took away was how unifying women's stories are. I loved hearing the questions shared in the comments sections and seeing how each story had influenced people in such unique and transformative ways.'*

*'I had a sense of becoming part of a community of thoughtful, intelligent women who know the power of the written world to transform people's lives.'*

*'The conversations with the authors were so insightful. I thought it was wonderful that such an event was offered online; I wouldn't have been able to afford travel and accommodation if it had been in person in London. By making this an online event, you have opened it up to so many more people. Thank you!'*

For our live and in-person events offering, we opened Bedford Square Gardens to the public, welcoming people into the site where the Women's Prize for Fiction winner would be crowned, with a full day of events, including:

- A lunchtime live Bookshelfie podcast recording with actor Minnie Driver, hosted by Vick Hope
- An intimate, interactive creative writing 'Mistressclass' with Kate Mosse and Jojo Moyes, with four subsidised places available to women on a low-income
- A sold-out (500 capacity) shortlist readings event with the six authors, moderated by 2022 Chair of judges Mary Ann Sieghart

We encouraged ticket-holders to arrive early to mingle with fellow book lovers, browse the bookshop and enjoy a drink at the bar, making the most of a summer's day in the gardens. Our retail partner Waterstones ran a busy book signing after each event, facilitating further interaction between the authors and their readers.

Feedback from our events programme clearly demonstrates the ways in which reading can empower connection and support positive wellbeing – enabling meaningful interactions between authors and readers, and readers and other readers. Whether it's the quickfire back-and-forth of a Zoom chat box or the excited buzz of a packed-out live audience, there is a clear sense of community at Women's Prize LIVE events.

### **Supporting readers and reading groups**

We continued to work closely with regional reading groups, providing free books and creating engaging resources to facilitate discussions. We ran another year of our successful shortlist shadowing programme for reading groups interested in the Women's Prize for Fiction, in partnership with The Reading Agency, inviting groups to apply to read, discuss and review one of the six shortlisted books and share their experiences on social media.

This year, to tie in with the 'Men Reading Women' campaign (see Campaigning section, below), we put out a call targeting groups with male members, or groups who were interested in inviting male readers to take part in this opportunity. Whether encouraging new groups to form, or building on the strong foundations of existing reading groups, we wanted to explore how gender affected the group members' responses to their allocated books, as well as whether the experience impacted men's willingness to engage with fiction by women and participate in book clubs.

Following the experience, one male reading group member commented:

*'Prior to joining the book club I was mostly focused on reading Fantasy and Historical Fiction mixed in with a sprinkling of Crime, mainly because these felt safe and I knew what I was going to get. However, by staying within my comfort zone I began to find that I was often reading books with similar themes and perspectives (largely male) and often written by male authors ... I am now beginning to develop a sense of what I do and don't like and have found some new authors whose work I have really enjoyed. This includes many amazing female writers that I would not have picked up without recommendations from the group.'* **A member of Coventry City Council Reader**

All groups received free resources, including bespoke reading guides highlighting key themes within the shortlisted books – from climate change to neurodiversity and gender violence. By offering groups resources, opportunities to interact with authors, and the space to share their reflections in a public forum, we are supporting readers to increase their knowledge and understanding of issues through fiction, as well as recognising the value of their own opinions and developing the ability to express them with confidence.

*'We really loved that because of the connection we made with the author, we were able to have her join us for a discussion about the book, something we hadn't done before. Having the guidance of the Women's Prize and The Reading Agency really made us feel like we were part of something bigger. Members enjoyed being exposed to literature that they may not have been had they not participated. ... We felt a sense of community with others reading books from the shortlist ... Fundamentally, it has built on the pre-existing foundation of the book club: collaboration, support, and enthusiastic discussion and inclusive engagement every step of the way.'* **The Brunch Book Club**

The reading guides were also made available on the Women's Prize website for free download, as well as free print point-of-sale packs for libraries and bookshops, which included postcards and posters.

To encourage libraries to promote the Women's Prize for Fiction, The Reading Agency offered promotional packs from their online shop for the longlist, shortlist and winner. These packs, containing social media assets and promotional guides, were free to order and download. Packs were sent to multiple representatives from all 210 UK library authorities. Libraries used these materials to create eye-catching displays and promote the books online, as well as, to facilitate reading group discussions.

*'It went very well, a number of comments received that people would not normally have read "this type of book" but they were inspired to due to the images and posts.'* **Hertfordshire Library**

*'The promotional materials drew attention to the books on the shortlist and their authors. One lady commented under our social media post that she didn't know about these books, but now they are on her reading list and she thanked us for recommending them. We have had 101 copies borrowed of the shortlist with 142 on the reserve list.'* **Essex Library**

As a result of this reader-focused activity, we were able to build engagement with the longlist and shortlist – with #WomensPrize trending on Twitter on the day of the longlist announcement – and further strengthen a community built around a love for brilliant books by women.

### **Readers' access**

The Trust is committed to providing access to reading for all and gives a number of large books donations to those from low-income backgrounds throughout the year. Donations of books to prisons, schools, community centres (dig out names and rough estimate of numbers) Hounslow Action for Youth, Men's Sheds (50 books), HMP Thameside male prison (50 books), Book Aid International and school libraries (100 books).

As part of our outreach work to make the very best contemporary fiction by women writers accessible to all readers, the Trust made the files of the 16 titles longlisted for the 2022 Women's Prize for Fiction available to the Royal National Institute for Blind People to ensure that visually impaired people have access to the books in a range of formats, including braille, Talking Book and giant print.

### **Content and Community**

We further engaged with and built on our reading community through our digital platforms and social media channels, running weekly Facebook read-alongs, sharing video content and publishing author interviews and open source resources for readers and writers. We offer our community a 365-publishing platform on all things bookish, topical and feminist, focussing particularly on sharing recommendations and utilising user-generated content in order to improve reader experiences, represent a diversity of perspectives and reflect the now.

We continued to produce our hugely popular Women's Prize podcast, with listens now exceeding 500,000. Season 5 ran from 30th March to mid-June 2022, with new host Radio DJ and presenter Vick Hope at the helm. Guests this season included sports presenter Gabby Logan, Love Island host and author Laura Whitmore, Bridgerton actor Adjoa Andoh, musician Joy Crookes, activist Gina Miller and a live episode with Hollywood actor Minnie Driver. The podcast has built up an engaged cultural community, while also promoting the Women's Prize brand on a global platform.

### **Discoveries**

In September 2021 we launched the second year of the Discoveries programme, the Trust's development programme for unpublished and unagented writers, designed to shine a spotlight on diverse and exceptional emerging writing talent in the UK and Ireland. We were delighted to welcome Audible as new partners this year, joining Curtis Brown Literary Agency and Curtis Brown Creative.

Between September 2021 and January 2022, women were invited to submit the opening of a novel in any genre – up to 10,000 words – for free to be considered by the Discoveries judging panel. The panel was chaired again by Women's Prize Founder Director Kate Mosse, who was joined by esteemed authors Ayisha Malik and Irenosen Okojie; Lucy Morris, Curtis Brown literary agent; and Anna Davis, Founder and Managing Director of Curtis Brown Creative writing school.

While the judges are tasked with selecting a longlist, shortlist, winner and one promising 'Scholar', Discoveries is more than a traditional literary prize. Rather it is an impactful development initiative that aims to support all entrants, creating an inclusive space where women feel welcome to write – including those completely new to writing – and helping them to craft their submissions, with the aim that every entrant comes away with new skills, industry insight, increased confidence, and an awareness of the opportunities available to them.

### **Discoveries outreach**

Throughout the four-month outreach period, we continued to work in partnership with writing and arts organisations to extend our offer to women from communities traditionally underrepresented in publishing. Whilst Discoveries is open to all women, we were particularly focused on engaging women of colour, women from working class backgrounds, women from outside of London and the South East, and women who have never previously written creatively.

Together with our partners we curated a programme of free writing resources and virtual events centred around two main strands: the craft of writing and demystifying the publishing industry. Our Writer's Toolkit, housed on the Women's Prize and Curtis Brown Creative websites, provided accessible expertise and resources to aspiring writers, with contributions from judges, Women's Prize for Fiction alumni and publishing professionals.

A highlight of the events programme was a virtual panel hosted in partnership with a new festival for working-class writers, Class Fest, which sat as part of the Bristol Festival of Ideas. The panel discussion focused on finding your voice in fiction, with Kate Mosse, novelist Ayisha Malik and agent Viola Hayden.

We also partnered with New Writing North, a literature organisation operating in the north of England, to host a free online panel event, with advice for pitching a novel, Q&As and a workshop providing constructive feedback on submitted pitches. The event was chaired by Tinder Press Publisher Mary-Anne Harrington and the panel included: author Monique Roffey, author Sairish Hussain, literary agent Lucy Morris, and Kadija Sesay, Publications Manager for Inscribe.

Here is a selection of feedback from event attendees:

*'You can feel, when you're unconnected and new and getting rejections, that publishing is a world populated by people who are out of your league and your work will never be worthy ... so it was great to hear from a group of people who totally knew their industry and were clearly very talented but were also really empathetic, warm and down to earth about it all too. A great evening all round and nice to be in the company of – if virtually – all those other writers too. Thanks!'*

*'Thank you for putting it on for free. I've struggled to get involved in many literary events because I can't afford it so it's nice to be able to attend without worrying about breaking the bank'*

*'All the speakers were engaging and encouraging. They were very kind and positive about the entries to the competition and acknowledged our feelings and emotions and they also have excellent actionable advice for the future. It left us feeling very positive about the work-in-progress even if we don't get through to the next round!'*

*'I was at the point of giving up writing but felt encouraged to carry on.'*

Discoveries events are designed to be as accessible as possible for aspiring writers, with common barriers to entry in mind – tickets are always free, and panels are inclusive with a range of writing experiences and backgrounds represented. Feedback from participants demonstrates that writers come away with greater confidence to tell their stories, increased knowledge about the publishing industry and clear, accessible expertise to help them craft their submissions.

### **The 2022 Discoveries writers:**

By the closing date, Discoveries received over 2,500 entries, an increase on the previous year, 76% of which were from outside of London, with a marked increase in entries from Scotland and Northern Ireland. 25% of entries were from women over the age of 55 and entries from women aged 65-74 exceeded those in the 18-24 age bracket. The entries were whittled down to 16 longlisted writers, then six shortlisted writers, then one winner and one Discoveries Scholar.

