

APPLES AND SNAKES

Apples and Snakes

Annual Report and Financial Statements

31 March 2021

Company Registration
Number 01994850
(England and Wales)

Charity Registration
Number 294030

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Reference and administrative information

Board of Trustees	Chris Elwell (Chair) Isabelle Acred Craig Barratt Mary Callaghan - resigned Jun 21 Kerry Featherstone Sarah Goodfellow – resigned Jun 21 John McGhee Amerah Saleh – appt Oct 20 Abhik Sen – Resigned Apr 21 Reece Williams – appt Feb 21, resigned Jun 21
Chief Executive Officer	Lisa Mead
Company Secretary	Lisa Mead
Address	The Albany Douglas Way London SE8 4AG
Company registration number	01994850 (England and Wales)
Charity registration number	294030
Independent Auditor	Griffin Stone Moscrop & Co. 21-27 Lamb's Conduit Street London WC1N 3GS
Bankers	HSBC Bank 85 Lewisham High Street Lewisham London SE13 6BE

The trustees of the Board of Apples and Snakes are delighted to present their report with the financial statements of the charity for the year ended 31 March 2021.

Apples and Snakes is England's leading organisation for spoken word, with a national reputation for producing exciting, engaging and transformative work in performance and participation. Our vision is to be the core of UK spoken word and creators of poetic adventures; central to which is our mission to amplify unheard voices.

The last financial year, 2020/21, has been extremely challenging due to the ongoing uncertainty caused by Covid which has affected every aspect of operation for both the organisation and the sector. All achievements must be seen in this context and we are extremely proud of how we have overcome these huge challenges to continue providing support for the spoken word sector and meet our core mission. We remained active throughout this difficult period pivoting existing activities online where possible and creating new online events and artist development opportunities.

These new initiatives were developed quickly in response to the needs of the spoken word community in the pandemic. All live events were cancelled from March 2020 meaning poets lost income from performances, opportunities to develop their craft and faced the potential of becoming isolated from the broader spoken word community. In response to these challenges our aim was to create spaces for poets to meet and share online through workshops, new poetry film commissions, curated discussion and performance events.

We stayed in close contact with partners, funders and artists adapting and rescheduling projects and performances in response to Covid restrictions. This meant that we were able to honour all funding agreements and although some activities were postponed, no scheduled projects were cancelled.

Over the past year we continued to develop spoken word audiences across the country delivering a total of 156 live and online performances, professional development sessions and participatory workshops reaching audiences of over 10,000. Our overall digital engagement with content that we produced reached over 60K.

We nurtured spoken word artists at all stages of their career, trialling new online development programmes. We programmed and developed 152 artists over the year and commissioned 35 new pieces of work, underlining our role as the leading organisation in England for spoken word and performance poetry.

The trustees would like to take this opportunity to thank all our funders for their support in 2020/21, without which the excellent work delivered by Apples and Snakes could not happen.

The accounts in this report have been prepared in accordance with the accounting policies set out on pages 28 to 44 of the attached accounts and comply with the charity's constitution, applicable laws 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 United Kingdom and Republic of Ireland (FRS 102), effective from accounting periods commencing 1 January 2015 or later.

GOVERNANCE, STRUCTURE AND MANAGEMENT

Governance

The organisation is a charitable company limited by guarantee having no share capital, incorporated on 30 October 1985 and registered as a charity on 4 April 1986. The company was established under a Memorandum of Association, which established the objects and powers of the charitable company, and is governed under its Articles of Association.

In response to the previous audit highlighting a concern in the company's existing Memorandum and Articles of Association, the company adopted a **new Memorandum and Articles of Association** (which were updated and prepared by the Independent Theatre Council, ITC) by Written Resolution.

In summary the changes to the Memorandum and Articles are as follows:

1. Removal of reference to a named individual who was working for Apples & Snakes being on the Board.
2. Change to the maximum number of trustees.
3. Provision for meetings to be held electronically.
4. References to relevant legislation have been updated.

Alongside these changes, the entire document was reformatted and updated in line with current legislation.

The Written Resolution was:

That the present Memorandum & Articles of Association be replaced in their entirety by the attached Articles of Association

Directors and Trustees

The directors of the charitable company are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees. The trustees serving during the year and since the year-end were as follows:

Trustees

Chris Elwell (Chair)
Isabelle Acred
Craig Barratt
Mary Callaghan
Kerry Featherstone
Sarah Goodfellow
John McGhee
Amerah Saleh
Abhik Sen
Reece Williams

Chief Executive Officer

Lisa Mead

Company Secretary

Lisa Mead

Appointment of trustees

Under the terms of the company's Memorandum and Articles of Association, management of the company's affairs is vested in a Board of Trustees of not less than five to be elected in a General Meeting. The Board of Trustees has the right to appoint members to the Management Committee either as additional members or to fill any casual vacancies.

GOVERNANCE, STRUCTURE AND MANAGEMENT (continued)

Trustee induction and training

Potential new trustees observe two Board meetings before being formally appointed to the Board following a decision by the existing trustees. They are sent an induction pack including a list of legal obligations, the Memorandum and Articles of Association, the details of committees and decision making processes, the business plan, policies and procedures, staff structure and recent management accounts and budgets. They meet with the Chief Executive Officer (CEO) and/or Chair of the Board to talk through the pack and clarify any queries about their role and meet the full staff team as part of their induction. All potential trustees are also encouraged to attend at least one Apples and Snakes event before joining the Board.

Trustees participate in an annual away day involving senior staff as well as other meetings outside of the formal quarterly Board meetings. They are also offered training and development opportunities as appropriate to their needs and interests. Trustees are encouraged to attend events and workshops run by the organisation and are invited to occasional staff and Board social events.

Structure and management

The Board of Trustees administers the charity. The Board meets on a quarterly basis. There are two sub-committees, with the Audit Committee dealing with finance, HR and the internal control framework and the Board Appointments Committee overseeing the Board recruitment process. Neither sub-committee makes substantive decisions but makes recommendations to the whole Board based on examination of detailed material.

The CEO is appointed by the trustees to manage the day-to-day operations of the charity. To facilitate effective operations, the CEO has delegated authority for operational matters including finance, fundraising, employment and artistic activity.

Key management personnel

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day to day basis are the trustees and the CEO.

No remuneration is paid to trustees and the remuneration for other key management personnel is decided on by the Board based on benchmarking against other similar organisations in the sector to ensure that rates paid remain competitive.

Related parties

The Half Moon Theatre has been a regular partner of Apples and Snakes programmes and events for many years and the Board has agreed that this collaborative work is beneficial to the organisation and should continue with Chris Elwell, Half Moon's Director and CEO, in the role of Chair of the Apples and Snakes Board. Half Moon Theatre is a not-for-profit charity and Chris Elwell is a salaried employee of this organisation and gains no personal financial benefit from these activities. All financial agreements with the Half Moon are reviewed by the remainder of the Board on a case-by-case basis.

As a result of the restrictions caused by Covid19, in the period 2020/2021 there were no payments made to Half Moon Theatre.

Risk management

The trustees have a risk management strategy which comprises periodical review of the risks the charity may face; the establishment of systems and procedures to mitigate those risks; the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise; the creation of risk management plans for individual projects as necessary; and the creation of a risk register to support effective risk management throughout the organisation.

In 2020/21, potential risks were identified within particular areas of governance, operations, finance, external environment and compliance. All risks identified were assessed against the likelihood of the occurrence and the impact to the organisation if they were to occur. Actions and processes were identified to mitigate these risks with ownership applied to relevant members of staff and Board as appropriate. The impact of Covid was perceived as the highest risk but the trustees are pleased to report that these risks were effectively mitigated through the delivery of programmes online and despite the significant impact of Covid overall, this was a successful and productive year for Apples and Snakes even though our reach was less than in a normal year delivery.

Indemnity insurance

The company has provided trustee indemnity insurance for all trustees.

OBJECTS, OBJECTIVES AND ACTIVITIES

Objects

The objects of the charity as set out in its Memorandum of Association are:

- ♦ To advance public education by encouraging an appreciation of art and music within the community with particular regard to poetry, in particular by making such art and music more accessible to the public at large; and
- ♦ To advance public education by raising artistic standards through the encouragement and support of the work of artists and musicians, unknown to the general public, with particular regard to poets without distinction of race, sex, political or other opinions.

Vision

To be the core of UK spoken word and creators of poetic adventures

Mission Statement

We exist to champion poets and poetry in performance, amplify unheard voices and challenge expectations of what poetry is and can be.

Values

- ♦ **Artists First** – We put artists at the heart of the organisation and champion them above all.
- ♦ **Daring** – We positively encourage artists and staff to push the boundaries of what poetry and spoken word can be and will celebrate failure and success equally.
- ♦ **Inspiring Engagement** – We believe that making a positive impact in someone's life requires a deep engagement in the art and we will work tirelessly to ensure that the artists we employ are those best suited to inspire the audience and participants on each and every project and event.
- ♦ **Amplifying Voices** – We believe that everyone has the right to be heard and we will work proactively to provide safe platforms for everyone that enable and encourage individuals and groups from all sections of the community to express themselves through poetry and storytelling with respect for others.
- ♦ **Create a Family** – We work like a family, collaborating creatively and professionally with each other, artists, funders, delivery partners and the media to create the best conditions for the artform and the organisation to flourish.
- ♦ **Think Commercially** – To think creatively about income generation, audience development and profile building as an integral part of our artistic planning at all times.

Strategic Ambitions

1. **Lead the Way**– To collaborate productively with artists to lead the Art Form and challenge what poetry is and can be.
2. **Go Digital**– To increase the profile and reach of the Art Form and Artists by presenting more spoken word digitally.
3. **Amplify Voices** – To continue to be a microphone and spotlight, providing a platform for marginalised voices to be seen, heard and recognized.
4. **Play Big and Well with Others** – To create strong and commercially viable partnerships and alliances with organisations and venues that reflect and fit our values to increase our impact and the scale of our projects /programmes.
5. **Create a Home** – To build and create a thriving and exciting home for artists locally and globally.
6. **Be A Role Model** – To become a model artistic employer and organisation – a centre of excellence for operations, income generation, growing audiences and people and artist development.

Key activities and beneficiaries

Apples and Snakes is England's leading organisation for performance poetry and spoken word.

Working within the framework provided by the mission, values and six broad strategic ambitions we build effective and engaging artistic and organisational programmes that provide great impact and public benefit for our artists, staff, attenders and participants at the core of UK spoken word and help us become the creators of poetic adventures. We work locally, nationally and internationally to create ground-breaking, diverse work across three principal strands of activity:

- ♦ Artist Development
- ♦ Participation and Outreach and
- ♦ Producing, Curating and Commissioning.

Artist Development

Artists are at the heart of Apples and Snakes and we are dedicated to providing the best support possible to assist artists at all levels of experience to develop their careers, to build the skills they need to succeed and to help them create the time and space to write. Across a wide spectrum of activities including dedicated one to one sessions with our staff; mentoring with more experienced artists; providing critical, positive feedback on their work; masterclasses on a wide range of subjects as well as more in-depth development programmes, we aim to provide artists with the tools to be better and to work

successfully, safely and knowledgeably with all sections of the community – including those who are more vulnerable such as children and those coping with mental health issues. All our artist development work is provided free of charge to ensure that it is accessible to all as part of our commitment to supporting the development and amplification of diverse and marginalised voices.

Participation and Outreach

Participation is a key element of our work at Apples and Snakes, with projects and programmes involving schools, libraries and other community settings, with a focus on young people and beneficiaries from marginalised communities and those at risk. The outcomes of our participation and outreach work vary depending on the specific project and partners, but include:

- ◆ Increased self-confidence, motivation and self-esteem;
- ◆ Improved literacy skills including speaking, listening, reading and writing;
- ◆ Improved communication and presentation skills;
- ◆ Higher level of engagement with learning;
- ◆ Positive impact on mental wellbeing and the reduction of anxiety;
- ◆ Participants being inspired and developing their imagination and creativity;
- ◆ Improved life skills for people with learning difficulties or other barriers.

Producing, Curating and Commissioning

Apples and Snakes raises the profile of spoken word and pushes the boundaries of the art form through producing and curating live events and creative digital content, working extensively in partnership and commissioning and touring new writing. Many of the performances and events we programme are free to the public, or tickets are set at a very low price in order to encourage and enable people from all socio-economic backgrounds to access high quality performance poetry events. We produce work across the country and work in partnership with local and regional artists, venues and other organisations and partners to ensure a broad audience reach for every live event. In addition we are investing significantly in the development of our digital capacity and skills to make the best performance poetry and spoken word available to those who would not be able to or are not comfortable in attending a live show.

Staff

With an organisational value to create a family, staff and staff development are an important part of the overall business strategy for Apples and Snakes and the Trustees are keen to ensure that all staff have the opportunity to develop their skills and knowledge throughout their employment and set aside a budget each year for the professional and personal development of staff. Apples and Snakes also commits to providing all staff with the best possible facilities and support in order to create a nurturing environment that ensures a good work life balance and promotes the well-being of all staff. Under this policy we offer flexible working patterns as well as providing formal and informal training as required.

We underwent an organisational review in 19/20 to look at how best to achieve our objectives going forward in a changing environment and be more agile. Creating this leaner and more agile core team enabled the organisation to weather the pandemic without the need to furlough staff and be able to continue to support freelance artists.

The Board would like to express their thanks to all the staff for their hard work in a year which saw the organisation need to adapt, respond, and pivot work in response to the global pandemic, and for the enthusiasm and dedication shown in developing and presenting great spoken word and creating programmes that deliver against our vision, mission and values.

Volunteers

At Apples and Snakes we are committed to offering a range of opportunities for developing skills and experience through volunteering, both in office-based roles and event management.

Equity, Diversity & Inclusion

With both a value and a strategic ambition to amplify the voices of those who are not normally heard or are ignored, Equity, Diversity & Inclusion are fundamental to our mission delivery and can be seen throughout our programmes, staff and Board.

We work extensively with artists from all sections of the community; over half of our artists come from racially, ethnically and culturally diverse backgrounds and we also employ and commission many artists with protected characteristics including disability, sexuality and gender identity. The significant level of diversity within our artists list means that we are uniquely well placed to match project participants with artists who share similar backgrounds and challenges, creating role models and potentially increasing depth of relationship and positive impact on the lives of the beneficiaries.

Whilst the Creative Case for diversity is in the organisations' DNA, in response to the Black Lives Matter movement we started a new process reflecting and planning on how we specifically challenge racial injustice and inequality and how we do better as outlined in our statement <https://applesandsnakes.org/2020/06/08/black-lives-matter/>

This refocusing is reflected in our programming and project development in 2020/21 and in future plans. We also recognise the need to address these issues in terms of governance and leadership and have already made changes to the board and are exploring different leadership models and considering how we diversify the decision makers in the organisation.

We are at the beginning of developing these ideas, some of which are longer-term ambitions about tackling the wider sector that we operate within as well as looking internally at the organisation. This is a journey but we are committed to finding new ways to make impact and change.

Environmental action and sustainability

With a strategic ambition to become an exemplar artistic organisation, Apples and Snakes aims to be as environmentally sustainable as possible and has an up to date policy and action plan in place to support this. We aim to work proactively with all our host venues to reduce energy and water consumption where possible and have policies in place to limit our carbon footprint related to travel and procurement to minimum levels.

Over the last few years, we have significantly reduced our use of paper, through a number of measures, including sending and signing contracts electronically. We also include a statement in our email signatures reminding recipients to avoid printing unless necessary. As a national organisation we do need to travel longer distances than many building-based organisations, but we advocate the use of the most environmentally friendly method and encourage walking and cycling where reasonable. We are also increasingly adopting new technologies to enable online meetings reducing negative environmental impact from travel and increasing efficiency. The pandemic has opened up new digital ways of working which we will take forward.