Based on feedback from year one's cohort – and with new support from Audible – we enhanced the support package offered to longlisted writers. The 16 writers took part in a brand-new bespoke, two-week online Discoveries Writing Development Course designed by Curtis Brown Creative and taught by author Charlotte Mendelson, who was shortlisted for the Women's Prize for Fiction in 2008 and longlisted in 2021.

The course took place in July 2022 and focused on the works-in-progress of the longlisted writers, using one-to-one tutorials, live teaching on Zoom, and writing exercises and group discussion on Curtis Brown Creative's online learning platform, culminating in a teaching session with Curtis Brown literary agents. The course was also designed to bring the group of writers together through their shared Discoveries experience, and to encourage peer-to-peer support going forward, recognising that writing can be a solitary exercise.

The six shortlisted were offered a mentoring session with a Curtis Brown agent plus free enrolment on a Curtis Brown Creative six-week online course, and all six writers took part in a studio session with Audible in Autumn 2022. The winning writer, Sui Annukka, has been signed by Curtis Brown agent Jess Molloy, and has since received an original commission from Audible.

*'I am fifty this year. For me, writing has been a lifelong conversation with parts of myself that are mostly invisible to the world. In more ways than I can say, writing has saved me. The opportunity to now share my work more widely is a huge privilege.'*

*'Winning this prize marks the start of a new adventure. It is a lot to take in ... I want to develop as a writer. I want to create work that is beautiful. And I want to support and champion the writing of the fifteen other wonderful women with whom I was longlisted. We are on this path together and we have so much to learn from each other. Thank you to the Women's Prize, Curtis Brown and Audible for giving us all this extraordinary opportunity.'* **Sui Annukka, 2022 Discoveries winner**

*'Most valuable of all was the short one-to-one tutorial I had with Charlotte Mendelson, in which we discussed the opening 3,000 words of my novel and a one-page synopsis of the plot. She was enthusiastic, generous with her advice and charmingly invested in my characters. ... But what I appreciated most was how candidly Charlotte identified her doubts about the framing of my novel. She questioned whether a significant aspect of the format I had outlined could end up sapping the reader's energy and distracting from the main thrust of the novel ... In the months since, that conversation has fundamentally changed the way I engage with my story. Her willingness to ask the big provocative question has pushed me to do the same, over and over again as I continue to work on the novel. From submitting a year ago through to now, Discoveries has helped me to find new joy, challenge and potential in writing.'* **Niamh Ní Mhaoileoin, 2022 shortlisted writer**

*'Being part of Discoveries 2022 was about a lot more than prizes. It was about meeting a group of intelligent, lively and vibrant women, and being able to be vulnerable and open with them ... It was about sharing work and thoughts and fears, and stepping outside my comfort zone in the company of other writers. It was about finding a sense of community in what can be a deeply solitary pursuit. Through Discoveries, I was lucky enough to be signed by the wonderful Lucy Morris and Jess Molloy at Curtis Brown, and with the support of them, my fellow longlistees and the whole Discoveries team, I have begun, finally, to accept the idea of myself as a writer – and to have the courage and new-found confidence to say it out loud.'* **Tara O'Sullivan, 2022 longlisted writer**

From the first and second Discoveries cohorts, 12 writers have now been signed by literary agents, and the first Discoveries publishing deal was secured in October 2022, a major milestone for the programme, which enters its third year in 2022/2023.

As the community of Discoveries writers grows, the Trust is committed to supporting all writers involved from those early pages to long-term writing careers, offering ongoing pastoral support, coaching and networking opportunities, which we are formalising as we move into next year.

## **Futures**

In January 2022, the Women's Prize Trust partnered with *Good Housekeeping* magazine to launch 'Futures', a new year-long initiative to honour and support the success of authors aged 35 and under. The pandemic was shown to disproportionately affect those under the age of 35 – particularly women – and so Futures sought to highlight the next generation of female writers and help them to find their audience and achieve the acclaim they deserve.

We invited established publishers and literary organisations to nominate women authors of fiction, with at least one novel published, seeking *'leading voices in exciting, boundary-changing, authentic, inspirational, heart-breaking fiction.'* The judges were Women's Prize Founder Director Kate Mosse, broadcaster Naga Munchetty, award-winning author Sara Collins, *Good Housekeeping* editor-in-chief Gaby Huddart and *Good Housekeeping* books editor Joanne Finney.

The panel of judges decided on a final list of ten women authors – the Futures ten – with the public invited to vote for the overall winner throughout the year. The ten authors selected were:

- **Jessica Andrews** for *Saltwater*
- **Natasha Brown** for *Assembly*
- **Candice Carty-Williams** for *Queenie*
- **Eliza Clark** for *Boy Parts*
- **Abigail Dean** for *Girl A*
- **Naoise Dolan** for *Exciting Times*
- **Stacey Halls** for *Mrs England*
- **Sairish Hussain** for *The Family Tree*
- **Daisy Johnson** for *Sisters*
- **Chibundu Onuzo** for *Sankofa*

Through this initiative, we were able to leverage the joint reach and reputation of our two brands to elevate women's voices on a global stage, and bring together and honour a group of young writers at a pivotal point in their career. These future stars of fiction were offered an unrivalled promotional platform, with an editorial package including a full-page interview and photoshoot in *Good Housekeeping* magazine – the UK's largest Women's magazine with over 410k monthly readers and 9 million monthly visitors to their website – online content, virtual events, social media support and retail promotion.

The public vote closed in December 2022 and its results and accompanying ceremony will be reported in the annual return for 2022/2023.

## **First Chapter**

In April 2022 we launched the 12<sup>th</sup> edition of the First Chapter competition in partnership with *Grazia* magazine, which sees a well-known inspirational female author write the first 100 words of a 'first chapter' and invites entrants to complete the chapter in 800-1,000 words. The chapter is published in *Grazia* magazine and online.

This year we partnered with the Arvon Foundation, who offered tutored retreats and online masterclasses to the winner and two finalists, allowing us to strengthen the prize package to place greater emphasis on ongoing writer development.

Bestselling author and former Women's Prize for Fiction winner Tayari Jones wrote the opening words, and she was joined on the judging panel by *Grazia*'s deputy editor Emma Rowley and acting senior editor Maria Lally. The competition received over 600 entries from aspiring writers across the UK, with 70% of entrants residing outside of London.

The winning entry was by Carmel Boyhan Irvine, a doctor and medical educator from Plymouth. As well as a year of one-to-one mentorship with Tayari Jones, Carmel won an invitation to the Women's Prize award ceremony, a set of the six Women's Prize shortlisted books and a five-day residential course from the Arvon Foundation.

*'Coming from a family of strong female role models – with seven sisters and an inspiring mother who fostered a love of literature from childhood – I am delighted to be associated, even in a small way, with the Grazia First Chapter award and affiliated to the Women's Prize. I am particularly thrilled to have the opportunity to work with Tayari Jones, whose masterful prose and public statements serve to entertain, to inform and to advance the causes of social justice.'* **Carmel Boyhan Irvine, 2022 First Chapter winner**

This year the Trust continued to connect with former First Chapter winners, offering guidance and industry connections to support them in their writing careers. We made an introduction between two previous winners, Naomi George and Abigail Moss, and a successful retired editor for one-to-one mentoring and feedback on their writing.

*'I work as a freelance journalist, but I've been writing fiction since I was a teenager and I've always had an ambition to make a career of fiction writing. The mentorship with Diana was incredible, she was so kind and thoughtful and gave me some incomparable insights and feedback on my work. Winning the competition really helped me to stay motivated and I managed to complete the first draft of my novel towards the end of last year. This year, I'm working on my second draft and the Women's Prize have continued to be hugely supportive – I want to say thank you to everyone at the Women's Prize and Grazia, because their support really has made a huge difference!'* **2020 First Chapter winner Abigail Moss**

## **Campaigning**

Running parallel to the 2022 Prize cycle, in May we launched a reading campaign spearheaded by the Women's Prize for Fiction chair of judges Mary Ann Sieghart called 'Men Reading Women'. This campaign sought to highlight a gender bias in reading habits, with the ultimate aim of sparking meaningful debate around gender parity in publishing and increasing the readership of books by women.

In her bestselling book *The Authority Gap*, Sieghart undertook research revealing that men are less likely to purchase and read a book by a woman than by a man. For the top 10 bestselling female fiction authors (including Jane Austen, Margaret Atwood and Agatha Christie), only 19% of their readers are men and 81% women. But for the top 10 bestselling male authors (Charles Dickens and JRR Tolkien, as well as Lee Child and Stephen King), the split is much more even: 55% men and 45% women.

To kickstart a public debate, we asked a host of male celebrities, past judges and friends of the Prize to recommend one novel written by a woman that men should read. This was curated into a list of 60 recommended titles, housed in a hub on the Women's Prize website, through which the public were invited to vote for the essential book by a woman all men should read. We received 20,000 votes in 10 days, with readers placing Margaret Atwood's *The Handmaid's Tale* at number one.

The campaign launched successfully with a hero feature piece in the *Guardian*, which appeared on the masthead of the print paper and cover of the books section in the Saturday magazine. The feature had over 400k views on the *Guardian* website and 769 comments, while the Women's Prize tweet announcing the campaign had over 1 million organic impressions. Women's Prize for Fiction founder Kate Mosse and Mary Ann Sieghart discussed the campaign by taking part in numerous radio and podcast interviews including Radio 4 Woman's Hour, Radio 5 Live Naga Munchetty and the Guilty Feminist Podcast.

Through widespread media coverage and social media attention, both positive and negative, the campaign succeeded in its aim of sparking debate and shaping social discourse. By bringing our advocacy to a wider audience through a high-profile cross-channel campaign, we were able to reinforce the Trust's position as a leader in championing gender parity in the world of books, striving for women's voices to be as prevalent as those of men.

## **FINANCIAL REVIEW**

Overall for the financial year ended 30 June 2022, the charity's financial position has been stable, although the activity delays due to Covid has meant that the charity carried £245,445 in reserves into this financial year, which is unusually high.

The charity has continued to attract sponsorship and income associated with its charitable activities helping the charity to diversify revenue streams and become more resilient and sustainable for the future. The Women's Prize Trust continues to maintain a close control on its costs and expenditure.

The Women's Prize for Fiction 2022 and other Trust activity was supported by corporate sponsors Baileys and Audible. The Prize also received financial support from publishers whose books were longlisted, shortlisted and won, in addition to numerous in-kind partnerships, including AllBright and Blake Morgan.

In addition, the Trust was awarded £65,000 through Arts Council England's Continuity Fund, helping arts organisations pivot and plan as the Trust attempts to stabilise emerging from the pandemic. Informed by the Trust's audience survey, which had over 4500 responses, long-term strategy incorporates a year-round podcast and digital events into the existing Trust model of live events, winner ceremony and outreach. This model required hiring a freelance digital strategist to maximise digital opportunities and reach segmented target audiences, as well as underpinning the retention of the executive team.

Individual giving totalled £91,078.32 in June 2022. The charity's Patrons and Prize Circle Patrons programme remained largely steady; this additional income was made up of donations of smaller amounts from a wider pool of supporters, which corresponds to a clearer fundraising ask with the development of the charity's new Discoveries creative writing programme, and offering add-on donation options via event ticket and merchandise sales, as is common with most charities.

Expanding the line of merchandise such as new colourful t-shirts and the Book Bag in collaboration with female designer Holly Ovenden Book bag not only raises brand awareness but generated £66,729 in income with event tickets.

Total income for 2021/2022 was £559,145.56 and expenditure £702,071.15; this imbalance reflecting the fact that both the 2021 and 2022 Women's Prize for Fiction prizes were largely delivered in this last financial year.

### **Financial Responsibilities**

The trustees (who are also directors of Women's Prize Trust for the purposes of company law) are responsible for preparing the report of the trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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 charity and of the income and application of resources, including the income or expenditure, of the charity for the year. In preparing these financial statements, the trustees are required to:

- Select suitable accounting policies and apply them consistently;
- Observe the methods and principles in the Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

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

### **Small company provisions**

This report has been prepared in accordance with the special provisions for small companies under Part 15 of the Companies Act 2006.

Signed on behalf of the Board

Anna Ollard, Chair

Date: 22 March 2023

**Women's Prize Trust  
Accountants' Report**

**Accountants' report to the directors of  
Women's Prize Trust**

You consider that the company is exempt from an audit for the year ended 30 June 2022. You have acknowledged, on the balance sheet, your responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts. These responsibilities include preparing accounts that give a true and fair view of the state of affairs of the company at the end of the financial year and of its profit or loss for the financial year.

In accordance with your instructions, we have prepared the accounts which comprise the Profit and Loss Account and the Balance Sheet from the accounting records of the company and on the basis of information and explanations you have given to us.

We have not carried out an audit or any other review, and consequently we do not express any opinion on these accounts.

AFP Services  
Chartered Management Accountants

Timsons Business Centre  
Bath Road  
Kettering  
Northamptonshire  
NN16 8NQ

22 March 2023

**Women's Prize Trust  
Profit and Loss Account  
for the year ended 30 June 2022**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
<b>Turnover</b>	559,145	555,892
Staff costs	(28,455)	(26,990)
Depreciation and other amounts written off assets	(114)	-
Other charges	(673,501)	(548,245)
<b>Loss before taxation</b>	<u>(142,925)</u>	<u>(19,343)</u>
<b>Loss</b>	<u>(142,925)</u>	<u>(19,343)</u>

**Women's Prize Trust**  
**Registered number:**  
**Balance Sheet**  
**as at 30 June 2022**

**03691656**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Fixed assets	1,027	-
Current assets	138,121	378,054
Creditors: amounts falling due within one year	<u>(36,628)</u>	<u>(132,609)</u>
Net current assets	101,493	245,445
Total assets less current liabilities	<u>102,520</u>	<u>245,445</u>
<b>Net assets</b>	<u>102,520</u>	<u>245,445</u>
<b>Capital and reserves</b>	<u>102,520</u>	<u>245,445</u>
	<b>Number</b>	<b>Number</b>
Average number of employees	<u>12</u>	<u>12</u>

The company is a private company limited by shares and incorporated in England. Its registered office is 6 New Street Square, London, United Kingdom, EC4A 3DJ.

The company is a registered charity, number 1181253.

The directors are satisfied that the company is entitled to exemption from the requirement to obtain an audit under section 477 of the Companies Act 2006.

The member has not required the company to obtain an audit in accordance with section 476 of the Act.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts.

The accounts have been prepared in accordance with the micro entity provisions of the Companies Act 2006 and FRS 105, The Financial Reporting Standard applicable to the Micro-entities Regime. The accounts have been delivered in accordance with the provisions applicable to companies subject to the small companies regime. The profit and loss account has not been delivered to the Registrar of Companies.

Anna Ollard  
 Director

Approved by the board on 22 March 2023

**Women's Prize Trust**  
**Detailed profit and loss account items**  
**for the year ended 30 June 2022**

*This schedule does not form part of the statutory accounts*

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
<b>Sales</b>		
Sponsorship Fees	227,706	210,500
Winners prize donation	27,013	60,000
Publisher Contributions	59,500	101,000
Donations	91,078	90,810
Commercial Income	66,729	35,010
Grants - Exceptional	50,312	50,588
Other Revenue	30,932	7,984
Merchandise - Commercial	5,875	-
	<u>559,145</u>	<u>555,892</u>
<b>Staff costs</b>		
Wages and salaries	27,950	26,530
Pensions	505	460
	<u>28,455</u>	<u>26,990</u>
<b>Depreciation and other amounts written off assets</b>		
Depreciation	<u>114</u>	<u>-</u>
<b>Other charges</b>		
General administrative expenses:		
Sundry expenses	322	-
Postage	4,165	80
Podcast	23,676	26,409
Digital/social media	32,049	23,552
Judges costs	32,648	7,229
Subscriptions	4,938	1,778
Bank charges	2,235	392
Insurance	906	588
Fundraising costs	3,973	-
Administration costs	9,699	11,888
Winners Prizes	60,000	31,656
WP Exec Team and Expense	211,282	149,461
Design and POS	9,225	7,518
Content Capture & Creation	15,930	25,352
Sponsor Appropriation	14,196	3,644
Awards Ceremony	105,289	118,210
Events - Grazia and Shortlist Readings	7,336	36,890
Events	33,595	-
Merchandise	13,523	997
	<u>584,987</u>	<u>445,644</u>
Legal and professional costs:		
Consultancy fees	58,040	61,854
Advertising and PR	-	17,200
Other legal and professional	30,474	23,547
	<u>88,514</u>	<u>102,601</u>
	<u>673,501</u>	<u>548,245</u>

**WOMEN'S PRIZE TRUST**

England & Wales - Charity number 1181253

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# Accounts

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Registered number  
03691656

Women's Prize Trust

Filleted Accounts

30 June 2021

## **Women's Prize Trust Company Information**

The trustees, who are directors for the purposes of company law, present the annual report together with the financial statements of the charitable company for the year ended 30 June 2021

### **Directors**

Debbie Woskow

Anna Ollard

Alison Barrow

Sandeep Mahal

Joanna Prior (chair)

Felicity Blunt

Louise Jury

Anita Anand

Aliceson Robinson

Scarlett Curtis – Appointed 16th March 2021

Raifa Rafiq – Appointed 27th March 2021

Sarah Davis – Appointed 19th July 2021

### **Secretary**

Rose Goddard - Resigned 12.10.20

Rosie Beaumont-Thomas - appointed 12.10.20. Resigned 24.11.21

### **Accountants**

AFP Services

Timsons Business Centre

Bath Road

Kettering

Northamptonshire

NN16 8NQ

### **Registered number**

03691656

## **Women's Prize Trust (Formerly Women's Prize Trust for Fiction) Trustees Report**

### **Structure, governance and management**

The organisation is a charitable company limited by guarantee, incorporated on 5th January 1999 and registered as a charity on 18th December 2018

The company was established under a memorandum of association on 24th July 2018 which established the objects and powers of the charitable company and is governed under its articles of association.

All trustees give their time voluntarily and receive no benefits from the charity. Any expenses reclaimed from the charity are set out in the financial accounts

### **Appointment of trustees**

Under the terms of the company's Articles of Association, there shall be no fewer than eight and no more than fifteen trustees at any one time.

Trustees' term of office is four years, plus an optional additional four years. Trustees elected as Chair can be appointed for a third consecutive term.

Appointing new trustees is organised via a recruitment process run by the nominations committee.

During the term of this report, the charity appointed two new trustees, and another one since.

### **Trustee induction and training**

New trustees are provided with a Trustee Handbook outlining their legal obligations under charity and company law, and are made aware of the content of the Articles of Association, the decision-making process and the financial performance and plans of the charity

### **Organisation**

Trustees are responsible for the overall administration of the charity and for making strategic decisions.

The implementation of strategic plans is carried out by the Executive, which includes:

- Charity Director who receives an annual fee plus reimbursement of expenses
- Commercial Director who receives an annual fee plus reimbursement of expenses
- Founder Director who receives an annual fee plus reimbursement of expenses
- During the course of the year, the charity appointed a full-time Prize Manager to increase the role's capacity by 40% and improve the quality of the charity's resources and administration. Instead, there is now a full-time Administrator in place.

The charity also contracts freelancers and service providers to assist in the delivery and promotion of programmes and activities. Payment of fees to other consultants, agencies and suppliers are negotiated individually based on the services provided, taking account of expertise and experience, and reviewed on an annual basis.

## **Statement of responsibilities of the trustees**

The trustees (who are also directors of the Women's Prize Trust for the purposes of company law) are responsible for preparing the trustees' annual report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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 and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and 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.

## **Purposes and aims**

This report looks at what the Trust has achieved and the outcomes of its work in the reporting period. The Trustees report the success of each key activity and the benefits the Trust has brought to those groups of people that it is set up to help. The review also helps the Trustees ensure the trust's aims, objectives and activities remained focused on its stated purposes.

The Trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning its future activities. In particular, the Trustees consider how planned activities will contribute to the aims and objectives that have been set.

The objective of the Women's Prize Trust is to foster and promote literature of merit written by women in all its forms, including by encouragement of diversity and greater gender equality amongst writers and by the award of an annual prize for a full-length novel written by a woman of any nationality and published in English.

The Trustees have complied with the duty in section 4 of the 2006 Charities Act to have due regard to guidance published by the Charity Commission. In particular, the Trustees refer to the Charity Commission's general guidance on public benefit both when reviewing how well past activities have satisfied the Trust's stated objectives, and when planning how future activities may best continue to do so.