Funding

In 2019/2020, we increased our capacity skills and knowledge in this area through the appointment of a dedicated Development Manager to support our future ambitions and a greater emphasis placed on organisational communications. Since their appointment we have diversified our funding base and built new ongoing relationships.

Apples and Snakes is a member of the Institute of Fundraisers and has signed up to the regulation scheme established by the Fundraising regulator. Currently Apples and Snakes, does not make any direct fundraising appeals to individuals but this is an area for future exploration and something we are likely to explore as part of a 40-year anniversary campaign. We would ensure all reasonable safeguards were in place, including signing up to the Fundraising Preference Service, prior to starting any such activity to ensure all potential funders were protected from unreasonable intrusion on their privacy, unreasonable persistent approaches or undue pressure to give.

ACHIEVEMENTS

Artist Development:

In 2020/21 despite the challenges of Covid, Apples and Snakes continued to be the largest single provider of artist development programmes for spoken word and performance poetry artists in England.

All of our artist development programmes delivered in this year were provided free of charge at a time of extreme economic challenges for many poets. By utilising digital technology, we also overcame geographic barriers thus ensuring that these programmes are fully accessible for all regardless of economic status or location.

Historically we aim to provide training and development for as many artists as possible each year, supporting around 250 artists during previous years. However new online programmes developed in response to Covid saw a significant increase in numbers accessing our artist development workshops with up to 250 poets from across England attending our online *Red Sky* programme alone. Our aim alongside developing skills was to build community and peer networks at a time of isolation and uncertainty and our new programmes were effective in achieving this.

Our artist development activity involves a combination of programmes for individuals (including mentoring, peer forums and information, advice and guidance sessions with the Apples and Snakes team or more experienced artists), and more structured development programmes run by some of the UK's most successful spoken word artists. We also create innovative programmes that encourages and challenges artists or groups of artists to experiment with their work and to push the boundaries of their experience and the artform. These activities would normally take place in real life however we quickly worked out new ways to deliver the same experiences online and these new techniques will become part of our blended offer in future as they increase accessibility and geographic reach of our programmes. Some of the highlights of 2020/2021 were:

Jerwood Arts/Poetry in Performance – this was the first year of a two-year programme which supports 5 artists, one from each ACE region, in the first ten years of their career. Artists receive a £3,000 bursary, a mentor and participation in a residential creative lab working with expert practitioners from across the spoken word and performance worlds. The project aims are:

- To enable a step change in creative practice by providing tailored training, space & support to focus on work in a uniquely spoken word context
- To increase selected artists' confidence & capability to understand audiences & maximise opportunities for professional career development
- To increase regional & national profile for selected artists, building industry connections, including introductions to funders, venues & producers

The five selected artists were chosen just before Covid they were Kirsty Taylor (North), Neelam Saredia-Brayley (South East), Julian Knxx (London), Shaun Hill (Midlands) and Safiya Kamaria Kinshasa (South West.) The programme was overseen by three artist leaders Angie Bual (Artistic Director Trigger productions), Sabrina Mahfouz (writer/performer) and Lisa Mead (Artistic Director Apples and Snakes).

The programme was supposed to start with the creative lab and finish with a live showcase however Covid meant the creative lab was delayed until May 2021 and the showcase to Autumn 2021. Covid also increased the need for support and so we provided bursaries immediately and created a series of online workshops to help them sustain their practice during this lockdown. This included workshops with Roger Robinson, Sabrina Mafhouz, Angie Bual and Nick Field. These workshops with such high calibre artists provided significant support and also enabled the poets to develop a peer support network which was invaluable through the pandemic. They were supplemented with one-to-one support from artist leaders and mentors. Feedback from participants has been extremely positive as follows:

"I genuinely think I wouldn't have got through this last year if it wasn't for this programme and all the different levels of support and encouragement it has provided me with. It helped keep me sane in the midst of a total meltdown as I lost all my other paid creative work as soon as lockdown happened."

Writing Room:

Writing Room is our flagship programme for emerging writers aged 18- 25. Historically this has always been delivered in person however this year for the first time we transferred it online via zoom.

The 6 sessions were led by Deanna Rodger with guest workshops from Rachel Long an alumna of the programme who was nominated for the Forward Prize 2020 for her first collection and Adam Kammerling. The 24 poets selected to be part of the programme came from across England have developed their skills and technical ability and produced new and original work. One particularly exciting aspect of adapting things to an online setting is the additional focus on performing on screen. Adapting an on-stage performance style to an on-screen one is a nuanced and complex thing and examination of this feels incredibly vital.

Distant Daily Ijó – as part of our ambition to build community online overcoming isolation of lockdowns we threw a digital end of year celebration over Zoom. This featured a poetry film premiere, discussions and an interactive sing-along. We were aware that after a hard year with less in-person community, an Artist Gathering would be good for morale. All 60 tickets sold out within less than 24 hours of release, and feedback was extremely positive.

Red Sky Sessions: is a new artist development program for poets aged 18 to infinity. It is run as a 10-hour webinar series spread over 5 weeks led by Bohdan Piasecki who is joined each week by a guest who focuses on a specific aspect of writing poetry. The campaign was launched in response to the overwhelming amount of dialogue across the sector and social media on age limits for emerging artist programs. Over 400 people signed up to the program and the feedback from participants has been incredibly positive, one participant said, *"I've learned more on this course than I did on my whole MA"*

Work From Home- September saw the start of our emerging artist development workshops. The aim was to foster existing relationships with previous participants, creating a collective to fill gaps created in social networks due to the impact of Covid. It engages emerging and mid-level artists through a series of online workshops, master-classes and artist talks.

As part of this initiative our Associate Producer has also been leading 1-1 mentoring sessions with emerging artists offering support and guidance and signposting training and development opportunities.

BBC Words First – Working closely with the BBC for the third consecutive year in collaboration with other partner spoken word organisations we planned facilitated and delivered 3 programs of weekly online writing and performance workshops, rehearsals, one to one mentoring and digital showcases. Working with Lead Tutors Deanna Rodger, Yomi Sode and Bohdan Piasecki to develop multiple approaches to online facilitation and mentoring reaching 48 emerging poets aged 18 – 30. We were also involved in the selection process for the final 12 poets from across all 6 workshop programmes. These final 12 were commissioned by the BBC to make film poems with their work being aired on Radio 1Xtra and BBC iPlayer.

We recorded a top tips video with Nish Kumar for the final twelve, which was focussed around the difference between live and recorded performance. As part of the legacy for the project we organised monthly masterclasses for the whole Words First cohort of approx. 90 artists, it felt important to give the group as much development as possible and maximise the opportunity for them. This has also given us access to a wide range of artists from across the country who can progress onto our other development programmes.

Participation and Outreach

Apples and Snakes has both a strategic ambition and an organisational value to amplify unheard voices and while this applies across all our strands of work it is in our participation and outreach work that this is most clear. As a result, we place participation at the centre of our work. During the pandemic this was the most difficult aspect to deliver with schools, community and library partners being subject to extremely strict Covid restrictions and in the first stages having limited access to and experience of using technology to replace in real life activity to enable creative participation. However, we stayed in regular dialogue with all partners and by the second half of the year were delivering online activities and working with new organisations through our Book a Poet scheme and the Libraries Out Loud programme. Two major participation projects Keats and Shelley 200 and SPINE Festival 2021 were developed with partners and artists with a view to delivery in Spring/Autumn 2021.

Alongside amplifying unheard voices, we also strive to inspire in all those who participate in our outreach programme, and we work extensively with artists, venue partners (and participants where possible) to select the artist most likely to relate to and act as a role model to those attending the workshops. Inspiring participants to create and perform their own work and improving their literacy, confidence and self-esteem through this experience.

Some highlights of our participation and outreach work in 2020/2021 are:

Libraries Out Loud – This is our John Lyons Charity funded project which works with six London Boroughs Library Services to deliver creative activities for children and young people. There are three strands of activity; SPINE Festival workshops, Library Takeover, which were both postponed until 21/22 and Telling Tales which we successfully transferred to online delivery.

Telling Tales is a six-week spoken word poetry workshop programme for children aged 7 – 11. One programme of work led by Paul Lyalls in person at Kingsbury Library in Brent was in process when the pandemic started and had to be suspended. A second programme at Harrow led by Erin Bolens, had been organised for May 2021 also had to be postponed. Partners were keen to deliver the activity in person so we held off from transferring to online until Autumn 2020 when it became clear in person activity would not be possible.

From Dec 2020 to March 2021, we ran two iterations of Telling Tales online engaging over forty children and providing key opportunity for creativity and socialising for children stuck at home during lockdown. The workshops were delivered via zoom and we developed arts and craft packs to be sent to children in advance of the sessions to help create a real-life experience and ensure everyone has the resources to participate fully.

From evaluation it was clear that Telling Tales had helped the participants feel more confident in Reading (89%), Writing (100%), Speaking (89%), Listening (100%) and taking part in creative activities (100%), with participants identifying that they had learned: *'you don't have to be scared to share anything'; 'more creative ways to write poems'; 'to write with stronger words'; 'to write the poem in creative and imaginative way'*. Participants reported more confident in *'sharing work', 'writing poetry', 'drawing' and 'thinking differently and creatively'*.

As the children had been experiencing significant social isolation, the artist leading the sessions had consciously created an engaging environment where participants could interact with each other and were very active in supporting each other in the chat. This was reported in the children's comments that their favourite moments were *'seeing other children's amazing drawings', "meeting new friends"* and that they would have liked to have *'more students in telling tales'*, and saying how much they will *'miss everyone'* in the chat at the end of the session.

We will continue to adopt this model for further online versions of the programme in 2021. The programme was oversubscribed and attendance was almost 100% there was a clear need for the programme from children and parents.

Book a Poet – we have started to utilise online platforms such as Zoom to facilitate artists performing and run workshops. Highlights include Tolu Agbelusi running a workshop as part of Team London Bridge's Love Lunch Series which aimed to promote wellbeing through lunchtime workshops.

Keats and Shelley 200 – this was a high-profile schools project in partnership with the Keats and Shelley Memorial Association scheduled for delivery in Autumn 2020. However ongoing lockdowns meant the delivery of the project had to be postponed to Autumn 2021. However creative planning and development has taken place and we have commissioned 3 poets, Adrian Earle, Christy Ku and Sophie Sparham to create new original work relating to the thematic elements of the poetry of Keats and Shelley. Working alongside dramaturge Yael Shavit we are currently developing the writer's work into a stage show aiming to tour Secondary Schools across 3 regions in November 2021.

Artsmark Partnership: we continue to be an Artsmark partner, confirming our commitment to work with schools and other partner organisations to support and champion the delivery of great art in schools.

In 2020/21 this included commissioning poet Kat Francois to produce a set of teaching resources for South East bridge organisation, Artsworks. These will be turned into a booklet to help schools use poetry and spoken word to complete their Artsmark. Kat will be delivered 4x CPD sessions in November across the region to provide teachers with accessible ways-in to the artform.

Producing, Curating and Commissioning

With the onset of lockdown all our ongoing live events were cancelled this included Tate Lates, Hit the Ode in partnership with the Birmingham Hippodrome and Jaw Dance, at Rich Mix. Our response to this was to create online platforms to fill the void showcasing artists and commissioning new poetic film work from emerging and mid-career artists. Emerging and mid-career artists were the most vulnerable to loss of income and drop in profile due to this mass cancellation of live events.

In addition, we provided one to one support and investment to artists with projects in development including support for Helen Seymour for her Dada Fest film commission and Joelle Taylor for her forthcoming CUNTO stage show to be developed and presented in 2021/22.

Highlights of our online producing and commissioning can be found below:

Apples and Snakes @ HOME Series 1/2/3 – This is an online series we developed swiftly in response to the cancellation of all live spoken word events first broadcast in April 2020.

Series 1 was broadcast in April 2020 and consisted of 5 episodes showcasing established and mid-career artists from across the five Arts Council England (ACE) regions in conversation with an experienced spoken word host. In addition an emerging artists was commissioned in each region. These events were broadcast live with audience interaction and the first episode featuring Polar Bear has had over 1,000 views.

Series 2 was broadcast in July and was co-curated and hosted by South West based artist Vanessa Kisuule - having a consistent host really helped create an identity for the series. This series was pre-recorded and streamed 'as live' on Thursday evenings. We also commissioned a short piece for each episode from emerging poets from across the country – Tyrone Lewis, Remi Graves, Adrian B Earle, Nasima Bee and SAF-S2E.

Series 3 was broadcast in November and was co-curated and hosted by Bridget Minamore. It was focussed on the theme of Home and specifically platformed Black and brown artists who might consider home to be more than one place. This series was pre-recorded and streamed 'as live' on Thursday evenings. Again, we commissioned short pieces for each episode from emerging poets from across the country – John Bernard, Sanah Ahsan, Muneera Pilgrim. Setareh Ebrahimi and Yussuf M'Rabty.

Apples and Snakes: The Podcast: We have created a multi episode podcast which looks at various topics regarding being Black in poetry. This will form the first season of what will become a regular podcast that looks more closely at challenges that are faced by different underrepresented/marginalised communities. This is due to launch in August 2021 and is part of our increased commitment to equality, diversity and inclusion.

National Poetry Day: For National Poetry Day we commissioned Leicester based poet Shareefa Energy to write a poem on the NPD theme of “vision” to be shared on Thursday 1 October. This is a short poem filmed in subway tunnels in Leicester and combines poetry, street-art, sign supported English and dance & movement – it was shared on social media platforms on NPD. The poem remains as a permanent artwork in the tunnels.

Ross Sutherland- The Golden House podcast: audience numbers continue to grow for this with over 15K listens. You can still catch The Golden House - a podcast with a puzzle/game element to it here: <https://www.the-golden-house-podcast.com/>

Life and Rhymes - we worked with Sky Arts on a new TV production hosted by Benjamin Zephaniah which was recorded in Battersea Park in September 2020, and was the first live event that we had been involved in. We have developed a strong relationship with Sky through acting as informal consultants and helping them to reach audiences. The show went on to win a BAFTA.

The Board have been pleased with the continued ability of our events to excite and amaze both spoken word regulars and new audiences alike with the breadth and quality of the work and how the team were able to reimagine the events for digital audiences.

Flagship projects and programmes:

In addition to the many events and opportunities highlighted above, which fall broadly into our three strands of activity, Apples and Snakes also develops and produces flagship projects and programmes which bring together the key areas of our work and have a national and/or strategic impact.

In 2020/21 we had two flagship projects in process; Cece's Speakeasy a cross artform immersive poetic theatre show addressing themes of climate justice due to be delivered in November 2020 as part of the *Seasons for Change* programme creating awareness of environmental issues at the time of COP 26 and SPINE Festival 2021 our annual festival for children and young people which normally takes place in libraries across 17 London boroughs in March.

Unfortunately, Covid had a significant impact on both projects but we adapted timeframes and delivery methods to ensure the projects were not cancelled merely postponed and all funding, partnerships and artists contracts were fulfilled and significant creative and partnership development work was undertaken during this time. See below for details

Cece's Speakeasy: Cece's is an immersive poetic experience produced by Apples and Snakes, commissioned by Season For Change (SfC) and delivered in partnership with Jazz Re:freshed. Leading spoken word artists and jazz musicians collaborated to create new work, exploring hope and action during the climate emergency and specifically climate justice. The production had to be postponed until July 2021 but creative devising work started in February 2020.

The project was fortunate to secure additional funding during the pandemic from PRS Foundation Open Fund, Cockayne and Garrick Charitable Trust. This investment is a recognition of the creative and political importance of this work as well as trust in the flexibility of the art form and creative team to be able to deliver despite ongoing issues with Covid restrictions.