The main means through which the Trust's objective is met is the organisation and promotion each year of a series of activities designed for public benefit.

## **Activities and Impact**

The Trust champions women writers on a global stage and showcases future generations of women writers for the public benefit. The Trust empowers all women to raise their voice and own their story, shining a spotlight on outstanding and ambitious fiction by women from anywhere in the world, regardless of their age, race, nationality or background.

The Trust showcases the very best writing by women for everyone through the Women's Prize for Fiction, one of the most respected, celebrated and successful literary awards in the world. The Prize is awarded annually to the female author of the best full-length novel written in English published in the UK in the relevant year, irrespective of nationality and citizenship.

The Prize follows an impartial, professional and robust judging process so as to promote high quality fiction by women to the widest audience. The Prize is decided every year by an independent judging panel, who base their deliberations for the longlist, shortlist and winner on three core tenets which have remained the same since the Prize was founded 27 years ago: excellence, originality and accessibility.

In any year, the primary objective of the Trust is to ensure that the Prize is awarded. Due to disruptions caused by the Covid-19 pandemic, we extended the period of shortlist promotion for the 2020 prize and announced the winner in September rather than June. Submissions for the 2021 prize opened the following week, marking the beginning of the new prize cycle. Therefore the 2020/2021 reporting period covers two overlapping prize cycles.

**2020 Prize:** In response to the national lockdowns, we swiftly pivoted from a largely physically based events programme to a fully digital shortlist and winner celebration for the 2020 Prize.

The chair of judges was entrepreneur and member of the House of Lords Martha Lane Fox. She was joined by writer and activist Scarlett Curtis, co-founder of the Black British Business Awards Melanie Eusebe, author and comedian Viv Groskop, and international bestselling author Paula Hawkins. Women's Prize for Fiction judges act as ambassadors for the Prize and the Trust, and the 2020 judges went above and beyond the call of duty to play a huge role in the vast range of new digital content we curated and commissioned through the pandemic.

With social distancing regulations in place, we presented the first-ever fully digital Women's Prize for Fiction events programme in September 2020. We hosted three virtual events in the week leading up to the winner announcement, featuring the six shortlisted authors alongside internationally acclaimed actors Kim Cattrall, Indira Varma, Gugu Mbatha-Raw, Anne Marie-Duff, Ben Miles and Coral Peña.

This week of digital celebration culminated in the announcement on 9 September of the 2020 winner of the Women's Prize for Fiction. Streamed live online, the 2020 Women's Prize for Fiction was awarded to Maggie O'Farrell for *Hamnet*. The news was met with a universally positive reception as people tuned in across the country – and beyond – to share in the celebrations.

We had an average of 680 live Zoom attendees per night for the three evenings of shortlist readings and 789 attendees for the winner's announcement event, plus a further 17,500 free livestream and post-event watches. The shortlist and winner digital events contributed to a significant uplift in social media reach for the Prize in the week leading up to the announcement. The winner announcement reached 8.4 million people on social media, an increase of over 100% year-on-year.

The successful transition to a fully digital format meant that the Prize was more accessible and participatory for audiences than ever. At a time of heightened isolation, the digital celebration brought together a community of booklovers to join in the conversation around the power of women's fiction, which continues to be one of the core aims of the Trust

**2021 Prize:** The call for submissions for the 2021 Prize opened the week following the 2020 winner announcement in September 2020. The 2021 cycle was our second year of continual change and response, which saw us pivot to a fully digital judging process, announcements and events – and resulted in a decision to delay our winner announcement for the second year running. The winner ceremony had to be postponed twice and eventually took place at a live, in-person celebration at Bedford Square Gardens in September 2021 (it will therefore form part of the 2021/2022 report), alongside a new day-festival for the public.

Author Bernardine Evaristo chaired the 2021 panel of judges. She was joined by Elizabeth Day, podcaster, author and journalist; Vick Hope, TV and Radio presenter and writer; Nesrine Malik, Guardian columnist and writer; and Sarah-Jane Mee, Sky news presenter and broadcaster.

The 2021 shortlist of six books was announced on 28 April. Despite a challenging media landscape following the most recent lockdown, a fully digital announcement meant that our reach was greater than ever. We increased our video output, enlisting the help of our charismatic panel of judges to create engaging content. Our announcement video, featuring the judges performing readings from the shortlist has been viewed over 28,000 times, a 15% increase year-on-year.

Announced live on BBC Radio 4 Front Row, the shortlist reveal secured widespread coverage across both traditional and online media, totalling 449 pieces between 28 April and mid-June (the regular shortlist window) and 623 pieces between April and September, when the winner was announced. This was an increase of 144% from 2020. The judges were helpful in promoting the shortlist, and notable mainstream interviews ran across Mail Online, BBC London Gaby Roslin, and Saturday Kitchen, while there was encouraging pick-up from international media.

Following the success of our 2020 Arts Council-funded digital events programme, we ran a second Virtual Festival from 14-16 June, under the Women's Prize LIVE branding, allowing us to deliver our content to both an international audience and those UK fans who could not attend live events for a variety of reasons. Once again, we paired all six shortlisted authors in conversation with Kate Mosse, featuring readings from actors Hayley Atwell, Jade Anouka, Zawe Ashton, Ruth Negga, Jordan Stephens and Juliet Stevenson. We had an average of 300 viewers from around the world each evening, plus 6000 post-event watches.

Both the writers and their readers would have to wait until September 2021 to have the winner of the 2021 Prize unveiled (Susanna Clarke won with *Piranesi*, which will be fully reported in the 2021/2022 return). The extended timeframe gave readers more time to read the shortlisted books, which of course translates into income for the writers, as well as opportunity for the future.

The Bookseller reported: *"Overall, the sales of the six-strong shortlist increased by 320% in the week after the shortlist was announced. The Women's Prize longlist saw a similar surge after it was announced on 10th March. The 16 books have gone on to sell more than 412,000 copies in the UK, taking £135,000 each week on average for a total of £3.1m."*

**Reading Women:** We celebrated the end of a successful year-long 25th anniversary campaign Reading Women. Taking the form of a digital book club and reading challenge, the aim of the #ReadingWomen campaigning platform – created with the support of Waterstones and publisher partners – was to galvanize the public to read more books by women and in particular, the winners of the Prize.

The campaign culminated with a public vote to find our 'Winner of Winners' among our 25 Women's Prize-winning authors. Following on from the success of the September digital events programme, the overall 'Winner of Winners' was crowned in November 2020 as part of a digital celebration. With a sizeable majority, the public voted for *Half of a Yellow Sun* by Chimamanda Ngozi Adichie.

We made the reveal of the Winners of Winners a cultural moment, with a photoshoot and video interview with Chimamanda in her Lagos home, a trailer, graphics and extracts to seed out on social media. An exciting live digital event took place in December, with Chimamanda in conversation with screenwriter and podcaster Jola Ayeye, hosted by Kate Mosse, including an exclusive reading of *Half of a Yellow Sun* from award-winning actor Gugu Mbatha-Raw. The event is our highest performing video ever, with over 16,000 organic views.

**Discoveries:** The final legacy project marking the Women's Prize for Fiction's 25th anniversary year was Discoveries, launched with partners NatWest and Curtis Brown. Discoveries was designed to be our flagship programme for creative writing development, to find tomorrow's winners of the Women's Prize; an ambitious writers' development programme offering aspiring female writers encouragement and support at the beginning of their creative journeys. The programme doesn't require writers to have finished a novel – only the opening three chapters or up to 10,000 words – and it is free to enter.

The judging panel for 2020-2021 was chaired by Women's Prize Founder Director Kate Mosse, with author Abi Daré, literary agent Lucy Morris, Curtis Brown Creative Managing Director Anna Davis, and Director for Nottingham UNESCO City of Literature Sandeep Mahal.

We brought forward the promotion of Discoveries from September to May 2020 to motivate potential applicants to take advantage of additional time during lockdown to write and refine their work. Given that NatWest bank branches and libraries, our target channels to reach non-literary audiences, were closed during lockdown, we curated a programme of free online content across our platforms, including a series of original articles on writers' craft, and Insiders' Tips with practical guidance from industry experts. We also focused on building up resources on the Women's Prize and Curtis Brown websites, and partnering with literature organisations with regional reach outside of London.

A highlight of our programme was an event in partnership with Writers' Weekend. We deliberately made this event as affordable as possible, pricing tickets at £5, with a number of free tickets available for women from low-income backgrounds. In addition, we subsidised one Weekend Ticket with The Women's Prize Trust Scholarship, for a woman whose financial situation prohibits them from attending the event.

Testimonial for (anonymous) scholarship winner: *I had tried three times, over ten years, to write about domestic abuse in an engaging and informative way. Winning this scholarship was the catalyst that facilitated my making a robust beginning to my novel. I wrote for four days and managed 2,225 words. I booked three one-to-ones and three Braindates: 'Making setting come alive', 'Discuss your characters' psychology and how to make them more compelling', and 'Make a plan to publish'. I attended the Women's Prize Discoveries Panel at the end of the weekend. This was invaluable for me as Abi Daré was talking about her writing process, and how she understood she was the only writer who could write that particular story, in her particular way. That gave me more confidence in progressing with my novel. Winning this scholarship, and wanting to submit new work, has certainly boosted my creativity. Without this scholarship I would be aiming to complete my degree next year and then begin writing my novel, while not being sure how to proceed. Following the scholarship, I am confident I can write engagingly and informatively about domestic abuse. My aim is to write the first draft by 2 October 2021."*

By the closing date, Discoveries received 2500 entries, 73% of which were outside of London. The entries were whittled down to 16 longlisted writers, then six shortlisted writers, then one winner and one Discoveries Scholar. Each received different offers of courses from Curtis Brown creative and mentoring to further develop their work. Six of the 16 longlisted writers have already been signed by agents, while other participants reported coming out of the process with increased confidence, greater industry knowledge and a sense of creative empowerment.

Discoveries testimonials:

*"Writing is a solitary business, so it's been enormously exciting to feel a part of something larger: thousands of women writing the first part of their novels together. As a writer, I'm keen to explore the road ahead as I return to my manuscript under the expert guidance of Curtis Brown – I jumped at the chance to be represented by Lucy Morris."*  
Emma van Straaten, winner

*"I applied for the Discoveries programme and can honestly say it's the best thing I've ever done. I am now working with an agent, so I am indebted and would recommend to anyone: just do it. It's taught me that, you often think to be a writer you have to have a qualification or be a certain type of person, or be published – but a writer is just someone that writes."*  
Olivia Ford, longlisted writer

*"The Discoveries programme is amazing. It turned my dream into a reality. I was just writing for my own sake and now to have other people working with me on it and appreciating it, it has given me a lot of confidence."*  
Nilofaur Tabatai, shortlisted writer

The testimonials, along with demographic data, point to the success of the Discoveries programme in furthering the Trust's commitment to increasing awareness of creative opportunities for all women; we connected with women from a wide range of backgrounds and offered them invaluable access to industry knowledge and routes to creative support, as well as fostering a sense of belonging.

**Creative writing journal:** In addition to the Winner of Winners campaign, we also marked the 25th anniversary of the Prize with a new venture into producing saleable merchandise to raise money for the Trust.

We launched a crowdfunding campaign with publisher Unbound for the Women's Prize for Fiction journal. The writing journal features a double-page spread for each winner, including information about the book and author, a bespoke illustration and quotes from the authors. As well as being a beautiful object and acting as a compendium of the history of the Prize, the aim of the journal is to inspire and encourage the next generation of women writers to pick up a pen

We offered various pledge levels to subscribers who backed the journal, including a limited-edition art print featuring 25 bespoke illustrations featured in the journal, a #ReadingWomen mug, writing workshops and the ability to donate copies of the journal to at-risk writers groups. In just four weeks, we exceeded our fundraising target and the journal published in Spring 2021, with 50% of profits from sales going to the Women's Prize Trust.

Testimonial from (anonymous) pledger: *"When I chose the pledge of an hour mentoring with Kate Mosse, I wanted to know about building a career in the UK book industry, not just about writing my novel. The session was even better than I hoped for. I appreciated how candid Kate was about her journey, and how honest she was about my interests and goals. Her feedback on my outline was clear and helpful – more than just another set of eyes. How valuable to have someone with such industry and storytelling experience give her reaction and suggestions for my next steps."*

Following the success of the crowdfunder for the Women's Prize journal, we laid plans to launch an expanded merchandise line to sell through our own website, earning for the Trust whilst increasing brand recognition.

**Reclaim Her Name:** Our sponsors Baileys joined in with our 25th anniversary celebrations as we teamed up to launch Reclaim her Name, a collection of 25 texts published for the first time under the female authors' own names.

This activation was intended to ignite new conversations around challenges to women's visible contribution to literature past and present. A 25-book library, compiled by a specially commissioned research team, featured newly commissioned cover artwork. The texts were available to download as free e-books on a dedicated microsite, resulting in over 50,000 downloads, and print copies of the collection were donated to selected libraries.

**Books that Matter:** Another partnership formed to mark our 25th anniversary was the creation of the first-ever Women's Prize subscription box with feminist subscription company Books That Matter. The boxes went out to 2,000 subscribers and were profiled extensively across BTM's social channels to readers.

**Digital programming:** The Covid-19 pandemic and resulting lockdowns meant that we needed to pivot our events season into a fully online programme. We were successful in securing a grant from Arts Council England's Emergency Fund to commission a large range of new digital content utilising the latest technology to offer audiences virtual connection and comfort.

The key aims of our digital programme were extending reach and diversifying our audiences, and testing fundraising models linked to content and revenue generation. Our three programming tenets were reading, writing and women's voices, and our three chosen content mediums were video content across a range of platforms – including Instagram Live and Zoom – the Women's Prize podcast, and written features and resources for the website.

We worked in partnership with other organisations to extend both our profile and fundraising potential. These included AllBright, Nottingham UNESCO City of Literature, Waterstones, *YOU* magazine, Five Leaves independent bookshop, and of course our publishing partners, writers and judges.

Most of this activity went live from July 2020 onwards. We curated nine interactive sessions under the new Women's Prize: LIVE brand, including chair of judges Martha Lane Fox discussing the shortlisted titles on Instagram Live; judge and comedian Viv Groskop advising on how women can 'own the room' and make themselves heard during lockdown; author Diana Evans on her writing practise with AllBright and the London Writers' Salon; Kate Mosse in conversation with Ann Patchett and Tayari Jones to celebrate Independent Booksellers' Week; a Zoom panel discussion on the inequality women face through a global pandemic featuring Laura Bates and Leila Hussein, chaired by *YOU* magazine editor Jo Elvin. As well as the Women's Prize virtual festival of three evenings of shortlist readings, discussion and viewers' questions and the 2020 winner announcement.

There was a markedly international audience for virtual events, while UK audience members commented on the increased accessibility that the digital platform gave them. The level of interaction between audience members and speakers, and each other, was increased through the virtual platform, with opportunities for viewers to ask questions, respond to one another and share reading recommendations.

*"Wonderful event, inspirational women, so much better than I thought it would be. With love from Cardiff, Wales."*

*"This is such a great conversation! Love that this event has made this accessible to me."*

*"I am loving the virtual readings – usually I go live, but this is actually more intimate! Thank you!"*

The investment in digital programming resulted in a global and unprecedented reach, raising the profile of the Prize and helping to further our charitable mission of celebrating and promoting outstanding fiction by women to as many readers as possible.

**Podcast:** As we broadened our digital output, we continued to produce our hugely popular WPT podcast, appointing host Zing Tsjeng for 8 additional episodes from July-October 2020. One of the highlights of this run was the episode with Kim Cattrall, former *Sex and the City* actor, which was picked up by 168 media outlets.

Season 3 launched in March 2021 and was hosted by journalist and author Yomi Adegoke. The podcast is comprised of our 'Bookshelfie' format in which we invite inspirational women to discuss the five books by women that have shaped them, plus a 'Shortlist Book Club' strand with three influencers discussing the 2021 shortlisted books and a 'shortlist special' in which host Yomi Adegoke interviewed the six shortlisted authors. Guests included Afua Hirsch, Annie Mac, Sara Pascoe, Chimamanda Ngozi Adichie, Elizabeth Day and Deborah Frances White.

This season's podcast has been listed in Apple's New & Noteworthy, and has been selected as a 'Best Podcast' pick by *Vogue*, *Stylist*, *iNews*, *Sunday Times*, *Grazia* and many more. With a loyal and growing listenership (69,807 listens for Season 3), the podcast has built up an engaged cultural community, while also promoting the Women's Prize brand on a global platform.

**Supporting readers:** During the pandemic, reading and community felt more important than ever, so we partnered with The Reading Agency to support six reading groups whose members have particularly felt the benefit of communication around books during the pandemic. We selected six different reading groups that have all found connection and escapism from loneliness, isolation and the monotony of lockdown.

These groups – based throughout the UK and including key workers, parents and those self-isolating – each read, discussed and reviewed one of the six 2021 Women's Prize-shortlisted books.

The Brummie Literary and Custard Society said of their involvement in the 2021 Prize:

*“Although life does seem to have started to get back to something resembling normal, reading and coming together to discuss the books has been really important for our wellbeing and sanity. The teachers in the group are very used to venturing into the world and being with huge numbers of people but after 15 months of adapting to ever-changing circumstances, Book Group provides some much-needed work-life balance. For those still working from home, both the reading and meeting elements provide a means of escape. Receiving the Women’s Prize books was exciting and led to us getting together in person, which was fantastic! We also made an extra effort to have an in-person meeting for our usual meeting to discuss the book and this was a really lovely evening – it was the first time we’ve all met together for at least two years! Being chosen to shadow the prize really did make us feel special; it felt like the world was interested in what we have to say!”*

The Femminents: *“Being in a reading group since March 2020 has allowed us to stay connected despite being in different locations across the UK. Through the books we read and discuss, we learn something new about each other and the world – despite all being from the same family, there is always something to discover! We’ve been able to visit real and imaginary worlds and meet new people through our reading, something much appreciated whilst living through a pandemic and multiple lockdowns. Even as the world opens up again, we plan to continue our reading group; it has become an essential part of the way we connect and something very special that the five of us share. As a group of women who love to read, it has been amazing to be involved with the Women’s Prize for Fiction as a way of legitimising our book club and encouraging us to discover authors we might never have known about.”*

Another key way the Trust supports readers particularly from marginalised backgrounds is through donating to other organisations working directly with targeted groups. In 2021, we donated 339 books to Book Aid International and helped them to send a total of 1,007,473 books to 150 partners in 24 countries. Those books are available to readers in thousands of schools, libraries, universities, refugee camps, prisons and hospitals, thereby helping encourage reading for pleasure and supporting adults learning new skills

**First Chapter x Grazia:** In October 2020, we held a virtual event to announce the winner of our tenth annual Women’s Prize x Grazia First Chapter competition, which sees a well-known inspirational female author write the first 100 words of a ‘first chapter’ and invites entrants to complete the chapter in 800-1,000 words. Abigail Moss’s entry was selected from over 500 entries by judges Rosamund Dean, *Grazia* deputy editor; Rhiannon Evans, *Grazia* features and special projects editor and Women’s Prize-shortlisted author Diana Evans, who wrote the opening paragraph for the competition.

Abigail Moss, 2020 winner said of the experience: *“Winning this competition really feels like the start of a new phase in my writing career. Being able to learn from Diana Evans will be such an incredible experience and I can’t wait to see how my writing will develop over the coming year. It’s motivated me so much to write more and to be brave and take risks in my writing. I feel more determined than ever before to pursue a career writing fiction. Thank you so much for the opportunities this competition has brought about .”*

Diana Evans, the 2020 First Chapter author and mentor spoke of the impact on her own writing: *“I always enjoy working with new writers. It’s rewarding to give advice that I know has helped me, and also reminds me to heed it more often(!), so yes it does help with my own writing practice.”*

Author Dorothy Koomson wrote the opening words for the 11th First Chapter competition with *Grazia* in 2021, and the competition received over 600 entries. Following the success of our locked-down 2020 competition, we delivered a series of digital events, including an Instagram Live with *Grazia*’s Emma Rowley and Dorothy Koomson during the submissions period; and a digital winner event with a panel of experts and winner Naomi George, chaired by judge Kenya Hunt. Naomi’s story was printed in *Grazia* and she is being mentored by Dorothy for a year, with monthly check-ins to ‘keep her accountable’.