Cece's project consists of three strands:

- Live show of commissioned music and poetry – scheduled for July 2021 devising starting in Feb 2021
- Emerging poets programme with commissioned work being created for both live and digital audiences April to August 2021
- Community legacy & climate justice activism programme

The project was conceived and led by experienced poet and musician Zena Edwards, Artistic Director and Lisa Mead, Producer and Apples and Snakes CEO. Musicians were confirmed and the poets commissioned in January 2021 as follows: Jan Blake, Anthony Joseph, Safiya Kamaria Kinshasa, The Repeat Beat Poet and Amyra Leon who recorded something from the states to be used as a film piece. Musicians led by Musical Director - Eric Appapoulay and musicians: Jermaine Amissah, Isobella Burnham, Renato Paris & Westley Joseph. Creative lab and devising sessions happened in February and March 2020 with the final show to be delivered in July 2021 and emerging artists workshops to be delivered from April with six emerging poets attending workshops in London, Midlands and Bristol respectively.

SPINE 2021

SPINE 2021 was due to be the seventh annual festival engaging children aged 3 to 18 from across 17 London Library Services in cross artform, creative activities. However, the Covid pandemic interrupted the previous year's festival in March 2020 with only 2/3 of planned activities taking place before lockdown. Furthermore, Libraries were particularly hard hit by Covid restrictions due to the nature of their business providing open access to physical resources all of which could cause infection spread.

However, one positive outcome of the pandemic was the increased use of zoom which was extremely useful in enabling dialogue with all partners to explore the viability and demand for the festival in the new Covid environment. The first steering group planning meeting for SPINE 2021 was held in August 2020. At this meeting there was a strong commitment from all partners to go ahead with the festival with only one of 17 partners having to drop out due to funding issues and council restrictions on event delivery.

All funding was already secured from ACE project grants and John Lyons Charity but a new delivery plan and timetable had to be agreed by all partners. The theme for the 2021 festival was empathy and it was decided to postpone the event until June 2021 to coincide with National Empathy Day on 10th June. Partners were keen to deliver events in person but were also aware this may not be possible so planning took place to allow for a blended approach combining online and in real life activities. The additional planning time was used strategically to adapt the historic model to ensure all partners felt they benefitted equally from the festival and the structure of the Artist in Residence (AIR) programme was changed to enable 14 of 16 library partners to be (AIR) hosts by increasing the number of artists employed to 14 and pairing boroughs to work with artist teams.

The funding included working with Half Moon theatre on a commissioned show focused on the theme of Empathy with poets Kirk-Ann Roberts and Henry Maddicott and the script was completed in December 2020 and went into production /rehearsal in January 2021. The show was filmed and toured digitally to all library partners if a live tour was not possible under social restrictions at the time.

International work:

It has been a key part of our strategic ambition to provide an exciting and thriving home for artists which has included international artists and we have worked to develop transnational relationships between artists. Historically this has been supporting and managing visits by international artists to the UK. However, in 2020/21 these opportunities were presented online and included:

Toronto Festival of International Authors - we coordinated two events for The Last Poets at the Toronto Festival as well as recommending Kareem Parkins-Brown to perform as the UK representative in their international slam event. We now have another festival on our radar to work with in future years.

Margaret Atwood/FANE/Vintage - we were approached by FANE productions to commission two poets to respond to Margaret Atwood's new collection - Theresa Lola and the Repeat Beat Poet. We were heavily showcased in the partnership and FANE paid a donation to the organisation in addition to Vintage covering the poet commission. The event attracted an audience of 612 viewers.

Mini Breaks - we created a series of events for that we called *Mini Breaks* to celebrate World Poetry Day that ran at different times throughout the day. The facilitators were Lebo Mashile from South Africa, Titilope Sonuga from Nigeria and Will Harris who based in the UK but comes from a mixed Indonesian, Chinese and British Background. In total 331 people signed up to attend with 214 actually attending.

Spoken Word Archive:

The physical archive is now being housed at The British Library and work continues on the digital archive. Through a partnership with Dr. Julia Lajta-Novak, Department of English and American Studies at the University of Vienna we have secured funding to continue work on the archive and employ an Archivist one day a week to continue on developing the archive this work will start in 2021 / 2022. <https://www.spokenwordarchive.org.uk/>

Digital

2020/21 saw us pivot nearly all our work online, reaching new digital audiences, trialling online facilitation and commissioning work to be shared on digital platforms.

Our @Home series which ran throughout the year had viewing figures of over 5000 and an increase of subscribers to our YouTube channel.

The @Home series can be viewed on our channel here:

<https://www.youtube.com/c/ApplesandSnakesPoetry>

We remained in contact with UTC Elstree, a school for training young people to work in media, who we collaborate with on our Black Box series. It wasn't possible to film with their students during the year but the partnership continues and will become active again when conditions allow.

As the pandemic hit at the end of March we began to run workshops via online platform Zoom and this continued throughout 2020/21. We found this platform to work really well and it enabled us to offer development programmes to a wider geographical reach including international audiences.

Conclusion.

As evidenced in this report, despite the challenges of the pandemic and reduction in activity, 2020/21 has been another successful year for Apples and Snakes and the Board are particularly pleased with the way the team adapted programmes and continued to support artists during this challenging time. The Board would like to express their gratitude to the Chief Executive Officer and the wider Apples and Snakes staff for their dedication and hard work throughout the year and for continuing to provide opportunities that support and develop poets as well as engaging and empowering children, young people and the wider community.

FINANCIAL REVIEW

A summary of the year's results can be found on page 28 of the attached financial statements.

The unrestricted General fund result for 2020/21 was a surplus (after transfers) of £114,131 (2020, surplus of £5,393). The restricted fund result (after transfers) was a surplus of £94,363 (2020, deficit of £4,698).

As at 31 March 2021 the General fund balance stood at £312,512 (2020, £198,381) and the Restricted fund balance at £141,880 (2020, £47,517).

Income remained steady in 2020/21 compared to the prior year. whilst expenditure was down due to the restrictions in place throughout the year caused by the coronavirus pandemic. Total incoming resources were £638,645 (2019/20 £616,262). Total Expenditure was £430,150 (2019/20 £615,567).

Investment powers and policy

Under the Memorandum and Articles of Association, the trustees have power to invest in any way they feel appropriate. Trustees, having regard to the liquidity requirements of the activities of the charity and to the reserves policy, have operated a policy of keeping available funds in an interest bearing deposit account. The trustees consider that the overall return achieved is satisfactory given the current state of economic markets.

Reserves policy

Reserves are needed to bridge the funding gaps between spending on our charitable programmes and receiving resources through fee income and grants that provide funding. Reserves are also held to cover unexpected expenditure and to overcome risks to the organisation.

Our reserves policy was reviewed against the risks and aims of the organisation during the year. We aim to hold sufficient free, unrestricted reserves to cover all staff salaries up to the end of their contracted notice periods plus three months of overheads costs; currently £135,000. In light of the events of the last year this is to be closely monitored and reviewed in the upcoming year.

The current designated fund set aside to embed and support the new staffing structure is to be reviewed within the upcoming year, as we do not see any further need for staff review.

As at 31 March 2021 unrestricted reserves stood at £312,512 (2020, £198,381).

A total of £58,205 (2020, £58,205) has been designated to support the new staff structure.

This leaves a free and unrestricted reserve level as at 31 March 2021 of £252,762 (2020 - £140,176) which is above our current reserve policy, but in line with current perceived risk and upcoming budget. The trustees plan to maintain reserves at target levels in future years.

PLANS FOR FUTURE PERIODS

As we move into 2021/22 the global pandemic is still having an impact on the way that we work and our delivery. We are using it as an opportunity to push forward with our Go Digital strategic ambition, embed new ways of working nationally and deliver some of our postponed large-scale events. In particular we are looking forward to the following programmes and developments:

- **Apples and Snakes: The Podcast:** 2 x 10-episode podcast to be released across the year as part of our Equity, Diversity & Inclusion actions in response to Black Lives Matter agenda. The Podcast will focus on being a Black poet in Britain.
- **Jerwood Arts| Poetry in Performance:** a two-year funded professional development programme for 5 artists in each year to push the performance aspect of their practice. The programme involves mentoring, a bursary and creative lab and in the 1st year is being led artistically by writer/performer Sabrina Mahfouz and Artistic Director/Producer Angie Bual, Y2 will begin in Autumn 2021 with artistic leaders Joelle Taylor and Vicki Amedume.
- **SPINE 2021:** this festival will take place in June 2021 include a newly commissioned spoken word show which will tour to libraries as part of the festival.
- **Cece's Speakeasy:** building on the model of Rallying Cry which combined participation, artist development and commissioning Cece's Speakeasy will focus on climate justice and combine jazz and spoken word in a mixture of live events, digital content, developing talent and community engagement. This will take place in Summer & Autumn 2021
- **Plot 17:** following a cancellation of this show in May 2020, we look forward to finally making the show in Summer 2021 and previewing it as part of Coventry City of Culture in September 2021 with a national tour planned in 2022 and with digital education programme and workshops in school.
- **National Artist Development & Support:** including the delivery of a programme in the Midlands, alongside online support and development opportunities for poets across the country.
- **BBC Words First:** working with the BBC in a more strategic partnership to run this talent development programme across the country.
- **Keats Shelley Education programme:** a newly commissioned touring show which will visit 15 schools across London and the Midlands celebrating the works of Keats and Shelley. This was postponed and will now be delivered in Autumn 2021.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees (who are also directors of Apples and Snakes for the purposes of company law) are responsible for preparing the trustees' report and 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 income and expenditure of the charitable company for that period.

In preparing these financial statements, the trustees are required to:

- ◆ select suitable accounting policies and then apply them
- ◆ consistently; make judgements and estimates that are reasonable and prudent
- ◆ state whether applicable United Kingdom Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements
- ◆ prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The trustees are responsible for keeping proper 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.

Each of the trustees confirms that:

- ◆ so far as the trustee is aware, there is no relevant audit information of which the charitable company's auditor is unaware; and
- ◆ the trustee has taken all the steps that he/she ought to have taken as a trustee in order to make himself/herself aware of any relevant audit information and to establish that the charitable company's auditor is aware of that information.

This confirmation is given and should be interpreted in accordance with the provisions of s418 of the Companies Act 2006.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

The above report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

By order of the trustees:

[.....]
Chair of trustees

INDEPENDENT AUDITORS' REPORT TO THE TRUSTEES OF APPLES AND SNAKES

Opinion

We have audited the financial statements of Apples and Snakes (the 'charitable company') for the year ended 31 March 2021 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and the notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2021 and of its incoming resources and application of resources, including its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our auditors' report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinion on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of directors' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit: or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' report and from the requirement to prepare a Strategic report.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditors' responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditors' report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

- Enquiries with management and those charged with governance.
- Reviewing financial statement disclosures and testing to supporting documentation to assess compliance.
- Performing audit work on the risk of management override of controls, including testing of journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business and reviewing accounting estimates for bias.
- Carrying out substantive checking to supporting documents on a sample basis of individual transactions within the financial statements.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

As part of an audit in accordance with ISAs (UK), we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion of the effectiveness of the charitable company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the trustees.
- Conclude on the appropriateness of the trustees' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the charitable company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditors' report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditors' report. However, future events or conditions may cause the charitable company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an Auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and its members, as a body, for our audit work, for this report, or for the opinions we have formed.

Richard Hill (senior statutory auditor) for and on behalf of
Griffin Stone Moscrop & Co
Chartered Accountants
Statutory Auditors
21-27 Lamb's Conduit Street
London
WC1N 3GS

Date:

Statement of financial activities (including the income and expenditure account)

Year to 31 March 2021

	Notes	Unrestricted funds £	Restricted funds £	Total funds 2021 £	Unrestricted funds £	Restricted funds £	Total funds 2020 £
Income from:							
Donations	1	464,900	39,603	504,503	455,068	—	455,068
Charitable activities	2						
. Artist Development		6,250	40,333	46,583	275	35,000	35,275
. Participation and Outreach		1,830	42,500	44,330	9,086	64,780	73,866
. Producing and Commissioning		13,171	18,250	31,421	42,417	4,790	47,207
Other income	3	4,714	7,000	11,714	—	4,500	4,500
Investments	4	93	—	93	346	—	346
Total income		490,958	147,686	638,644	507,192	109,070	616,262
Expenditure on:							
Raising funds	5	69,042	—	69,042	64,634	—	64,634
Charitable activities	6						
. Artist Development		114,798	13,994	128,792	131,247	30,642	161,889
. Participation and Outreach		56,067	33,305	89,372	89,325	76,536	165,861
. Producing and Commissioning		136,920	6,024	142,944	210,652	12,530	223,182
Total expenditure		376,827	53,323	430,150	495,858	119,708	615,566
Net income (expenditure)	10	114,131	94,363	208,494	11,334	(10,638)	696
Transfers between funds	14,15	—	—	—	(5,940)	5,940	—
Net movement in funds		114,131	94,363	208,494	5,394	(4,698)	696
Reconciliation of funds							
Fund balances brought forward at 1 April 2020		198,381	47,517	245,898	192,988	52,215	245,203
Fund balances carried forward at 31 March 2021		312,512	141,880	454,392	198,381	47,517	245,898

All of the charitable company's activities during the above two financial periods derived from continuing operations.

The charitable company has no recognised gains and losses other than those shown above.

Balance sheet 31 March 2020

	Notes	2021 £	2021 £	2020 £	2020 £
Fixed assets					
Tangible assets	11		1,545		3,176
Current assets					
Debtors	12	16,417		23,549	
Cash at bank and in hand		<u>469,392</u>		<u>254,415</u>	
		485,809		277,964	
Liabilities					
Creditors: Amounts falling due within one year	13	<u>(32,962)</u>		<u>(35,242)</u>	
Net current assets			452,847		242,722
Total net assets			454,392		245,898
The funds of the charity					
Unrestricted funds	15				
. General		254,306		140,176	
. Designated		<u>58,205</u>		<u>58,205</u>	
			312,512		198,381
Restricted funds	14		<u>141,880</u>		<u>47,517</u>
Total charity funds			454,392		245,898

These accounts have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

The notes on pages 28 to 39 form part of the financial statements.

Approved and authorised for issue by the Board and signed on its behalf by:

Chair of trustees

Approved on:

Company registration number 01994850 (England and Wales).

Statement of cash flows 31 March 2021

	Notes	2021 £	2020 £
Cash flows from operating activities:			
Net cash used in operating activities	A	214,884	32,557
Cash flows from investing activities:			
Investment income		93	346
Proceeds from sale of tangible fixed assets		—	—
Purchase of tangible fixed assets		—	(3,931)
Net cash used in investing activities		93	(3,585)
Change in cash and cash equivalents in the year		214,977	28,972
Cash and cash equivalents at 1 April 2020	B	254,415	225,443
Cash and cash equivalents at 31 March 2021	B	469,392	254,415

Notes to the statement of cash flows for the year to 31 March 2021.

A Reconciliation of net movement in funds to net cash used in operating activities

	2021 £	2020 £
Net movement in funds (as per the statement of financial activities)	208,494	695
Adjustments for:		
Depreciation charge	1,631	1,677
Investment income	(93)	(346)
Profit on sale of tangible fixed asset	—	—
Decrease in debtors	7,132	51,030
Decrease in creditors	(2,280)	(20,499)
Net cash used in operating activities	214,884	32,557

B Analysis of cash and cash equivalents

	2021 £	2020 £
Cash at bank and in hand	469,392	254,415
Total cash and cash equivalents	469,392	254,415

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are laid out below.

Basis of preparation

These financial statements have been prepared for the year to 31 March 2021.

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant accounting policies below or the notes to these financial statements.

The financial statements have been prepared in accordance with 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 United Kingdom and Republic of Ireland (FRS 102) (Charities SORP FRS 102) issued on 16 July 2014, the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) and the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.

The financial statements are presented in sterling and are rounded to the nearest pound.

Critical accounting estimates and areas of judgement

Preparation of the financial statements requires the trustees and management to make significant judgements and estimates.

The items in the financial statements where these judgements and estimates have been made include:

- ◆ estimating the useful economic life of tangible fixed assets;
- ◆ estimating the allocation of support costs between activities; and
- ◆ determining whether a provision for bad and doubtful debts is required.

Assessment of going concern

The trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements. The trustees have made this assessment in respect of a period of one year from the date of approval of these financial statements.

The trustees of the charity have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern. The trustees are of the opinion that the charity will have sufficient resources to meet its liabilities as they fall due.

Income recognition

Income is recognised in the period in which the charity has entitlement to the income, the amount of income can be measured reliably and it is probable that the income will be received.

Income comprises grants and donations, project and performance fees, ticket sales, income from trading activities and bank interest.

Grants and donations are recognised when the charity has confirmation of both the amount and settlement date. In the event of grants or donations pledged but not received, the amount is accrued for where the receipt is considered probable. In the event that a grant is subject to conditions that require a level of performance before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that those conditions will be fulfilled in the reporting period.

Income from charitable activities includes contracts to deliver services, such as workshops, performances or other projects. The income is generally recognised when the charity is entitled to receipt, which is usually when the associated service has been delivered.

Donated services are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services of equivalent economic benefit on the open market.

Income from project and performance fees and ticket sales is recognised when the event has taken place, and it is probable that the income will be received. Income is deferred when fees are received in advance of an event.

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

Expenditure recognition

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to make a payment 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.

All expenditure is stated inclusive of irrecoverable VAT and is accounted for on an accruals basis. Expenditure comprises direct costs and support costs. All expenses, including support costs, are allocated or apportioned to the applicable expenditure headings. The classification between activities is as follows:

- ◆ Expenditure on raising funds includes all expenditure associated with raising funds for the charity, including the costs of seeking potential funders and applying for funding. This includes staff costs associated with fundraising, and an allocation of support costs.

Expenditure recognition (continued)

- ♦ Expenditure on charitable activities includes all costs associated with furthering the charitable purposes of the charity through the provision of its charitable activities: participation and outreach, producing and commissioning and the development and training of artists. The proportion of support costs such as rent and accountancy fees used on charitable projects are also recorded as charitable expenditure.

Allocation of support costs

Support costs represent indirect charitable expenditure. In order to carry out the primary purposes of the charity it is necessary to provide support in the form of personnel development, financial procedures, provision of office services and equipment and a suitable working environment and the overall governance of the charity.

Support costs are apportioned based on the staff time spent on each area.

Tangible fixed assets and depreciation

Items with a greater value than £1000 and expected useful life exceeding one year are capitalised. Tangible assets are stated at cost less accumulated depreciation. Depreciation is provided on the fixed assets at rates calculated to write off the assets over three years.

Debtors

Debtors are recognised at their settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid. They have been discounted to the present value of the future cash receipt where such discounting is material.

Cash at bank and in hand

Cash at bank and in hand represents such accounts and instruments that are available on demand or have a maturity of less than three months from the date of acquisition.

Creditors and provisions

Creditors and provisions are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

Basic financial instruments

The charity only holds basic financial instruments as defined in FRS 102. The financial assets and financial liabilities of the charity and their measurement basis are as follows:

Financial assets – trade and other debtors are basic financial instruments and are debt instruments measured at amortised cost. Floats are classified as a basic financial instrument and are measured at face value. Prepayments are not financial instruments.

Cash at bank – is classified as a basic financial instrument and is measured at face value

Basic financial instruments (continued)

Financial liabilities – trade creditors, accruals, pension contributions and other creditors are financial instruments, and are measured at amortised cost. Taxation and social security are not included in the financial instruments disclosure definition. Deferred income is not deemed to be a financial liability, as the cash settlement has already taken place and there is an obligation to deliver services rather than cash or another financial instrument.

Fund accounting

The charity accounts for funds in two ways. Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors. Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity. From time to time the trustees will designate or undesignate some of these unrestricted funds for a particular purpose.

Pension contributions

Contributions in respect of the charity's defined contribution pension scheme are charged to the statement of financial activities when they are payable to the scheme. The charity's contributions are restricted to the contributions disclosed in note 8. The charity has no liability beyond making its contributions and paying across the deductions for the employees' contributions.

1 Income from donations

	Unrestricted funds £	Restricted funds £	Total 2021 £	Unrestricted funds £	Restricted funds £	Total 2020 £
Arts Council core grant	463,372	—	463,372	455,000	—	455,000
Arts Council restricted grant	—	39,603	39,603	—	—	—
Other donations	1,528	—	1,528	68	—	68
Total funds	464,900	39,603	504,503	455,068	—	455,068

2 Income from charitable activities

	Unrestricted funds £	Restricted funds £	Total 2021 £	Unrestricted funds £	Restricted funds £	Total 2020 £
Artist development						
Project grants	—	32,000	32,000	—	35,000	35,000
Project fees and ticket sales	6,250	8,333	14,583	275	—	275
	6,250	40,333	46,583	275	35,000	35,275
Participation and outreach						
Project grants	—	29,000	29,000	—	49,505	49,505
Project fees and ticket sales	200	13,500	13,700	9,086	15,275	24,361
Consulting	1,500	—	1,500	—	—	—
Merchandise sales	130	—	130	—	—	—
	1,830	42,500	44,330	9,086	64,780	73,866
Producing and commissioning						
Project grants	—	18,250	18,250	8,685	—	8,685
Performance fees and ticket sales	10,090	—	10,090	33,423	4,790	38,213
Consulting	3,081	—	3,081	—	—	—
Merchandise sales	—	—	—	309	—	309
	13,171	18,250	31,421	42,417	4,790	47,207
Total funds	21,251	101,083	122,334	51,778	104,570	156,348

3 Other income

	Unrestricted funds £	Restricted funds £	Total 2021 £	Unrestricted funds £	Restricted funds £	Total 2020 £
Other	4,714	7,000	11,714	—	4,500	4,500
Total funds	4,714	7,000	11,714	—	4,500	4,500

4 Income from investments

	Unrestricted funds £	Restricted funds £	Total 2021 £	Unrestricted funds £	Restricted funds £	Total 2020 £
Total funds: Bank interest	93	—	93	346	—	346

5 Expenditure on raising funds

	Unrestricted funds £	Restricted funds £	Total 2021 £	Unrestricted funds £	Restricted funds £	Total 2020 £
Costs of generating grant income						
. Staff costs	31,479	—	31,479	39,233	—	39,233
. Support costs (note 7)	36,804	—	36,804	23,543	—	23,543
	68,283	—	68,283	62,776	—	62,776
Fundraising costs						
. Staff costs	—	—	—	—	—	—
. Other direct costs	—	—	—	1,200	—	1,200
. Support costs (note 7)	759	—	759	658	—	658
	759	—	759	1,858	—	1,858
Total funds	69,042	—	69,042	64,634	—	64,634

6 Expenditure on charitable activities

	Unrestricted funds £	Restricted funds £	Total 2021 £	Unrestricted funds £	Restricted funds £	Total 2020 £
Artist development						
Staff costs	41,256	—	41,256	68,862	—	68,862
Other direct costs	24,861	13,994	38,855	3,007	30,642	33,649
Support costs (note 7)	48,681	—	48,681	59,378	—	59,378
	114,798	13,994	128,792	131,247	30,642	161,889
Participation and outreach						
Staff costs	26,064	—	26,064	47,161	—	47,161
Other direct costs	1,514	33,305	34,819	11,081	76,536	87,617
Support costs (note 7)	28,489	—	28,489	31,083	—	31,083
	56,067	33,305	89,372	89,325	76,536	165,861
Producing and commissioning						
Staff costs	36,998	—	36,998	52,467	—	52,467
Other direct costs	53,698	6,024	59,722	114,708	12,530	127,238
Support costs (note 7)	46,224	—	46,224	43,477	—	43,477
	136,920	6,024	142,944	210,652	12,530	223,182
Total funds	307,785	53,323	361,108	431,224	119,708	550,952

7 Support costs

	Support staff costs £	Depreciation costs £	Overheads costs £	Total 2021 £
Generation of donations and legacies	8,097	453	28,254	36,804
Fundraising costs	231	--	528	759
Artist Development	12,268	373	36,040	48,681
Participation and Outreach	6,189	362	21,938	28,489
Producing and Commissioning	11,046	442	34,736	46,224
Total funds	37,831	1,630	121,496	160,957

Included in support costs above is £3,530 (2020 - £5,530) in relation to governance costs. This comprises staff costs of £nil (2020 - £nil) and overhead costs of £3,530 (2020 £5,530).

7 Support costs (continued)

	Support staff costs £	Depreciation costs £	Overheads costs £	Total 2020 £
<i>Generation of donations and legacies</i>	10,284	393	12,866	23,543
<i>Fundraising costs</i>	288	11	360	658
<i>Artist Development</i>	30,110	365	28,903	59,378
<i>Participation and Outreach</i>	13,898	471	16,714	31,083
<i>Producing and Commissioning</i>	20,917	437	22,123	43,477
Total funds	75,497	1,677	80,965	158,139

8 Staff costs

	Total 2021 £	Total 2020 £
Wages and salaries	156,787	256,484
Social security costs	13,545	22,091
Pension contributions	3,295	4,646
	173,627	283,221
Restructuring costs	14,195	—
Freelance consultants and project managers	70,160	68,061
Recruitment	400	369
Staff training and welfare	4,941	6,930
	263,323	358,581

The average number of employees during the year was 7 (2019/20 – 12). The allocation of staff on a full-time equivalent basis was as follows:

	2021 No.	2020 No.
Chief Executive's office	0.9	0.9
Charitable activities	2.6	4.5
Income generation	0.7	0.7
Finance, human resources, IT and administration	0.4	1.8
	4.6	7.9

No employee received emoluments in excess of £60,000 (2019/20 - none).

9 Remuneration of trustees and key management personnel

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day-to-day basis are the trustees and the CEO. The total remuneration (including taxable benefits, employer's National Insurance and employer's pension contributions) of the key management personnel for the year was £53,192 (2020 – £52,075).

No trustee received any remuneration from the charity in respect of their role as a trustee in the year. During the year no expenses (2020 - £605) were paid to and on behalf of trustees (2020 - Four) for travel to meetings and subsistence at Board meetings.

10 Net movement in funds

The net movement in funds is stated after charging:

	2021 £	2020 £
Auditor's remuneration		
Statutory audit	3,530	5,530
Depreciation charges	1,631	1,677

11 Fixed assets

	Computer and office equipment £	Fixtures and fittings £	Total £
Cost			
At 1 April 2020	18,353	13,963	32,316
Additions	—	—	—
At 31 March 2021	18,353	13,963	32,316
Depreciation			
At 1 April 2020	15,177	13,963	29,140
Charge for the year	1,631	—	1,631
At 31 March 2021	16,808	13,963	30,771
Net book value			
At 31 March 2021	1,545	—	1,545
At 31 March 2020	3,176	—	3,176

12 Debtors

	2021 £	2020 £
Trade debtors	15,370	15,493
Prepayments and accrued income	1,403	3,595
Floats	—	—
VAT	(356)	4,461
	16,417	23,549

13 Creditors: Amounts falling due within one year

	2021 £	2020 £
Trade creditors	6,518	19,551
Accruals and deferred income	15,919	11,388
Pension Contributions	843	—
Other creditors	9,682	4,303
	32,962	35,242
Deferred income		
Deferred income at 1 April	—	9,000
Released during the year	—	(9,000)
Resources deferred in the year	4,000	—
Deferred income at 31 March	4,000	—

14 Restricted funds

	Balance at 1 April 2020 £	Income £	Expenditure £	Transfers £	Balance at 31 March 2021 £
Change Maker	6,728	—	(1,308)	—	5,420
Writing Room	4,943	—	(2,825)	—	2,118
SPINE Festival Programme 2020	21,400	18,000	(39,400)	—	—
SPINE Festival Programme 2021	—	55,547	6,166	—	61,713
Words First	—	13,500	(11,266)	—	2,234
Cece	(1,800)	18,250	(3,199)	—	13,251
Living Archive	—	—	(462)	—	(462)
London Library Activity 2020	6,965	(15,000)	13,272	—	5,237
London Library Activity 2021	—	10,387	(343)	—	10,044
Libraries Takeover 2021	—	6,670	—	—	6,670
Write:Speak:Feel	10,316	—	—	—	10,316
Garfield Weston Artistic Development	(35)	—	35	—	—
Jerwood Artist Development	(1,000)	32,000	(9,450)	—	21,550
Keats/Shelley	—	8,333	(4,544)	—	3,789
	47,517	147,687	(53,324)	—	141,880

	Balance at 1 April 2019 £	Income £	Expenditure £	Transfers £	Balance at 31 March 2020 £
Change Maker	22,624	1,275	(17,171)	—	6,728
Writing Room	—	10,000	(5,057)	—	4,943
SPINE Festival Programme	3,509	54,005	(36,114)	—	21,400
Words First	—	9,000	(9,000)	—	—
Cece	—	—	(1,800)	—	(1,800)
London Library Activity	3,711	25,000	(21,746)	—	6,965
Write:Speak:Feel	14,537	—	(4,221)	—	10,316
Garfield Weston Artistic Development	707	—	(742)	—	(35)
Jerwood Artist Development	—	—	(1,000)	—	(1,000)
DIGI Poets	2,096	—	(2,096)	—	—
Rallying Cry	—	4,790	(10,730)	5,940	—
Wandsworth Schools	5,031	5,000	(10,031)	—	—
	52,215	109,070	(119,708)	5,940	47,517

Restricted Income funds

Funder	Income 2020/21	Income 2019/20
Arts Council via Brent Council	39,604	57,505
Jerwood Arts	32,000	-
Garrick Charitable Trust	3,500	-
PRS Foundation	4,750	-
John Lyons	29,000	25,000
Cockayne Foundation	10,000	-
City of London	-	10,000
Arts Council Changemaker	-	10,304
Gulbenkian	-	2,500
Poetry International Festival	-	6,185
	118,854	111,494

These funds summarise revenue income received for specific activities and related expenditure.

Transfers in the year were required as follows:-

No Transfers required within the year

15 Unrestricted funds

	Balance at 1 April 2020 £	Income £	Expenditure £	Transfers £	Balance at 31 March 2021 £
General funds	140,176	490,958	(376,827)	—	254,307
Designated funds					
Staff restructure	58,205	—	—	—	58,205
Total designated funds	58,205	—	—	—	58,205
Total unrestricted funds	198,381	490,958	(376,827)	—	312,512

	Balance at 1 April 2019 £	Income £	Expenditure £	Transfers £	Balance at 31 March 2020 £
General funds	134,783	507,192	(495,859)	(5,940)	140,176
Designated funds					
Staff restructure	58,205	—	—	—	58,205
Total designated funds	58,205	—	—	—	58,205
Total unrestricted funds	192,988	507,192	(495,859)	(5,940)	198,381

16 Analysis of net assets between funds

	General funds £	Designated funds £	Restricted funds £	Total 2021 £
Fund balances at 31 March 2021 are represented by:				
Tangible assets	1,545	—	—	1,545
Current assets	285,724	58,205	141,880	485,809
Creditors	(32,962)	—	—	(32,962)
	<u>254,307</u>	<u>58,205</u>	<u>141,880</u>	<u>454,392</u>
	General funds £	Designated funds £	Restricted funds £	Total 2020 £
<i>Fund balances at 31 March 2020 are represented by:</i>				
<i>Tangible assets</i>	<i>3,176</i>	<i>—</i>	<i>—</i>	<i>3,176</i>
<i>Current assets</i>	<i>172,242</i>	<i>58,205</i>	<i>47,516</i>	<i>277,964</i>
<i>Creditors</i>	<i>(35,242)</i>	<i>—</i>	<i>—</i>	<i>(35,242)</i>
	<u><i>140,176</i></u>	<u><i>58,205</i></u>	<u><i>47,516</i></u>	<u><i>245,898</i></u>

17 Related Parties

None to report.