**RNIB:** As part of our outreach work to make the very best contemporary fiction by women writers accessible to all readers, the Trust made the files of the 16 titles longlisted for the 2021 Prize available to the Royal National Institute for Blind People to ensure that visually impaired people have access to the books in a range of formats, including braille, Talking Book and giant print.

**Research:** The Trust continues its relationship with Kingston University, which houses the Women's Prize for Fiction archive, so it is available for academic study and research.

## **Financial Review**

Overall for the financial year ended 30 June 2021 the charity's financial position has been stable

It has continued to attract sponsorship and income associated with its charitable activities helping the charity to diversify revenue streams and become more resilient and sustainable for the future. It has taken steps to both review and improve income changes due to the Covid-19 pandemic. This was more vital than ever, with media company Fremantle exercising their break clause due to the impact of Covid-19 on their business. Testing these different propositions has been incredibly useful and informative for future strategising, but the charity is witnessing ongoing changes in the literature market from Year 1 of Covid to Year 2, most notably the changing wave of public appetite for virtual and live events, so the Trustees will continue to monitor the landscape.

The Women's Prize Trust continues to maintain a close control on its costs and expenditure.

The Women's Prize for Fiction 2021 and other Trust activity was supported by corporate sponsors Baileys and NatWest. The Prize also received financial support from publishers whose books were longlisted, shortlisted and won, in addition to numerous in-kind partnerships, including AllBright, Blake Morgan and Grazia.

In addition, the Trust was awarded £50,000 through Arts Council England's Continuity Fund, helping arts organisations pivot and plan as the Trust attempts to stabilise emerging from the pandemic. Informed by the Trust's audience survey, which had over 4500 responses, long-term strategy incorporates a year-round podcast and digital events into the existing Trust model of live events, winner ceremony and outreach. This model required hiring a freelance digital strategist to maximise digital opportunities and reach segmented target audiences, as well as underpinning the retention of the executive team.

Individual giving totalled £90,809.76 in June 2021, an increase of £25k on 2019/2020. The charity's Patrons and Prize Circle Patrons programme remained largely steady; this additional income was made up of donations of smaller amounts from a wider pool of supporters, which corresponds to a clearer fundraising ask with the development of the charity's new Discoveries creative writing programme, and offering add-on donation options via event ticket and merchandise sales, as is common with most charities.

Total income for 2020/2021 was £555,892.21 and expenditure £575,235.26, with an additional £33,299.00 of deferred spend into 2021/2022 from the extended prize timetable.

## **Reserves**

The policy of the trustees is to build surpluses for the short-term so as to provide for any discontinuity in corporate sponsorship of the Women's Prize for Fiction, the main activity set out in the Trust's Articles of Association. As good practice, the Trust is always looking for cost-saving measures and negotiates with suppliers to minimise expenditure and maximise value for money. This strategic building of the reserves, alongside diversifying our income streams, provides a prudent fund against unexpected funding challenges in the future, ensuring the charity is financially resilient and can endure any short-term financial challenges whilst delivering its objectives.

The reserves, which were free reserves, sat at £264,788 in June 2020. Our total capital appeared as £245,445 at the end of our 2020/21 accounts.

## **Risk Management**

The trustees have examined the major strategic, business and operational risks which the charity faces and confirm that systems have been established to enable regular reports to be produced so that the necessary steps can be taken to minimise these risks. A key element in the management of financial risk is the setting of a reserves policy and its regular review by trustees.

The Trustees have assessed the major risks to which the company is exposed, in particular those related to the operations, publicity and finances of the company, and are satisfied that systems and procedures are in place to mitigate our exposure to the major risks.

The financial and operational effect of the COVID-19 pandemic on the Trust activities has been considered by trustees. Although the impact of the lockdown has been significant, it is believed that all major sources of income will remain stable.

On behalf of the Board

Joanna Prior, Chair

Date: 21/03/2022

## **Women's Prize Trust Accountants' Report**

### **Accountants' report to the directors of Women's Prize Trust**

You consider that the company is exempt from an audit for the year ended 30 June 2021. You have acknowledged, on the balance sheet, your responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts. These responsibilities include preparing accounts that give a true and fair view of the state of affairs of the company at the end of the financial year and of its profit or loss for the financial year.

In accordance with your instructions, we have prepared the accounts which comprise the Profit and Loss Account and the Balance Sheet from the accounting records of the company and on the basis of information and explanations you have given to us.

We have not carried out an audit or any other review, and consequently we do not express any opinion on these accounts.

AFP Services  
Chartered Management Accountants

Timsons Business Centre  
Bath Road  
Kettering  
Northamptonshire  
NN16 8NQ

21 March 2022

**Women's Prize Trust**  
**Registered number:**  
**Balance Sheet**  
**as at 30 June 2021**

**03691656**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Current assets	378,054	311,799
Creditors: amounts falling due within one year	<u>(132,609)</u>	<u>(47,011)</u>
Net current assets	<u>245,445</u>	<u>264,788</u>
Total assets less current liabilities	<u>245,445</u>	<u>264,788</u>
<b>Net assets</b>	<u>245,445</u>	<u>264,788</u>
<b>Capital and reserves</b>	<u>245,445</u>	<u>264,788</u>
	<b>Number</b>	<b>Number</b>
Average number of employees	<u>12</u>	<u>12</u>

The company is a private company limited by shares and incorporated in England. Its registered office is 6 New Street Square, London, United Kingdom, EC4A 3DJ.

The company is a registered charity, number 1181253.

The directors are satisfied that the company is entitled to exemption from the requirement to obtain an audit under section 477 of the Companies Act 2006.

The member has not required the company to obtain an audit in accordance with section 476 of the Act.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts.

The accounts have been prepared in accordance with the micro entity provisions of the Companies Act 2006 and FRS 105, The Financial Reporting Standard applicable to the Micro-entities Regime. The accounts have been delivered in accordance with the provisions applicable to companies subject to the small companies regime. The profit and loss account has not been delivered to the Registrar of Companies.

Joanna Prior  
 Director

Approved by the board on 21 March 2022

**WOMEN'S PRIZE TRUST**

England & Wales - Charity number 1181253

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# Accounts

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Registered number  
03691656

Women's Prize Trust

Accounts

30 June 2020

## **Women's Prize Trust Company Information**

### **Directors**

Anita Anand - Appointed 04.05.20  
Samantha Glynne - Resigned 22.1.20  
Debbie Woskow  
Laura Barlow - Resigned 22.1.20  
Annabel Rake - Resigned 22.1.20  
Anna Ollard  
Alison Barrow  
Sandeep Mahal  
Sylvia Saller - Resigned 22.1.20  
Louise Jury  
Anne Coleman - Resigned 22.1.20  
Felicity Blunt - Resigned 20.4.20  
Joanna Prior  
Aliceson Robinson - Appointed 21.02.20  
Brenda Trenowden - Appointed 06.04.20

### **Secretary**

Rose Goddard -Resigned 12.10.20  
Rosie Beaumont-Thomas - Appointed 12.10.20

### **Accountants**

AFP Services  
Timsons Business Centre  
Bath Road  
Kettering  
Northamptonshire  
NN16 8NQ

### **Registered number**

03691656

## **Women's Prize Trust (Formerly Women's Prize Trust for Fiction) Trustees Report**

### **Trustees and Staff**

The trustees are not remunerated but may claim travel and out-of-pocket expenses. This reimbursement of direct costs is paid provided these are reasonably incurred.

Harriet Hastings is the Managing Director of the Women's Prize Trust. She receives an annual fee plus reimbursement of expenses.

Kate Mosse is the Founder Director of the Women's Prize for Fiction. She receives an annual fee plus reimbursement of expenses.

Rosie Beaumont-Thomas was hired as a full time Prize Manager in September 2020 to increase the role's capacity by 40%.

Claire Shanahan is the Charity Director, working part-time on a freelance basis.

Payment of fees to consultants, agencies and suppliers are negotiated individually based on the services provided, taking account of expertise and experience, and reviewed on an annual basis

### **Income**

The Women's Prize Trust's income strategy in 2019/2020 was to diversify revenue streams to make the organisation more resilient and sustainable for the future. This was accelerated by the Covid-19 pandemic in spring/summer 2020; we modelled different propositions including a merchandise line, both free and ticketed online events, crowdfunding, and new activity packages for commercial sponsorship. The majority of the revenue from these endeavours was not earned in 2019/2020, as the annual cycle for the Women's Prize for Fiction was extended to culminate in September rather than June 2020 (and so will be reflected in the 2020/2021 report), but it was valuable to test different propositions and assess the literature market.

The Women's Prize for Fiction 2020 and various other Trust activities was supported by our family of headline corporate sponsors Baileys, NatWest and Fremantle, totalling £345,000. The Prize also received financial support from publishers whose books were longlisted, shortlisted and won, in addition to numerous in-kind partnerships, including Waterstones, AllBright, Blake Morgan and Grazia.

The Trust's individual giving programme was successful in its second year, but with the absence of real-life events due to Covid-19, we felt compelled to extend annual patronships which had a knock-on effect for income forecasting into the next financial year. We were also aware that many individuals' financial situations may have or will change due to the economic impact of coronavirus, so that a downturn in individual giving is highly likely. Individual giving totalled £64,475 in June 2020.

### **Reserves**

The policy of the trustees is to build surpluses for the short-term so as to provide for any discontinuity in corporate sponsorship of the Women's Prize for Fiction. As good practise, the Trust is always looking for cost-saving measures and negotiates with suppliers to minimise expenditure and maximise value for money. This strategic building of the reserves, alongside diversifying our income streams, provides a prudent fund against unexpected funding challenges in the future, ensuring the charity is financially resilient and can endure any short-term financial challenges whilst delivering its objectives.

The reserves, which were free reserves, sat at £88,269 in June 2019. Our total reserves appeared as £264,788 at the end of our 2019/20 accounts, but included £176,519 of committed expenditure, allocated to work associated with the delayed 2020 Women's Prize for Fiction.

### **Risk analysis**

The board reviews the risks to which the Trust is exposed on a quarterly basis, assessing their likely impact and, where appropriate, establishing systems, procedures or insurance to mitigate these risks.

### **Objectives and Activities**

The Trust was established in 2018 under its memorandum of articles to champion women writers on a global stage and showcase future generations of women writers for the public benefit. The Trust empowers all women to raise their voice and own their story, shining a spotlight on outstanding and ambitious fiction by women from anywhere in the world, regardless of their age, race, nationality or background.