APPLES AND SNAKES

Apples and Snakes

Annual Report and Financial Statements

31 March 2021

Company Registration
Number 01994850
(England and Wales)

Charity Registration
Number 294030

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Reference and administrative information

Board of Trustees	Chris Elwell (Chair) Isabelle Acred Craig Barratt Mary Callaghan - resigned Jun 21 Kerry Featherstone Sarah Goodfellow – resigned Jun 21 John McGhee Amerah Saleh – appt Oct 20 Abhik Sen – Resigned Apr 21 Reece Williams – appt Feb 21, resigned Jun 21
Chief Executive Officer	Lisa Mead
Company Secretary	Lisa Mead
Address	The Albany Douglas Way London SE8 4AG
Company registration number	01994850 (England and Wales)
Charity registration number	294030
Independent Auditor	Griffin Stone Moscrop & Co. 21-27 Lamb's Conduit Street London WC1N 3GS
Bankers	HSBC Bank 85 Lewisham High Street Lewisham London SE13 6BE

The trustees of the Board of Apples and Snakes are delighted to present their report with the financial statements of the charity for the year ended 31 March 2021.

Apples and Snakes is England's leading organisation for spoken word, with a national reputation for producing exciting, engaging and transformative work in performance and participation. Our vision is to be the core of UK spoken word and creators of poetic adventures; central to which is our mission to amplify unheard voices.

The last financial year, 2020/21, has been extremely challenging due to the ongoing uncertainty caused by Covid which has affected every aspect of operation for both the organisation and the sector. All achievements must be seen in this context and we are extremely proud of how we have overcome these huge challenges to continue providing support for the spoken word sector and meet our core mission. We remained active throughout this difficult period pivoting existing activities online where possible and creating new online events and artist development opportunities.

These new initiatives were developed quickly in response to the needs of the spoken word community in the pandemic. All live events were cancelled from March 2020 meaning poets lost income from performances, opportunities to develop their craft and faced the potential of becoming isolated from the broader spoken word community. In response to these challenges our aim was to create spaces for poets to meet and share online through workshops, new poetry film commissions, curated discussion and performance events.

We stayed in close contact with partners, funders and artists adapting and rescheduling projects and performances in response to Covid restrictions. This meant that we were able to honour all funding agreements and although some activities were postponed, no scheduled projects were cancelled.

Over the past year we continued to develop spoken word audiences across the country delivering a total of 156 live and online performances, professional development sessions and participatory workshops reaching audiences of over 10,000. Our overall digital engagement with content that we produced reached over 60K.

We nurtured spoken word artists at all stages of their career, trialling new online development programmes. We programmed and developed 152 artists over the year and commissioned 35 new pieces of work, underlining our role as the leading organisation in England for spoken word and performance poetry.

The trustees would like to take this opportunity to thank all our funders for their support in 2020/21, without which the excellent work delivered by Apples and Snakes could not happen.

The accounts in this report have been prepared in accordance with the accounting policies set out on pages 28 to 44 of the attached accounts and comply with the charity's constitution, applicable laws 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 United Kingdom and Republic of Ireland (FRS 102), effective from accounting periods commencing 1 January 2015 or later.

GOVERNANCE, STRUCTURE AND MANAGEMENT

Governance

The organisation is a charitable company limited by guarantee having no share capital, incorporated on 30 October 1985 and registered as a charity on 4 April 1986. The company was established under a Memorandum of Association, which established the objects and powers of the charitable company, and is governed under its Articles of Association.

In response to the previous audit highlighting a concern in the company's existing Memorandum and Articles of Association, the company adopted a **new Memorandum and Articles of Association** (which were updated and prepared by the Independent Theatre Council, ITC) by Written Resolution.

In summary the changes to the Memorandum and Articles are as follows:

1. Removal of reference to a named individual who was working for Apples & Snakes being on the Board.
2. Change to the maximum number of trustees.
3. Provision for meetings to be held electronically.
4. References to relevant legislation have been updated.

Alongside these changes, the entire document was reformatted and updated in line with current legislation.

The Written Resolution was:

That the present Memorandum & Articles of Association be replaced in their entirety by the attached Articles of Association

Directors and Trustees

The directors of the charitable company are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees. The trustees serving during the year and since the year-end were as follows:

Trustees

Chris Elwell (Chair)
Isabelle Acred
Craig Barratt
Mary Callaghan
Kerry Featherstone
Sarah Goodfellow
John McGhee
Amerah Saleh
Abhik Sen
Reece Williams

Chief Executive Officer

Lisa Mead

Company Secretary

Lisa Mead

Appointment of trustees

Under the terms of the company's Memorandum and Articles of Association, management of the company's affairs is vested in a Board of Trustees of not less than five to be elected in a General Meeting. The Board of Trustees has the right to appoint members to the Management Committee either as additional members or to fill any casual vacancies.

GOVERNANCE, STRUCTURE AND MANAGEMENT (continued)

Trustee induction and training

Potential new trustees observe two Board meetings before being formally appointed to the Board following a decision by the existing trustees. They are sent an induction pack including a list of legal obligations, the Memorandum and Articles of Association, the details of committees and decision making processes, the business plan, policies and procedures, staff structure and recent management accounts and budgets. They meet with the Chief Executive Officer (CEO) and/or Chair of the Board to talk through the pack and clarify any queries about their role and meet the full staff team as part of their induction. All potential trustees are also encouraged to attend at least one Apples and Snakes event before joining the Board.

Trustees participate in an annual away day involving senior staff as well as other meetings outside of the formal quarterly Board meetings. They are also offered training and development opportunities as appropriate to their needs and interests. Trustees are encouraged to attend events and workshops run by the organisation and are invited to occasional staff and Board social events.

Structure and management

The Board of Trustees administers the charity. The Board meets on a quarterly basis. There are two sub-committees, with the Audit Committee dealing with finance, HR and the internal control framework and the Board Appointments Committee overseeing the Board recruitment process. Neither sub-committee makes substantive decisions but makes recommendations to the whole Board based on examination of detailed material.

The CEO is appointed by the trustees to manage the day-to-day operations of the charity. To facilitate effective operations, the CEO has delegated authority for operational matters including finance, fundraising, employment and artistic activity.

Key management personnel

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day to day basis are the trustees and the CEO.

No remuneration is paid to trustees and the remuneration for other key management personnel is decided on by the Board based on benchmarking against other similar organisations in the sector to ensure that rates paid remain competitive.

Related parties

The Half Moon Theatre has been a regular partner of Apples and Snakes programmes and events for many years and the Board has agreed that this collaborative work is beneficial to the organisation and should continue with Chris Elwell, Half Moon's Director and CEO, in the role of Chair of the Apples and Snakes Board. Half Moon Theatre is a not-for-profit charity and Chris Elwell is a salaried employee of this organisation and gains no personal financial benefit from these activities. All financial agreements with the Half Moon are reviewed by the remainder of the Board on a case-by-case basis.

As a result of the restrictions caused by Covid19, in the period 2020/2021 there were no payments made to Half Moon Theatre.

Risk management

The trustees have a risk management strategy which comprises periodical review of the risks the charity may face; the establishment of systems and procedures to mitigate those risks; the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise; the creation of risk management plans for individual projects as necessary; and the creation of a risk register to support effective risk management throughout the organisation.

In 2020/21, potential risks were identified within particular areas of governance, operations, finance, external environment and compliance. All risks identified were assessed against the likelihood of the occurrence and the impact to the organisation if they were to occur. Actions and processes were identified to mitigate these risks with ownership applied to relevant members of staff and Board as appropriate. The impact of Covid was perceived as the highest risk but the trustees are pleased to report that these risks were effectively mitigated through the delivery of programmes online and despite the significant impact of Covid overall, this was a successful and productive year for Apples and Snakes even though our reach was less than in a normal year delivery.

Indemnity insurance

The company has provided trustee indemnity insurance for all trustees.

OBJECTS, OBJECTIVES AND ACTIVITIES

Objects

The objects of the charity as set out in its Memorandum of Association are:

- ♦ To advance public education by encouraging an appreciation of art and music within the community with particular regard to poetry, in particular by making such art and music more accessible to the public at large; and
- ♦ To advance public education by raising artistic standards through the encouragement and support of the work of artists and musicians, unknown to the general public, with particular regard to poets without distinction of race, sex, political or other opinions.

Vision

To be the core of UK spoken word and creators of poetic adventures

Mission Statement

We exist to champion poets and poetry in performance, amplify unheard voices and challenge expectations of what poetry is and can be.

Values

- ♦ **Artists First** – We put artists at the heart of the organisation and champion them above all.
- ♦ **Daring** – We positively encourage artists and staff to push the boundaries of what poetry and spoken word can be and will celebrate failure and success equally.
- ♦ **Inspiring Engagement** – We believe that making a positive impact in someone's life requires a deep engagement in the art and we will work tirelessly to ensure that the artists we employ are those best suited to inspire the audience and participants on each and every project and event.
- ♦ **Amplifying Voices** – We believe that everyone has the right to be heard and we will work proactively to provide safe platforms for everyone that enable and encourage individuals and groups from all sections of the community to express themselves through poetry and storytelling with respect for others.
- ♦ **Create a Family** – We work like a family, collaborating creatively and professionally with each other, artists, funders, delivery partners and the media to create the best conditions for the artform and the organisation to flourish.
- ♦ **Think Commercially** – To think creatively about income generation, audience development and profile building as an integral part of our artistic planning at all times.

Strategic Ambitions

1. **Lead the Way**– To collaborate productively with artists to lead the Art Form and challenge what poetry is and can be.
2. **Go Digital**– To increase the profile and reach of the Art Form and Artists by presenting more spoken word digitally.
3. **Amplify Voices** – To continue to be a microphone and spotlight, providing a platform for marginalised voices to be seen, heard and recognized.
4. **Play Big and Well with Others** – To create strong and commercially viable partnerships and alliances with organisations and venues that reflect and fit our values to increase our impact and the scale of our projects /programmes.
5. **Create a Home** – To build and create a thriving and exciting home for artists locally and globally.
6. **Be A Role Model** – To become a model artistic employer and organisation – a centre of excellence for operations, income generation, growing audiences and people and artist development.

Key activities and beneficiaries

Apples and Snakes is England's leading organisation for performance poetry and spoken word.

Working within the framework provided by the mission, values and six broad strategic ambitions we build effective and engaging artistic and organisational programmes that provide great impact and public benefit for our artists, staff, attenders and participants at the core of UK spoken word and help us become the creators of poetic adventures. We work locally, nationally and internationally to create ground-breaking, diverse work across three principal strands of activity:

- ♦ Artist Development
- ♦ Participation and Outreach and
- ♦ Producing, Curating and Commissioning.

Artist Development

Artists are at the heart of Apples and Snakes and we are dedicated to providing the best support possible to assist artists at all levels of experience to develop their careers, to build the skills they need to succeed and to help them create the time and space to write. Across a wide spectrum of activities including dedicated one to one sessions with our staff; mentoring with more experienced artists; providing critical, positive feedback on their work; masterclasses on a wide range of subjects as well as more in-depth development programmes, we aim to provide artists with the tools to be better and to work

successfully, safely and knowledgeably with all sections of the community – including those who are more vulnerable such as children and those coping with mental health issues. All our artist development work is provided free of charge to ensure that it is accessible to all as part of our commitment to supporting the development and amplification of diverse and marginalised voices.

Participation and Outreach

Participation is a key element of our work at Apples and Snakes, with projects and programmes involving schools, libraries and other community settings, with a focus on young people and beneficiaries from marginalised communities and those at risk. The outcomes of our participation and outreach work vary depending on the specific project and partners, but include:

- ◆ Increased self-confidence, motivation and self-esteem;
- ◆ Improved literacy skills including speaking, listening, reading and writing;
- ◆ Improved communication and presentation skills;
- ◆ Higher level of engagement with learning;
- ◆ Positive impact on mental wellbeing and the reduction of anxiety;
- ◆ Participants being inspired and developing their imagination and creativity;
- ◆ Improved life skills for people with learning difficulties or other barriers.

Producing, Curating and Commissioning

Apples and Snakes raises the profile of spoken word and pushes the boundaries of the art form through producing and curating live events and creative digital content, working extensively in partnership and commissioning and touring new writing. Many of the performances and events we programme are free to the public, or tickets are set at a very low price in order to encourage and enable people from all socio-economic backgrounds to access high quality performance poetry events. We produce work across the country and work in partnership with local and regional artists, venues and other organisations and partners to ensure a broad audience reach for every live event. In addition we are investing significantly in the development of our digital capacity and skills to make the best performance poetry and spoken word available to those who would not be able to or are not comfortable in attending a live show.

Staff

With an organisational value to create a family, staff and staff development are an important part of the overall business strategy for Apples and Snakes and the Trustees are keen to ensure that all staff have the opportunity to develop their skills and knowledge throughout their employment and set aside a budget each year for the professional and personal development of staff. Apples and Snakes also commits to providing all staff with the best possible facilities and support in order to create a nurturing environment that ensures a good work life balance and promotes the well-being of all staff. Under this policy we offer flexible working patterns as well as providing formal and informal training as required.

We underwent an organisational review in 19/20 to look at how best to achieve our objectives going forward in a changing environment and be more agile. Creating this leaner and more agile core team enabled the organisation to weather the pandemic without the need to furlough staff and be able to continue to support freelance artists.

The Board would like to express their thanks to all the staff for their hard work in a year which saw the organisation need to adapt, respond, and pivot work in response to the global pandemic, and for the enthusiasm and dedication shown in developing and presenting great spoken word and creating programmes that deliver against our vision, mission and values.

Volunteers

At Apples and Snakes we are committed to offering a range of opportunities for developing skills and experience through volunteering, both in office-based roles and event management.

Equity, Diversity & Inclusion

With both a value and a strategic ambition to amplify the voices of those who are not normally heard or are ignored, Equity, Diversity & Inclusion are fundamental to our mission delivery and can be seen throughout our programmes, staff and Board.

We work extensively with artists from all sections of the community; over half of our artists come from racially, ethnically and culturally diverse backgrounds and we also employ and commission many artists with protected characteristics including disability, sexuality and gender identity. The significant level of diversity within our artists list means that we are uniquely well placed to match project participants with artists who share similar backgrounds and challenges, creating role models and potentially increasing depth of relationship and positive impact on the lives of the beneficiaries.

Whilst the Creative Case for diversity is in the organisations' DNA, in response to the Black Lives Matter movement we started a new process reflecting and planning on how we specifically challenge racial injustice and inequality and how we do better as outlined in our statement <https://applesandsnakes.org/2020/06/08/black-lives-matter/>

This refocusing is reflected in our programming and project development in 2020/21 and in future plans. We also recognise the need to address these issues in terms of governance and leadership and have already made changes to the board and are exploring different leadership models and considering how we diversify the decision makers in the organisation.

We are at the beginning of developing these ideas, some of which are longer-term ambitions about tackling the wider sector that we operate within as well as looking internally at the organisation. This is a journey but we are committed to finding new ways to make impact and change.

Environmental action and sustainability

With a strategic ambition to become an exemplar artistic organisation, Apples and Snakes aims to be as environmentally sustainable as possible and has an up to date policy and action plan in place to support this. We aim to work proactively with all our host venues to reduce energy and water consumption where possible and have policies in place to limit our carbon footprint related to travel and procurement to minimum levels.

Over the last few years, we have significantly reduced our use of paper, through a number of measures, including sending and signing contracts electronically. We also include a statement in our email signatures reminding recipients to avoid printing unless necessary. As a national organisation we do need to travel longer distances than many building-based organisations, but we advocate the use of the most environmentally friendly method and encourage walking and cycling where reasonable. We are also increasingly adopting new technologies to enable online meetings reducing negative environmental impact from travel and increasing efficiency. The pandemic has opened up new digital ways of working which we will take forward.

Funding

In 2019/2020, we increased our capacity skills and knowledge in this area through the appointment of a dedicated Development Manager to support our future ambitions and a greater emphasis placed on organisational communications. Since their appointment we have diversified our funding base and built new ongoing relationships.

Apples and Snakes is a member of the Institute of Fundraisers and has signed up to the regulation scheme established by the Fundraising regulator. Currently Apples and Snakes, does not make any direct fundraising appeals to individuals but this is an area for future exploration and something we are likely to explore as part of a 40-year anniversary campaign. We would ensure all reasonable safeguards were in place, including signing up to the Fundraising Preference Service, prior to starting any such activity to ensure all potential funders were protected from unreasonable intrusion on their privacy, unreasonable persistent approaches or undue pressure to give.

ACHIEVEMENTS

Artist Development:

In 2020/21 despite the challenges of Covid, Apples and Snakes continued to be the largest single provider of artist development programmes for spoken word and performance poetry artists in England.

All of our artist development programmes delivered in this year were provided free of charge at a time of extreme economic challenges for many poets. By utilising digital technology, we also overcame geographic barriers thus ensuring that these programmes are fully accessible for all regardless of economic status or location.

Historically we aim to provide training and development for as many artists as possible each year, supporting around 250 artists during previous years. However new online programmes developed in response to Covid saw a significant increase in numbers accessing our artist development workshops with up to 250 poets from across England attending our online *Red Sky* programme alone. Our aim alongside developing skills was to build community and peer networks at a time of isolation and uncertainty and our new programmes were effective in achieving this.

Our artist development activity involves a combination of programmes for individuals (including mentoring, peer forums and information, advice and guidance sessions with the Apples and Snakes team or more experienced artists), and more structured development programmes run by some of the UK's most successful spoken word artists. We also create innovative programmes that encourages and challenges artists or groups of artists to experiment with their work and to push the boundaries of their experience and the artform. These activities would normally take place in real life however we quickly worked out new ways to deliver the same experiences online and these new techniques will become part of our blended offer in future as they increase accessibility and geographic reach of our programmes. Some of the highlights of 2020/2021 were:

Jerwood Arts/Poetry in Performance – this was the first year of a two-year programme which supports 5 artists, one from each ACE region, in the first ten years of their career. Artists receive a £3,000 bursary, a mentor and participation in a residential creative lab working with expert practitioners from across the spoken word and performance worlds. The project aims are:

- To enable a step change in creative practice by providing tailored training, space & support to focus on work in a uniquely spoken word context
- To increase selected artists' confidence & capability to understand audiences & maximise opportunities for professional career development
- To increase regional & national profile for selected artists, building industry connections, including introductions to funders, venues & producers

The five selected artists were chosen just before Covid they were Kirsty Taylor (North), Neelam Saredia-Brayley (South East), Julian Knxx (London), Shaun Hill (Midlands) and Safiya Kamaria Kinshasa (South West.) The programme was overseen by three artist leaders Angie Bual (Artistic Director Trigger productions), Sabrina Mahfouz (writer/performer) and Lisa Mead (Artistic Director Apples and Snakes).

The programme was supposed to start with the creative lab and finish with a live showcase however Covid meant the creative lab was delayed until May 2021 and the showcase to Autumn 2021. Covid also increased the need for support and so we provided bursaries immediately and created a series of online workshops to help them sustain their practice during this lockdown. This included workshops with Roger Robinson, Sabrina Mafhouz, Angie Bual and Nick Field. These workshops with such high calibre artists provided significant support and also enabled the poets to develop a peer support network which was invaluable through the pandemic. They were supplemented with one-to-one support from artist leaders and mentors. Feedback from participants has been extremely positive as follows:

"I genuinely think I wouldn't have got through this last year if it wasn't for this programme and all the different levels of support and encouragement it has provided me with. It helped keep me sane in the midst of a total meltdown as I lost all my other paid creative work as soon as lockdown happened."

Writing Room:

Writing Room is our flagship programme for emerging writers aged 18- 25. Historically this has always been delivered in person however this year for the first time we transferred it online via zoom.

The 6 sessions were led by Deanna Rodger with guest workshops from Rachel Long an alumna of the programme who was nominated for the Forward Prize 2020 for her first collection and Adam Kammerling. The 24 poets selected to be part of the programme came from across England have developed their skills and technical ability and produced new and original work. One particularly exciting aspect of adapting things to an online setting is the additional focus on performing on screen. Adapting an on-stage performance style to an on-screen one is a nuanced and complex thing and examination of this feels incredibly vital.

Distant Daily Ijó – as part of our ambition to build community online overcoming isolation of lockdowns we threw a digital end of year celebration over Zoom. This featured a poetry film premiere, discussions and an interactive sing-along. We were aware that after a hard year with less in-person community, an Artist Gathering would be good for morale. All 60 tickets sold out within less than 24 hours of release, and feedback was extremely positive.

Red Sky Sessions: is a new artist development program for poets aged 18 to infinity. It is run as a 10-hour webinar series spread over 5 weeks led by Bohdan Piasecki who is joined each week by a guest who focuses on a specific aspect of writing poetry. The campaign was launched in response to the overwhelming amount of dialogue across the sector and social media on age limits for emerging artist programs. Over 400 people signed up to the program and the feedback from participants has been incredibly positive, one participant said, *"I've learned more on this course than I did on my whole MA"*

Work From Home- September saw the start of our emerging artist development workshops. The aim was to foster existing relationships with previous participants, creating a collective to fill gaps created in social networks due to the impact of Covid. It engages emerging and mid-level artists through a series of online workshops, master-classes and artist talks.

As part of this initiative our Associate Producer has also been leading 1-1 mentoring sessions with emerging artists offering support and guidance and signposting training and development opportunities.

BBC Words First – Working closely with the BBC for the third consecutive year in collaboration with other partner spoken word organisations we planned facilitated and delivered 3 programs of weekly online writing and performance workshops, rehearsals, one to one mentoring and digital showcases. Working with Lead Tutors Deanna Rodger, Yomi Sode and Bohdan Piasecki to develop multiple approaches to online facilitation and mentoring reaching 48 emerging poets aged 18 – 30. We were also involved in the selection process for the final 12 poets from across all 6 workshop programmes. These final 12 were commissioned by the BBC to make film poems with their work being aired on Radio 1Xtra and BBC iPlayer.

We recorded a top tips video with Nish Kumar for the final twelve, which was focussed around the difference between live and recorded performance. As part of the legacy for the project we organised monthly masterclasses for the whole Words First cohort of approx. 90 artists, it felt important to give the group as much development as possible and maximise the opportunity for them. This has also given us access to a wide range of artists from across the country who can progress onto our other development programmes.

Participation and Outreach

Apples and Snakes has both a strategic ambition and an organisational value to amplify unheard voices and while this applies across all our strands of work it is in our participation and outreach work that this is most clear. As a result, we place participation at the centre of our work. During the pandemic this was the most difficult aspect to deliver with schools, community and library partners being subject to extremely strict Covid restrictions and in the first stages having limited access to and experience of using technology to replace in real life activity to enable creative participation. However, we stayed in regular dialogue with all partners and by the second half of the year were delivering online activities and working with new organisations through our Book a Poet scheme and the Libraries Out Loud programme. Two major participation projects Keats and Shelley 200 and SPINE Festival 2021 were developed with partners and artists with a view to delivery in Spring/Autumn 2021.

Alongside amplifying unheard voices, we also strive to inspire in all those who participate in our outreach programme, and we work extensively with artists, venue partners (and participants where possible) to select the artist most likely to relate to and act as a role model to those attending the workshops. Inspiring participants to create and perform their own work and improving their literacy, confidence and self-esteem through this experience.

Some highlights of our participation and outreach work in 2020/2021 are:

Libraries Out Loud – This is our John Lyons Charity funded project which works with six London Boroughs Library Services to deliver creative activities for children and young people. There are three strands of activity; SPINE Festival workshops, Library Takeover, which were both postponed until 21/22 and Telling Tales which we successfully transferred to online delivery.

Telling Tales is a six-week spoken word poetry workshop programme for children aged 7 – 11. One programme of work led by Paul Lyalls in person at Kingsbury Library in Brent was in process when the pandemic started and had to be suspended. A second programme at Harrow led by Erin Bolens, had been organised for May 2021 also had to be postponed. Partners were keen to deliver the activity in person so we held off from transferring to online until Autumn 2020 when it became clear in person activity would not be possible.

From Dec 2020 to March 2021, we ran two iterations of Telling Tales online engaging over forty children and providing key opportunity for creativity and socialising for children stuck at home during lockdown. The workshops were delivered via zoom and we developed arts and craft packs to be sent to children in advance of the sessions to help create a real-life experience and ensure everyone has the resources to participate fully.

From evaluation it was clear that Telling Tales had helped the participants feel more confident in Reading (89%), Writing (100%), Speaking (89%), Listening (100%) and taking part in creative activities (100%), with participants identifying that they had learned: *'you don't have to be scared to share anything'; 'more creative ways to write poems'; 'to write with stronger words'; 'to write the poem in creative and imaginative way'*. Participants reported more confident in *'sharing work', 'writing poetry', 'drawing' and 'thinking differently and creatively'*.

As the children had been experiencing significant social isolation, the artist leading the sessions had consciously created an engaging environment where participants could interact with each other and were very active in supporting each other in the chat. This was reported in the children's comments that their favourite moments were *'seeing other children's amazing drawings', "meeting new friends"* and that they would have liked to have *'more students in telling tales'*, and saying how much they will *'miss everyone'* in the chat at the end of the session.

We will continue to adopt this model for further online versions of the programme in 2021. The programme was oversubscribed and attendance was almost 100% there was a clear need for the programme from children and parents.

Book a Poet – we have started to utilise online platforms such as Zoom to facilitate artists performing and run workshops. Highlights include Tolu Agbelusi running a workshop as part of Team London Bridge's Love Lunch Series which aimed to promote wellbeing through lunchtime workshops.

Keats and Shelley 200 – this was a high-profile schools project in partnership with the Keats and Shelley Memorial Association scheduled for delivery in Autumn 2020. However ongoing lockdowns meant the delivery of the project had to be postponed to Autumn 2021. However creative planning and development has taken place and we have commissioned 3 poets, Adrian Earle, Christy Ku and Sophie Sparham to create new original work relating to the thematic elements of the poetry of Keats and Shelley. Working alongside dramaturge Yael Shavit we are currently developing the writer's work into a stage show aiming to tour Secondary Schools across 3 regions in November 2021.

Artsmark Partnership: we continue to be an Artsmark partner, confirming our commitment to work with schools and other partner organisations to support and champion the delivery of great art in schools.

In 2020/21 this included commissioning poet Kat Francois to produce a set of teaching resources for South East bridge organisation, Artsworks. These will be turned into a booklet to help schools use poetry and spoken word to complete their Artsmark. Kat will be delivered 4x CPD sessions in November across the region to provide teachers with accessible ways-in to the artform.

Producing, Curating and Commissioning

With the onset of lockdown all our ongoing live events were cancelled this included Tate Lates, Hit the Ode in partnership with the Birmingham Hippodrome and Jaw Dance, at Rich Mix. Our response to this was to create online platforms to fill the void showcasing artists and commissioning new poetic film work from emerging and mid-career artists. Emerging and mid-career artists were the most vulnerable to loss of income and drop in profile due to this mass cancellation of live events.

In addition, we provided one to one support and investment to artists with projects in development including support for Helen Seymour for her Dada Fest film commission and Joelle Taylor for her forthcoming CUNTO stage show to be developed and presented in 2021/22.

Highlights of our online producing and commissioning can be found below:

Apples and Snakes @ HOME Series 1/2/3 – This is an online series we developed swiftly in response to the cancellation of all live spoken word events first broadcast in April 2020.

Series 1 was broadcast in April 2020 and consisted of 5 episodes showcasing established and mid-career artists from across the five Arts Council England (ACE) regions in conversation with an experienced spoken word host. In addition an emerging artists was commissioned in each region. These events were broadcast live with audience interaction and the first episode featuring Polar Bear has had over 1,000 views.

Series 2 was broadcast in July and was co-curated and hosted by South West based artist Vanessa Kisuule - having a consistent host really helped create an identity for the series. This series was pre-recorded and streamed 'as live' on Thursday evenings. We also commissioned a short piece for each episode from emerging poets from across the country – Tyrone Lewis, Remi Graves, Adrian B Earle, Nasima Bee and SAF-S2E.

Series 3 was broadcast in November and was co-curated and hosted by Bridget Minamore. It was focussed on the theme of Home and specifically platformed Black and brown artists who might consider home to be more than one place. This series was pre-recorded and streamed 'as live' on Thursday evenings. Again, we commissioned short pieces for each episode from emerging poets from across the country – John Bernard, Sanah Ahsan, Muneera Pilgrim. Setareh Ebrahimi and Yussuf M'Rabty.

Apples and Snakes: The Podcast: We have created a multi episode podcast which looks at various topics regarding being Black in poetry. This will form the first season of what will become a regular podcast that looks more closely at challenges that are faced by different underrepresented/marginalised communities. This is due to launch in August 2021 and is part of our increased commitment to equality, diversity and inclusion.

National Poetry Day: For National Poetry Day we commissioned Leicester based poet Shareefa Energy to write a poem on the NPD theme of “vision” to be shared on Thursday 1 October. This is a short poem filmed in subway tunnels in Leicester and combines poetry, street-art, sign supported English and dance & movement – it was shared on social media platforms on NPD. The poem remains as a permanent artwork in the tunnels.

Ross Sutherland- The Golden House podcast: audience numbers continue to grow for this with over 15K listens. You can still catch The Golden House - a podcast with a puzzle/game element to it here: <https://www.the-golden-house-podcast.com/>

Life and Rhymes - we worked with Sky Arts on a new TV production hosted by Benjamin Zephaniah which was recorded in Battersea Park in September 2020, and was the first live event that we had been involved in. We have developed a strong relationship with Sky through acting as informal consultants and helping them to reach audiences. The show went on to win a BAFTA.

The Board have been pleased with the continued ability of our events to excite and amaze both spoken word regulars and new audiences alike with the breadth and quality of the work and how the team were able to reimagine the events for digital audiences.

Flagship projects and programmes:

In addition to the many events and opportunities highlighted above, which fall broadly into our three strands of activity, Apples and Snakes also develops and produces flagship projects and programmes which bring together the key areas of our work and have a national and/or strategic impact.

In 2020/21 we had two flagship projects in process; Cece's Speakeasy a cross artform immersive poetic theatre show addressing themes of climate justice due to be delivered in November 2020 as part of the *Seasons for Change* programme creating awareness of environmental issues at the time of COP 26 and SPINE Festival 2021 our annual festival for children and young people which normally takes place in libraries across 17 London boroughs in March.