The Trust showcases the very best writing by women for everyone through the Women's Prize for Fiction, one of the most respected, celebrated and successful literary awards in the world. The Prize is awarded annually to the female author of the best full-length novel written in English published in the UK in the relevant year, irrespective of nationality and citizenship.

In any year, the primary objective of the Trust is to ensure that the Prize is awarded. Due to Covid-19, we extended the period of shortlist promotion and announced the winner in September rather than June 2020 as *Hamnet* by Maggie O'Farrell. This activity report is therefore not a full account of the activity pertaining to the 2020 Women's Prize for Fiction, the Reading Women campaign and all other charitable work in the cycle. It runs from July 2019 – June 2020.

Entrepreneur and member of the House of Lords Martha Lane Fox chaired the 2020 panel of judges. She was joined by writer and activist Scarlett Curtis, co-founder of the Black British Business Awards Melanie Eusebe, author and comedian Viv Groskop, and international bestselling author Paula Hawkins.

The Prize follows an impartial, professional and robust judging process so as to promote high quality fiction by women to the widest audience. The Prize is decided every year by an independent judging panel, who base their deliberations for the longlist, shortlist and winner on three core tenets which have remained the same since the Prize was founded 25 years ago: excellence, originality and accessibility.

Women's Prize for Fiction judges act as ambassadors for the Prize and the Trust, and the 2020 judges went above and beyond the call of duty to play a huge role in the vast range of new digital content we curated and commissioned through the pandemic, utilising the latest technology to offer audiences connection and comfort. For instance, chair of judges Martha Lane Fox discussed the shortlist with Founder Director Kate Mosse on Instagram Live, talking through each of the six titles shortlisted for the Prize and giving a behind-the-scenes into the judging process.

The Covid-19 pandemic and resulting lockdown presented extraordinary and unexpected challenges, requiring us to swiftly pivot our usual activity, including our spring/summer events season, into a fully online programme in 2020. With a successful funding application to Arts Council England's Emergency Fund, we were able to commission a large range of new digital content with the key aims of extending reach and diversifying our audiences, and testing fundraising models linked to content and revenue generation.

Our three programming tenets were reading, writing and women's voices, and our three chosen content mediums were:

1. Video content across a range of platforms, including Instagram Live and Zoom
2. The Women's Prize for Fiction podcast
3. Written features and resources for the website

We worked in partnership with other organisations to extend both our profile and fundraising potential. These included AllBright, Nottingham UNESCO City of Literature, Waterstones, *YOU* magazine, Five Leaves independent bookshop, and of course our publishing partners, writers and judges.

Most of this activity went live in summer/autumn 2020, but the grant was secured in 2019/2020 financial year and so enabled all the planning and programming. The result was a huge growth for the Trust's social media channels, especially for Twitter and Instagram, which increased by 17% and 43% respectively year-on-year.

In February 2020, the Women's Prize, together with publisher partners and Waterstones, launched the #ReadingWomen campaigning platform to celebrate 25 years of the Prize. Taking the form of a digital book club and reading challenge, the aim was to galvanise the public to read more books by women and in particular, the winners of the Prize - a campaign that speaks directly to the Trust's charitable articles. #ReadingWomen was a key part of our expanded digital offer during the Covid-19 emergency and the golden thread that ran through our anniversary year. Materials, author access and social platforms provided by publishers and partners gave the campaign huge energy, which utilised our popular podcast, website, digital channels and partners to speak our message loudly.

To increase access points for readers coming afresh to the Women's Prize or the 25 winning books, we invested in a new, fully reskinned #ReadingWomen section of the Women's Prize website, which we populated with a rich bank of resources for each book, including: newly-commissioned reading guides, bespoke illustrations for each winner, audio clips of former Chairs of Judges discussing the winning titles, and Nielsen widget extracts allowing readers to sample the books for free.

We programmed live digital events for the anniversary campaign. A highlight was an event in June 2020 designed not only to mark 25 years of the Women's Prize for Fiction but to promote the UK's Independent Booksellers' Week, partnering with UNESCO City of Literature Nottingham and feminist independent bookshop Five Leaves. Former Women's Prize for Fiction winners Tayari Jones and Ann Patchett sat in conversation with Founder Director Kate Mosse about their writing, the impact of winning the Prize, their experience of the Covid-19 lockdown and book recommendations that had provided solace to them during the pandemic. Jones and Patchett read from their winning books *An American Marriage* and *Bel Canto*, and viewers had the opportunity to put their questions to the authors live.

This programming also crossed into the Women's Prize for Fiction podcast. We launched 25 new episodes in celebration of our 25th anniversary year, in partnership with Baileys. We deliberately programmed a diverse array of guests from the worlds of arts, politics, feminism and comedy to attract a wide range of listeners. The guests discussed and debated the diverse back-catalogue of Women's Prize-winning books based around themes with our host Zing Tsjeng. Guests included cook and author Melissa Hemsley, Jordan Stephens (Rizzle Kicks), author Sophie Mackintosh and presenter Vick Hope. The eight #ReadingWomen episodes featured prominently in Apple Podcasts 'New and Noteworthy' with links to the iBooks store. The podcast received coverage in *Vogue*, *Stylist*, *Good Housekeeping*, *Grazia* and many more.

Finally, we hosted at the end of the #ReadingWomen campaign (outside of the 2019/2020 cycle) a public vote where readers could choose their favourite of the 25 winners of the Women's Prize. The overall 'Winner of Winners' was crowned in November 2020 as Chimamanda Ngozi Adichie with *Half of a Yellow Sun*.

Throughout 2019/2020, the Trust continued the longstanding relationship with reader development charity The Reading Agency to support libraries, book clubs and reading groups. The Reading Agency distributed information and material promoting the 2020 Women's Prize at key announcements to its network, such as reading guides and point-of-sale, and engaged with its Twitter, Facebook and email audiences. Their distribution lists include Reading Groups for Everyone's newsletter with 4,500 reading groups members across the UK and their main newsletter to 10,000 subscribers.

The Trust also ran in collaboration with The Reading Agency a shadowing programme for reading groups particularly affected by Covid-19, so that we could understand the impact of reading, and the value of being part of a reading group, during this challenging time. As well as receiving free copies of three former winning titles, the selected groups were supported through the shadowing process by our #ReadingWomen podcast episode on their books and bespoke reading guides commissioned for each title.

The first group, the Self-Isolated Book Group, was formed the day before lockdown was announced in the UK as an attempt to forge a community during the Covid-19 crisis, and an opportunity to discuss topics and ideas unrelated to the pandemic. Their weekly meetings took place on Zoom. The group was then made up of seven young women who were in their early twenties with varied reading tastes, and whose common interests included politics and writing by women. The group chose to discuss the books featured in our Changing Worlds podcast episode, which included 2000 winner *When I Lived in Modern Times* by Linda Grant; *Small Island* by Andrea Levy, which won in 2004; and *The Lacuna* by Barbara Kingsolver, which won in 2010.

The Self-Isolated Book Group said, "Our reading group is made up of students and recent graduates, so for all of us, our lives are in a state of limbo, even more than they would be in usual circumstances. The large majority of the group had to move out of their homes in March to move across the country and back into their parents' homes, after living independently for at least three years. We did not have the chance to knowingly experience our last university classes, nights out, or, in some cases, say goodbye to friends. Our graduation ceremonies have been cancelled and most of the jobs we have spent long hours applying for are no longer available due to Covid-19. These are very strange times to have completed our dissertations and final assignments in, as well as look for jobs, which is why we decided to start our reading group in March 2020."

The Cardiff Book Group was the second of our official reading groups for 2020, with a number of key workers amongst their members, such as nurses, healthcare professionals and teachers. And finally, we selected Book and Brew, a book club of nine women based in Newcastle, because their passion for reading great books by women shone through in their application form: “We love that the Women’s Prize showcases and celebrates women’s writing, something we are passionate about sharing. We believe it’s really important to see strong women and the complexities of womanhood represented in literature and would love the chance revisit the Prize’s past explorations of women’s writing.”

As part of the Trust’s work celebrating and supporting writers, particularly those who are at the start of their writing journey, we ran the tenth edition of the annual Women’s Prize X Grazia First Chapter Competition in 2020. The First Chapter competition sees a well-known, inspirational female author write the first 100 words of a ‘first chapter’ and invites entrants to complete the chapter in 800 – 1,000 words.

The 2020 judging panel included Rosamund Dean, *Grazia* deputy editor; Rhiannon Evans, *Grazia* features and special projects editor and Women’s Prize-shortlisted author Diana Evans, who wrote the opening paragraph for the competition. The winner was announced as Abigail Moss in September 2020 (outside of the 2019/2020 cycle), who has since been mentored by Diana Evans.

To celebrate the tenth anniversary, we contacted former winners and shortlistees, and profiled their experiences and progress since First Chapter on our website. For example, Luan Goldie was shortlisted for the Women’s Prize X Grazia First Chapter competition in 2012, and went on in 2018 to win the Costa short story prize for ‘Two Steak Bakes and Two Chelsea Buns’. Her debut novel *Nightingale Point*, published by HarperCollins in 2019, was picked by BBC Radio 2 for Jo Whiley’s summer book club, and was longlisted for the Women’s Prize for Fiction in 2020. Luan said when interviewed, “All these years on from being shortlisted for First Chapter, it’s still great kudos. It’s part of my (very short) writing bio which now appears on my debut novel and in programmes for festivals I do. I’m so proud of it.”

Sue Wallman’s journey to publication took eight years, and picked up pace when she won The Women’s Prize X Grazia First Chapter Award in 2013. Having worked for a newspaper in Paris and magazines in London, and with a degree in English Literature & Publishing from Oxford Brookes University, that elusive publishing deal was hard-won. Her debut novel, *Lying About Last Summer*, was published in 2016 and won the Zoella Book Club – the fifth young adult book she’d written – and she has now published four YA books with Scholastic Books. Sue now combines writing with working in a secondary school library. She spoke of the long process to publication: “I thought winning the First Chapter competition would change everything and the latest manuscript I’d worked so hard on would be snapped up immediately. It wasn’t. It took another two years for me to get a book deal . . . Winning was an incredible confidence boost at a time when I felt my writing wasn’t going anywhere. I knew I’d been picked out of a pile of hundreds of entries. It was proof that I could write fiction. As I look back now, it gives me tremendous satisfaction to know that I won the First Chapter competition. I also feel very privileged to have attended a high-level book awards ceremony – and seen Hilary Mantel, Barbara Kingsolver etc in the flesh!”