Unfortunately, Covid had a significant impact on both projects but we adapted timeframes and delivery methods to ensure the projects were not cancelled merely postponed and all funding, partnerships and artists contracts were fulfilled and significant creative and partnership development work was undertaken during this time. See below for details

Cece's Speakeasy: Cece's is an immersive poetic experience produced by Apples and Snakes, commissioned by Season For Change (SfC) and delivered in partnership with Jazz Re:freshed. Leading spoken word artists and jazz musicians collaborated to create new work, exploring hope and action during the climate emergency and specifically climate justice. The production had to be postponed until July 2021 but creative devising work started in February 2020.

The project was fortunate to secure additional funding during the pandemic from PRS Foundation Open Fund, Cockayne and Garrick Charitable Trust. This investment is a recognition of the creative and political importance of this work as well as trust in the flexibility of the art form and creative team to be able to deliver despite ongoing issues with Covid restrictions.

Cece's project consists of three strands:

- Live show of commissioned music and poetry – scheduled for July 2021 devising starting in Feb 2021
- Emerging poets programme with commissioned work being created for both live and digital audiences April to August 2021
- Community legacy & climate justice activism programme

The project was conceived and led by experienced poet and musician Zena Edwards, Artistic Director and Lisa Mead, Producer and Apples and Snakes CEO. Musicians were confirmed and the poets commissioned in January 2021 as follows: Jan Blake, Anthony Joseph, Safiya Kamaria Kinshasa, The Repeat Beat Poet and Amyra Leon who recorded something from the states to be used as a film piece. Musicians led by Musical Director - Eric Appapoulay and musicians: Jermaine Amissah, Isobella Burnham, Renato Paris & Westley Joseph. Creative lab and devising sessions happened in February and March 2020 with the final show to be delivered in July 2021 and emerging artists workshops to be delivered from April with six emerging poets attending workshops in London, Midlands and Bristol respectively.

SPINE 2021

SPINE 2021 was due to be the seventh annual festival engaging children aged 3 to 18 from across 17 London Library Services in cross artform, creative activities. However, the Covid pandemic interrupted the previous year's festival in March 2020 with only 2/3 of planned activities taking place before lockdown. Furthermore, Libraries were particularly hard hit by Covid restrictions due to the nature of their business providing open access to physical resources all of which could cause infection spread.

However, one positive outcome of the pandemic was the increased use of zoom which was extremely useful in enabling dialogue with all partners to explore the viability and demand for the festival in the new Covid environment. The first steering group planning meeting for SPINE 2021 was held in August 2020. At this meeting there was a strong commitment from all partners to go ahead with the festival with only one of 17 partners having to drop out due to funding issues and council restrictions on event delivery.

All funding was already secured from ACE project grants and John Lyons Charity but a new delivery plan and timetable had to be agreed by all partners. The theme for the 2021 festival was empathy and it was decided to postpone the event until June 2021 to coincide with National Empathy Day on 10th June. Partners were keen to deliver events in person but were also aware this may not be possible so planning took place to allow for a blended approach combining online and in real life activities. The additional planning time was used strategically to adapt the historic model to ensure all partners felt they benefitted equally from the festival and the structure of the Artist in Residence (AIR) programme was changed to enable 14 of 16 library partners to be (AIR) hosts by increasing the number of artists employed to 14 and pairing boroughs to work with artist teams.

The funding included working with Half Moon theatre on a commissioned show focused on the theme of Empathy with poets Kirk-Ann Roberts and Henry Maddicott and the script was completed in December 2020 and went into production /rehearsal in January 2021. The show was filmed and toured digitally to all library partners if a live tour was not possible under social restrictions at the time.

International work:

It has been a key part of our strategic ambition to provide an exciting and thriving home for artists which has included international artists and we have worked to develop transnational relationships between artists. Historically this has been supporting and managing visits by international artists to the UK. However, in 2020/21 these opportunities were presented online and included:

Toronto Festival of International Authors - we coordinated two events for The Last Poets at the Toronto Festival as well as recommending Kareem Parkins-Brown to perform as the UK representative in their international slam event. We now have another festival on our radar to work with in future years.

Margaret Atwood/FANE/Vintage - we were approached by FANE productions to commission two poets to respond to Margaret Atwood's new collection - Theresa Lola and the Repeat Beat Poet. We were heavily showcased in the partnership and FANE paid a donation to the organisation in addition to Vintage covering the poet commission. The event attracted an audience of 612 viewers.

Mini Breaks - we created a series of events for that we called *Mini Breaks* to celebrate World Poetry Day that ran at different times throughout the day. The facilitators were Lebo Mashile from South Africa, Titilope Sonuga from Nigeria and Will Harris who based in the UK but comes from a mixed Indonesian, Chinese and British Background. In total 331 people signed up to attend with 214 actually attending.

Spoken Word Archive:

The physical archive is now being housed at The British Library and work continues on the digital archive. Through a partnership with Dr. Julia Lajta-Novak, Department of English and American Studies at the University of Vienna we have secured funding to continue work on the archive and employ an Archivist one day a week to continue on developing the archive this work will start in 2021 / 2022. <https://www.spokenwordarchive.org.uk/>

Digital

2020/21 saw us pivot nearly all our work online, reaching new digital audiences, trialling online facilitation and commissioning work to be shared on digital platforms.

Our @Home series which ran throughout the year had viewing figures of over 5000 and an increase of subscribers to our YouTube channel.

The @Home series can be viewed on our channel here:

<https://www.youtube.com/c/ApplesandSnakesPoetry>

We remained in contact with UTC Elstree, a school for training young people to work in media, who we collaborate with on our Black Box series. It wasn't possible to film with their students during the year but the partnership continues and will become active again when conditions allow.

As the pandemic hit at the end of March we began to run workshops via online platform Zoom and this continued throughout 2020/21. We found this platform to work really well and it enabled us to offer development programmes to a wider geographical reach including international audiences.

Conclusion.

As evidenced in this report, despite the challenges of the pandemic and reduction in activity, 2020/21 has been another successful year for Apples and Snakes and the Board are particularly pleased with the way the team adapted programmes and continued to support artists during this challenging time. The Board would like to express their gratitude to the Chief Executive Officer and the wider Apples and Snakes staff for their dedication and hard work throughout the year and for continuing to provide opportunities that support and develop poets as well as engaging and empowering children, young people and the wider community.

FINANCIAL REVIEW

A summary of the year's results can be found on page 28 of the attached financial statements.

The unrestricted General fund result for 2020/21 was a surplus (after transfers) of £114,131 (2020, surplus of £5,393). The restricted fund result (after transfers) was a surplus of £94,363 (2020, deficit of £4,698).

As at 31 March 2021 the General fund balance stood at £312,512 (2020, £198,381) and the Restricted fund balance at £141,880 (2020, £47,517).

Income remained steady in 2020/21 compared to the prior year. whilst expenditure was down due to the restrictions in place throughout the year caused by the coronavirus pandemic. Total incoming resources were £638,645 (2019/20 £616,262). Total Expenditure was £430,150 (2019/20 £615,567).

Investment powers and policy

Under the Memorandum and Articles of Association, the trustees have power to invest in any way they feel appropriate. Trustees, having regard to the liquidity requirements of the activities of the charity and to the reserves policy, have operated a policy of keeping available funds in an interest bearing deposit account. The trustees consider that the overall return achieved is satisfactory given the current state of economic markets.

Reserves policy

Reserves are needed to bridge the funding gaps between spending on our charitable programmes and receiving resources through fee income and grants that provide funding. Reserves are also held to cover unexpected expenditure and to overcome risks to the organisation.

Our reserves policy was reviewed against the risks and aims of the organisation during the year. We aim to hold sufficient free, unrestricted reserves to cover all staff salaries up to the end of their contracted notice periods plus three months of overheads costs; currently £135,000. In light of the events of the last year this is to be closely monitored and reviewed in the upcoming year.

The current designated fund set aside to embed and support the new staffing structure is to be reviewed within the upcoming year, as we do not see any further need for staff review.

As at 31 March 2021 unrestricted reserves stood at £312,512 (2020, £198,381).

A total of £58,205 (2020, £58,205) has been designated to support the new staff structure.

This leaves a free and unrestricted reserve level as at 31 March 2021 of £252,762 (2020 - £140,176) which is above our current reserve policy, but in line with current perceived risk and upcoming budget. The trustees plan to maintain reserves at target levels in future years.

PLANS FOR FUTURE PERIODS

As we move into 2021/22 the global pandemic is still having an impact on the way that we work and our delivery. We are using it as an opportunity to push forward with our Go Digital strategic ambition, embed new ways of working nationally and deliver some of our postponed large-scale events. In particular we are looking forward to the following programmes and developments:

- **Apples and Snakes: The Podcast:** 2 x 10-episode podcast to be released across the year as part of our Equity, Diversity & Inclusion actions in response to Black Lives Matter agenda. The Podcast will focus on being a Black poet in Britain.
- **Jerwood Arts| Poetry in Performance:** a two-year funded professional development programme for 5 artists in each year to push the performance aspect of their practice. The programme involves mentoring, a bursary and creative lab and in the 1st year is being led artistically by writer/performer Sabrina Mahfouz and Artistic Director/Producer Angie Bual, Y2 will begin in Autumn 2021 with artistic leaders Joelle Taylor and Vicki Amedume.
- **SPINE 2021:** this festival will take place in June 2021 include a newly commissioned spoken word show which will tour to libraries as part of the festival.
- **Cece's Speakeasy:** building on the model of Rallying Cry which combined participation, artist development and commissioning Cece's Speakeasy will focus on climate justice and combine jazz and spoken word in a mixture of live events, digital content, developing talent and community engagement. This will take place in Summer & Autumn 2021
- **Plot 17:** following a cancellation of this show in May 2020, we look forward to finally making the show in Summer 2021 and previewing it as part of Coventry City of Culture in September 2021 with a national tour planned in 2022 and with digital education programme and workshops in school.
- **National Artist Development & Support:** including the delivery of a programme in the Midlands, alongside online support and development opportunities for poets across the country.
- **BBC Words First:** working with the BBC in a more strategic partnership to run this talent development programme across the country.
- **Keats Shelley Education programme:** a newly commissioned touring show which will visit 15 schools across London and the Midlands celebrating the works of Keats and Shelley. This was postponed and will now be delivered in Autumn 2021.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees (who are also directors of Apples and Snakes for the purposes of company law) are responsible for preparing the trustees' report and 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 income and expenditure of the charitable company for that period.

In preparing these financial statements, the trustees are required to:

- ◆ select suitable accounting policies and then apply them
- ◆ consistently; make judgements and estimates that are reasonable and prudent
- ◆ state whether applicable United Kingdom Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements
- ◆ prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The trustees are responsible for keeping proper 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.

Each of the trustees confirms that:

- ◆ so far as the trustee is aware, there is no relevant audit information of which the charitable company's auditor is unaware; and
- ◆ the trustee has taken all the steps that he/she ought to have taken as a trustee in order to make himself/herself aware of any relevant audit information and to establish that the charitable company's auditor is aware of that information.

This confirmation is given and should be interpreted in accordance with the provisions of s418 of the Companies Act 2006.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

The above report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

By order of the trustees:

[.....]
Chair of trustees

INDEPENDENT AUDITORS' REPORT TO THE TRUSTEES OF APPLES AND SNAKES

Opinion

We have audited the financial statements of Apples and Snakes (the 'charitable company') for the year ended 31 March 2021 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and the notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2021 and of its incoming resources and application of resources, including its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our auditors' report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinion on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of directors' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit: or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' report and from the requirement to prepare a Strategic report.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditors' responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditors' report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

- Enquiries with management and those charged with governance.
- Reviewing financial statement disclosures and testing to supporting documentation to assess compliance.
- Performing audit work on the risk of management override of controls, including testing of journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business and reviewing accounting estimates for bias.
- Carrying out substantive checking to supporting documents on a sample basis of individual transactions within the financial statements.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

As part of an audit in accordance with ISAs (UK), we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion of the effectiveness of the charitable company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the trustees.
- Conclude on the appropriateness of the trustees' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the charitable company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditors' report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditors' report. However, future events or conditions may cause the charitable company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an Auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and its members, as a body, for our audit work, for this report, or for the opinions we have formed.

Richard Hill (senior statutory auditor) for and on behalf of
Griffin Stone Moscrop & Co
Chartered Accountants
Statutory Auditors
21-27 Lamb's Conduit Street
London
WC1N 3GS

Date:

Statement of financial activities (including the income and expenditure account)

Year to 31 March 2021

	Notes	Unrestricted funds £	Restricted funds £	Total funds 2021 £	Unrestricted funds £	Restricted funds £	Total funds 2020 £
Income from:							
Donations	1	464,900	39,603	504,503	455,068	—	455,068
Charitable activities	2						
. Artist Development		6,250	40,333	46,583	275	35,000	35,275
. Participation and Outreach		1,830	42,500	44,330	9,086	64,780	73,866
. Producing and Commissioning		13,171	18,250	31,421	42,417	4,790	47,207
Other income	3	4,714	7,000	11,714	—	4,500	4,500
Investments	4	93	—	93	346	—	346
Total income		490,958	147,686	638,644	507,192	109,070	616,262
Expenditure on:							
Raising funds	5	69,042	—	69,042	64,634	—	64,634
Charitable activities	6						
. Artist Development		114,798	13,994	128,792	131,247	30,642	161,889
. Participation and Outreach		56,067	33,305	89,372	89,325	76,536	165,861
. Producing and Commissioning		136,920	6,024	142,944	210,652	12,530	223,182
Total expenditure		376,827	53,323	430,150	495,858	119,708	615,566
Net income (expenditure)	10	114,131	94,363	208,494	11,334	(10,638)	696
Transfers between funds	14,15	—	—	—	(5,940)	5,940	—
Net movement in funds		114,131	94,363	208,494	5,394	(4,698)	696
Reconciliation of funds							
Fund balances brought forward at 1 April 2020		198,381	47,517	245,898	192,988	52,215	245,203
Fund balances carried forward at 31 March 2021		312,512	141,880	454,392	198,381	47,517	245,898

All of the charitable company's activities during the above two financial periods derived from continuing operations.

The charitable company has no recognised gains and losses other than those shown above.

Balance sheet 31 March 2020

	Notes	2021 £	2021 £	2020 £	2020 £
Fixed assets					
Tangible assets	11		1,545		3,176
Current assets					
Debtors	12	16,417		23,549	
Cash at bank and in hand		<u>469,392</u>		<u>254,415</u>	
		485,809		277,964	
Liabilities					
Creditors: Amounts falling due within one year	13	<u>(32,962)</u>		<u>(35,242)</u>	
Net current assets			452,847		242,722
Total net assets			454,392		245,898
The funds of the charity					
Unrestricted funds	15				
. General		254,306		140,176	
. Designated		<u>58,205</u>		<u>58,205</u>	
			312,512		198,381
Restricted funds	14		<u>141,880</u>		<u>47,517</u>
Total charity funds			454,392		245,898

These accounts have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

The notes on pages 28 to 39 form part of the financial statements.

Approved and authorised for issue by the Board and signed on its behalf by:

Chair of trustees

Approved on:

Company registration number 01994850 (England and Wales).

Statement of cash flows 31 March 2021

	Notes	2021 £	2020 £
Cash flows from operating activities:			
Net cash used in operating activities	A	214,884	32,557
Cash flows from investing activities:			
Investment income		93	346
Proceeds from sale of tangible fixed assets		—	—
Purchase of tangible fixed assets		—	(3,931)
Net cash used in investing activities		93	(3,585)
Change in cash and cash equivalents in the year		214,977	28,972
Cash and cash equivalents at 1 April 2020	B	254,415	225,443
Cash and cash equivalents at 31 March 2021	B	469,392	254,415

Notes to the statement of cash flows for the year to 31 March 2021.