The Trust launched a new flagship writer development programme, Discoveries, with NatWest and Curtis Brown in honour of the Women's Prize for Fiction's 25<sup>th</sup> anniversary year, and in recognition of untapped diverse and exceptional writing talent across the country. The aim of Discoveries is to find tomorrow's winners of the Women's Prize, offering aspiring female writers encouragement and practical support at the beginning of their creative journeys. The programme is deliberately designed to be accessible to women of all ages and backgrounds; it doesn't require writers to have finished a novel – only the opening three chapters or up to 10,000 words – and it is free to enter. All entrants are offered advice and signposting via digital content and online events; the longlist of 16 and shortlist of six writers selected by an independent judging panel will receive personalised mentorship packages and a free or discounted place on a Curtis Brown Creative's creative writing course, and the winner offered representation by Curtis Brown Literary Agency and a cash prize of £5,000.

Following an initial announcement in March 2020, we followed up in June 2020 to encourage women to take advantage of any additional time they had during lockdown to write and provide more digital inspiration and resources. The submissions portal opened in September 2020 (outside of this 2019/2020 report).

As part of our outreach work to make the very best contemporary fiction by women writers accessible to all readers, the Trust made the files of the 16 titles longlisted for the 2020 Prize available to the Royal National Institute for Blind People to ensure that visually impaired people have access to the books in a range of formats, including braille, Talking Book and giant print.

We also donated books to community hub Hounslow Action for Youth in 2020. Facilitator Jacqueline Crooks, who leads the organisation's Young Women's Creative Writing Group, spoke about the transformative power of reading and writing on vulnerable young women: "The books are gifted to the young women aged 13 to 18, many of whom are in the care of the local authority or transitioning from state care to independent living. They take the books home after every workshop, along with the poems and stories they have written. I always see something different in the way they leave, something hopeful about the way they carry those books together with their writing journals. The books give them something to hold onto until the next workshop. I have come to see that reading and writing groups are not only transformative, they are one of the safest places for vulnerable young women. These non-hierarchical, peer-orientated spaces empower young women to believe that their words matter and their voices are needed."

A second donation of books was made to SPEAR London, a charity providing accommodation and support for people experiencing homelessness to move towards independent living, local to the Women's Prize's warehouse in Colliers Wood, south London. SPEAR's clients can be experiencing homeless for a number of reasons – most have had a family breakdown, some are refugees, some have left care or the criminal justice system. They usually arrive at SPEAR with a bin bag or two – and very rarely are books the things people think to keep hold of when they're leaving with nowhere to go. But we know that books mean more than the paper they are printed on – to all of us, regardless of circumstance. But at SPEAR they offer something even more valuable – as a way of relating to strangers you're living with; as a way to escape reality or, more pertinently, as a way of validating your emotions and experiences. Engagement officer Rosie Reynolds provided this feedback from Troy, 18 and Holly, 17, residents at SPEAR's Merton hostel: "Reading books is like a big escape really. You could be in the smallest place but then you've got a book and it's like somehow you're in another part of the universe and going on a little adventure . . . Some of my most relaxed times are spent with a book in my hands." "It's the escape, whenever you're feeling down or really happy there are characters that are probably going through something like that, it gives you reassurance that things are ok. Even if they are a fictional character there's someone who feels the same way as you do."

The Trust continues its relationship with Kingston University, which houses the Women's Prize for Fiction archive, so it is available for academic study and research.

On behalf of the Board

Joanna Prior, Chair

Date: 21 April 2021

## Profit and Loss - Summarised

Womens Prize Trust

For the year ended 30 June 2020

Account	2020 Charitable Activities	2020 Voluntary	2020 Trading to Raise	2020 Governance	2020 Unassigned	charitable analysis
<b>Turnover</b>						
Corporate Income	403,000.00	0.00	0.00	0.00	0.00	403,000.00
Donations and Grants	0.00	64,775.00	0.00	0.00	0.00	64,775.00
<b>Total Turnover</b>	<b>403,000.00</b>	<b>64,775.00</b>	<b>0.00</b>	<b>0.00</b>	<b>0.00</b>	<b>467,775.00</b>
<b>Gross Profit</b>	<b>403,000.00</b>	<b>64,775.00</b>	<b>0.00</b>	<b>0.00</b>	<b>0.00</b>	<b>467,775.00</b>
<b>Administrative Costs</b>						
Administration	120,553.15	32,020.25	0.00	16,642.01	0.00	169,215.41
Prize Cycle	4,138.03	0.00	0.00	0.00	0.00	4,138.03
Legal, Professional and Finance	10,710.00	3,060.00	0.00	11,999.73	0.00	25,769.73
Marketing, Communication and Fundraising	90,909.74	225.00	1,011.89	0.00	0.00	92,146.63
<b>Total Administrative Costs</b>	<b>226,310.92</b>	<b>35,305.25</b>	<b>1,011.89</b>	<b>28,641.74</b>	<b>0.00</b>	<b>291,269.80</b>
<b>Operating Profit</b>	<b>176,689.08</b>	<b>29,469.75</b>	<b>(1,011.89)</b>	<b>(28,641.74)</b>	<b>0.00</b>	<b>176,505.20</b>
<b>Other Income</b>						
Bank Interest	13.55	0.00	0.00	0.00	0.00	13.55
<b>Total Other Income</b>	<b>13.55</b>	<b>0.00</b>	<b>0.00</b>	<b>0.00</b>	<b>0.00</b>	<b>13.55</b>
<b>Profit on Ordinary Activities Before Taxation</b>	<b>176,702.63</b>	<b>29,469.75</b>	<b>(1,011.89)</b>	<b>(28,641.74)</b>	<b>0.00</b>	<b>176,518.75</b>
<b>Profit after Taxation</b>	<b>176,702.63</b>	<b>29,469.75</b>	<b>(1,011.89)</b>	<b>(28,641.74)</b>	<b>0.00</b>	<b>176,518.75</b>

## **Women's Prize Trust Accountants' Report**

### **Accountants' report to the directors of Women's Prize Trust**

You consider that the company is exempt from an audit for the year ended 30 June 2020. You have acknowledged, on the balance sheet, your responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts. These responsibilities include preparing accounts that give a true and fair view of the state of affairs of the company at the end of the financial year and of its profit or loss for the financial year.

In accordance with your instructions, we have prepared the accounts which comprise the Profit and Loss Account and the Balance Sheet from the accounting records of the company and on the basis of information and explanations you have given to us.

We have not carried out an audit or any other review, and consequently we do not express any opinion on these accounts.

AFP Services  
Chartered Management Accountants

Timsons Business Centre  
Bath Road  
Kettering  
Northamptonshire  
NN16 8NQ

21 April 2021

**Women's Prize Trust  
Profit and Loss Account  
for the year ended 30 June 2020**

	<b>2020</b> £	<b>2019</b> £
<b>Turnover</b>	467,775	525,764
Other income	14	155
<b>Gross profit</b>	<hr/> 467,789	<hr/> 525,919
Other charges	(291,271)	(437,439)
<b>Profit before taxation</b>	<hr/> 176,518	<hr/> 88,480
<b>Profit</b>	<hr/> <hr/> 176,518	<hr/> <hr/> 88,480

**Women's Prize Trust**  
**Registered number:**  
**Balance Sheet**  
**as at 30 June 2020**

**03691656**

	<b>2020</b>	<b>2019</b>
	<b>£</b>	<b>£</b>
Current assets	311,799	231,762
Creditors: amounts falling due within one year	<u>(47,011)</u>	<u>(143,492)</u>
Net current assets	<u>264,788</u>	<u>88,270</u>
Total assets less current liabilities	<u>264,788</u>	<u>88,270</u>
<b>Net assets</b>	<u>264,788</u>	<u>88,270</u>
<b>Capital and reserves</b>	<u>264,788</u>	<u>88,270</u>
	<b>Number</b>	<b>Number</b>
Average number of employees	<u>12</u>	<u>12</u>

The company is a private company limited by shares and incorporated in England. Its registered office is 6 New Street Square, London, United Kingdom, EC4A 3DJ.

The company is a registered charity, number 1181253.

The directors are satisfied that the company is entitled to exemption from the requirement to obtain an audit under section 477 of the Companies Act 2006.

The member has not required the company to obtain an audit in accordance with section 476 of the Act.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts.

The accounts have been prepared in accordance with the micro entity provisions of the Companies Act 2006 and FRS 105, The Financial Reporting Standard applicable to the Micro-entities Regime. The accounts have been delivered in accordance with the provisions applicable to companies subject to the small companies regime. The profit and loss account has not been delivered to the Registrar of Companies.

Joanna Prior  
 Director

Approved by the board on 21 April 2021

**Women's Prize Trust**  
**Detailed profit and loss account items**  
**for the year ended 30 June 2020**

*This schedule does not form part of the statutory accounts*

	<b>2020</b>	<b>2019</b>
	<b>£</b>	<b>£</b>
<b>Sales</b>		
Sponsorship Fees	345,000	305,075
Winners prize donation	-	30,000
Publisher Contributions	58,000	51,000
Donations	64,775	139,689
	<u>467,775</u>	<u>525,764</u>
<b>Other income</b>		
Other operating income	<u>14</u>	<u>155</u>
<b>Other charges</b>		
General administrative expenses:		
Podcast	11,141	-
Digital/social media	19,698	13,332
Judges costs	27	12,825
Bank charges	107	127
Insurance	632	-
Fundraising costs	1,012	1,140
Administration costs	8,274	7,296
Winners Prizes	-	30,000
WP Exec Team and Expense	160,101	135,792
Agency Fees - Stand	38,924	48,407
Society of Authors	-	36,951
Design and POS	7,320	5,574
Content Capture & Creation	8,149	32,320
Sponsor Appropriation	225	(1,325)
Previous Prize Year costs	-	576
Awards Ceremony	4,111	103,511
PayPal Fees	-	272
Events - Grazia and Shortlist Readings	-	508
Reading Women	5,885	-
Sundry expenses	2	-
	<u>265,608</u>	<u>427,306</u>
Legal and professional costs:		
Other legal and professional	25,663	10,133
	<u>25,663</u>	<u>10,133</u>
	<u>291,271</u>	<u>437,439</u>