A Reconciliation of net movement in funds to net cash used in operating activities

	2021 £	2020 £
Net movement in funds (as per the statement of financial activities)	208,494	695
Adjustments for:		
Depreciation charge	1,631	1,677
Investment income	(93)	(346)
Profit on sale of tangible fixed asset	—	—
Decrease in debtors	7,132	51,030
Decrease in creditors	(2,280)	(20,499)
Net cash used in operating activities	214,884	32,557

B Analysis of cash and cash equivalents

	2021 £	2020 £
Cash at bank and in hand	469,392	254,415
Total cash and cash equivalents	469,392	254,415

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are laid out below.

Basis of preparation

These financial statements have been prepared for the year to 31 March 2021.

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant accounting policies below or the notes to these financial statements.

The financial statements have been prepared in accordance with 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 United Kingdom and Republic of Ireland (FRS 102) (Charities SORP FRS 102) issued on 16 July 2014, the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) and the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.

The financial statements are presented in sterling and are rounded to the nearest pound.

Critical accounting estimates and areas of judgement

Preparation of the financial statements requires the trustees and management to make significant judgements and estimates.

The items in the financial statements where these judgements and estimates have been made include:

- ♦ estimating the useful economic life of tangible fixed assets;
- ♦ estimating the allocation of support costs between activities; and
- ♦ determining whether a provision for bad and doubtful debts is required.

Assessment of going concern

The trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements. The trustees have made this assessment in respect of a period of one year from the date of approval of these financial statements.

The trustees of the charity have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern. The trustees are of the opinion that the charity will have sufficient resources to meet its liabilities as they fall due.

Income recognition

Income is recognised in the period in which the charity has entitlement to the income, the amount of income can be measured reliably and it is probable that the income will be received.

Income comprises grants and donations, project and performance fees, ticket sales, income from trading activities and bank interest.

Grants and donations are recognised when the charity has confirmation of both the amount and settlement date. In the event of grants or donations pledged but not received, the amount is accrued for where the receipt is considered probable. In the event that a grant is subject to conditions that require a level of performance before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that those conditions will be fulfilled in the reporting period.

Income from charitable activities includes contracts to deliver services, such as workshops, performances or other projects. The income is generally recognised when the charity is entitled to receipt, which is usually when the associated service has been delivered.

Donated services are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services of equivalent economic benefit on the open market.

Income from project and performance fees and ticket sales is recognised when the event has taken place, and it is probable that the income will be received. Income is deferred when fees are received in advance of an event.

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

Expenditure recognition

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to make a payment 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.

All expenditure is stated inclusive of irrecoverable VAT and is accounted for on an accruals basis. Expenditure comprises direct costs and support costs. All expenses, including support costs, are allocated or apportioned to the applicable expenditure headings. The classification between activities is as follows:

- ◆ Expenditure on raising funds includes all expenditure associated with raising funds for the charity, including the costs of seeking potential funders and applying for funding. This includes staff costs associated with fundraising, and an allocation of support costs.

Expenditure recognition (continued)

- ♦ Expenditure on charitable activities includes all costs associated with furthering the charitable purposes of the charity through the provision of its charitable activities: participation and outreach, producing and commissioning and the development and training of artists. The proportion of support costs such as rent and accountancy fees used on charitable projects are also recorded as charitable expenditure.

Allocation of support costs

Support costs represent indirect charitable expenditure. In order to carry out the primary purposes of the charity it is necessary to provide support in the form of personnel development, financial procedures, provision of office services and equipment and a suitable working environment and the overall governance of the charity.

Support costs are apportioned based on the staff time spent on each area.

Tangible fixed assets and depreciation

Items with a greater value than £1000 and expected useful life exceeding one year are capitalised. Tangible assets are stated at cost less accumulated depreciation. Depreciation is provided on the fixed assets at rates calculated to write off the assets over three years.

Debtors

Debtors are recognised at their settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid. They have been discounted to the present value of the future cash receipt where such discounting is material.

Cash at bank and in hand

Cash at bank and in hand represents such accounts and instruments that are available on demand or have a maturity of less than three months from the date of acquisition.

Creditors and provisions

Creditors and provisions are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

Basic financial instruments

The charity only holds basic financial instruments as defined in FRS 102. The financial assets and financial liabilities of the charity and their measurement basis are as follows:

Financial assets – trade and other debtors are basic financial instruments and are debt instruments measured at amortised cost. Floats are classified as a basic financial instrument and are measured at face value. Prepayments are not financial instruments.

Cash at bank – is classified as a basic financial instrument and is measured at face value

Basic financial instruments (continued)

Financial liabilities – trade creditors, accruals, pension contributions and other creditors are financial instruments, and are measured at amortised cost. Taxation and social security are not included in the financial instruments disclosure definition. Deferred income is not deemed to be a financial liability, as the cash settlement has already taken place and there is an obligation to deliver services rather than cash or another financial instrument.

Fund accounting

The charity accounts for funds in two ways. Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors. Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity. From time to time the trustees will designate or undesignate some of these unrestricted funds for a particular purpose.

Pension contributions

Contributions in respect of the charity's defined contribution pension scheme are charged to the statement of financial activities when they are payable to the scheme. The charity's contributions are restricted to the contributions disclosed in note 8. The charity has no liability beyond making its contributions and paying across the deductions for the employees' contributions.

1 Income from donations

	Unrestricted funds £	Restricted funds £	Total 2021 £	Unrestricted funds £	Restricted funds £	Total 2020 £
Arts Council core grant	463,372	—	463,372	455,000	—	455,000
Arts Council restricted grant	—	39,603	39,603	—	—	—
Other donations	1,528	—	1,528	68	—	68
Total funds	464,900	39,603	504,503	455,068	—	455,068

2 Income from charitable activities

	Unrestricted funds £	Restricted funds £	Total 2021 £	Unrestricted funds £	Restricted funds £	Total 2020 £
Artist development						
Project grants	—	32,000	32,000	—	35,000	35,000
Project fees and ticket sales	6,250	8,333	14,583	275	—	275
	6,250	40,333	46,583	275	35,000	35,275
Participation and outreach						
Project grants	—	29,000	29,000	—	49,505	49,505
Project fees and ticket sales	200	13,500	13,700	9,086	15,275	24,361
Consulting	1,500	—	1,500	—	—	—
Merchandise sales	130	—	130	—	—	—
	1,830	42,500	44,330	9,086	64,780	73,866
Producing and commissioning						
Project grants	—	18,250	18,250	8,685	—	8,685
Performance fees and ticket sales	10,090	—	10,090	33,423	4,790	38,213
Consulting	3,081	—	3,081	—	—	—
Merchandise sales	—	—	—	309	—	309
	13,171	18,250	31,421	42,417	4,790	47,207
Total funds	21,251	101,083	122,334	51,778	104,570	156,348

3 Other income

	Unrestricted funds £	Restricted funds £	Total 2021 £	Unrestricted funds £	Restricted funds £	Total 2020 £
Other	4,714	7,000	11,714	—	4,500	4,500
Total funds	4,714	7,000	11,714	—	4,500	4,500

4 Income from investments

	Unrestricted funds £	Restricted funds £	Total 2021 £	Unrestricted funds £	Restricted funds £	Total 2020 £
Total funds: Bank interest	93	—	93	346	—	346

5 Expenditure on raising funds

	Unrestricted funds £	Restricted funds £	Total 2021 £	Unrestricted funds £	Restricted funds £	Total 2020 £
Costs of generating grant income						
. Staff costs	31,479	—	31,479	39,233	—	39,233
. Support costs (note 7)	36,804	—	36,804	23,543	—	23,543
	68,283	—	68,283	62,776	—	62,776
Fundraising costs						
. Staff costs	—	—	—	—	—	—
. Other direct costs	—	—	—	1,200	—	1,200
. Support costs (note 7)	759	—	759	658	—	658
	759	—	759	1,858	—	1,858
Total funds	69,042	—	69,042	64,634	—	64,634

6 Expenditure on charitable activities

	Unrestricted funds £	Restricted funds £	Total 2021 £	Unrestricted funds £	Restricted funds £	Total 2020 £
Artist development						
Staff costs	41,256	—	41,256	68,862	—	68,862
Other direct costs	24,861	13,994	38,855	3,007	30,642	33,649
Support costs (note 7)	48,681	—	48,681	59,378	—	59,378
	114,798	13,994	128,792	131,247	30,642	161,889
Participation and outreach						
Staff costs	26,064	—	26,064	47,161	—	47,161
Other direct costs	1,514	33,305	34,819	11,081	76,536	87,617
Support costs (note 7)	28,489	—	28,489	31,083	—	31,083
	56,067	33,305	89,372	89,325	76,536	165,861
Producing and commissioning						
Staff costs	36,998	—	36,998	52,467	—	52,467
Other direct costs	53,698	6,024	59,722	114,708	12,530	127,238
Support costs (note 7)	46,224	—	46,224	43,477	—	43,477
	136,920	6,024	142,944	210,652	12,530	223,182
Total funds	307,785	53,323	361,108	431,224	119,708	550,952

7 Support costs

	Support staff costs £	Depreciation costs £	Overheads costs £	Total 2021 £
Generation of donations and legacies	8,097	453	28,254	36,804
Fundraising costs	231	--	528	759
Artist Development	12,268	373	36,040	48,681
Participation and Outreach	6,189	362	21,938	28,489
Producing and Commissioning	11,046	442	34,736	46,224
Total funds	37,831	1,630	121,496	160,957

Included in support costs above is £3,530 (2020 - £5,530) in relation to governance costs. This comprises staff costs of £nil (2020 - £nil) and overhead costs of £3,530 (2020 £5,530).

7 Support costs (continued)

	Support staff costs £	Depreciation costs £	Overheads costs £	Total 2020 £
<i>Generation of donations and legacies</i>	10,284	393	12,866	23,543
<i>Fundraising costs</i>	288	11	360	658
<i>Artist Development</i>	30,110	365	28,903	59,378
<i>Participation and Outreach</i>	13,898	471	16,714	31,083
<i>Producing and Commissioning</i>	20,917	437	22,123	43,477
Total funds	75,497	1,677	80,965	158,139

8 Staff costs

	Total 2021 £	Total 2020 £
Wages and salaries	156,787	256,484
Social security costs	13,545	22,091
Pension contributions	3,295	4,646
	173,627	283,221
Restructuring costs	14,195	—
Freelance consultants and project managers	70,160	68,061
Recruitment	400	369
Staff training and welfare	4,941	6,930
	263,323	358,581

The average number of employees during the year was 7 (2019/20 – 12). The allocation of staff on a full-time equivalent basis was as follows:

	2021 No.	2020 No.
Chief Executive's office	0.9	0.9
Charitable activities	2.6	4.5
Income generation	0.7	0.7
Finance, human resources, IT and administration	0.4	1.8
	4.6	7.9

No employee received emoluments in excess of £60,000 (2019/20 - none).

9 Remuneration of trustees and key management personnel

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day-to-day basis are the trustees and the CEO. The total remuneration (including taxable benefits, employer's National Insurance and employer's pension contributions) of the key management personnel for the year was £53,192 (2020 – £52,075).

No trustee received any remuneration from the charity in respect of their role as a trustee in the year. During the year no expenses (2020 - £605) were paid to and on behalf of trustees (2020 - Four) for travel to meetings and subsistence at Board meetings.

10 Net movement in funds

The net movement in funds is stated after charging:

	2021 £	2020 £
Auditor's remuneration		
Statutory audit	3,530	5,530
Depreciation charges	1,631	1,677

11 Fixed assets

	Computer and office equipment £	Fixtures and fittings £	Total £
Cost			
At 1 April 2020	18,353	13,963	32,316
Additions	—	—	—
At 31 March 2021	18,353	13,963	32,316
Depreciation			
At 1 April 2020	15,177	13,963	29,140
Charge for the year	1,631	—	1,631
At 31 March 2021	16,808	13,963	30,771
Net book value			
At 31 March 2021	1,545	—	1,545
At 31 March 2020	3,176	—	3,176

12 Debtors

	2021 £	2020 £
Trade debtors	15,370	15,493
Prepayments and accrued income	1,403	3,595
Floats	—	—
VAT	(356)	4,461
	16,417	23,549

13 Creditors: Amounts falling due within one year

	2021 £	2020 £
Trade creditors	6,518	19,551
Accruals and deferred income	15,919	11,388
Pension Contributions	843	—
Other creditors	9,682	4,303
	32,962	35,242
Deferred income		
Deferred income at 1 April	—	9,000
Released during the year	—	(9,000)
Resources deferred in the year	4,000	—
Deferred income at 31 March	4,000	—

14 Restricted funds

	Balance at 1 April 2020 £	Income £	Expenditure £	Transfers £	Balance at 31 March 2021 £
Change Maker	6,728	—	(1,308)	—	5,420
Writing Room	4,943	—	(2,825)	—	2,118
SPINE Festival Programme 2020	21,400	18,000	(39,400)	—	—
SPINE Festival Programme 2021	—	55,547	6,166	—	61,713
Words First	—	13,500	(11,266)	—	2,234
Cece	(1,800)	18,250	(3,199)	—	13,251
Living Archive	—	—	(462)	—	(462)
London Library Activity 2020	6,965	(15,000)	13,272	—	5,237
London Library Activity 2021	—	10,387	(343)	—	10,044
Libraries Takeover 2021	—	6,670	—	—	6,670
Write:Speak:Feel	10,316	—	—	—	10,316
Garfield Weston Artistic Development	(35)	—	35	—	—
Jerwood Artist Development	(1,000)	32,000	(9,450)	—	21,550
Keats/Shelley	—	8,333	(4,544)	—	3,789
	47,517	147,687	(53,324)	—	141,880

	Balance at 1 April 2019 £	Income £	Expenditure £	Transfers £	Balance at 31 March 2020 £
Change Maker	22,624	1,275	(17,171)	—	6,728
Writing Room	—	10,000	(5,057)	—	4,943
SPINE Festival Programme	3,509	54,005	(36,114)	—	21,400
Words First	—	9,000	(9,000)	—	—
Cece	—	—	(1,800)	—	(1,800)
London Library Activity	3,711	25,000	(21,746)	—	6,965
Write:Speak:Feel	14,537	—	(4,221)	—	10,316
Garfield Weston Artistic Development	707	—	(742)	—	(35)
Jerwood Artist Development	—	—	(1,000)	—	(1,000)
DIGI Poets	2,096	—	(2,096)	—	—
Rallying Cry	—	4,790	(10,730)	5,940	—
Wandsworth Schools	5,031	5,000	(10,031)	—	—
	52,215	109,070	(119,708)	5,940	47,517

Restricted Income funds

Funder	Income 2020/21	Income 2019/20
Arts Council via Brent Council	39,604	57,505
Jerwood Arts	32,000	-
Garrick Charitable Trust	3,500	-
PRS Foundation	4,750	-
John Lyons	29,000	25,000
Cockayne Foundation	10,000	-
City of London	-	10,000
Arts Council Changemaker	-	10,304
Gulbenkian	-	2,500
Poetry International Festival	-	6,185
	118,854	111,494

These funds summarise revenue income received for specific activities and related expenditure.

Transfers in the year were required as follows:-

No Transfers required within the year

15 Unrestricted funds

	Balance at 1 April 2020 £	Income £	Expenditure £	Transfers £	Balance at 31 March 2021 £
General funds	140,176	490,958	(376,827)	—	254,307
Designated funds					
Staff restructure	58,205	—	—	—	58,205
Total designated funds	58,205	—	—	—	58,205
Total unrestricted funds	198,381	490,958	(376,827)	—	312,512

	Balance at 1 April 2019 £	Income £	Expenditure £	Transfers £	Balance at 31 March 2020 £
General funds	134,783	507,192	(495,859)	(5,940)	140,176
Designated funds					
Staff restructure	58,205	—	—	—	58,205
Total designated funds	58,205	—	—	—	58,205
Total unrestricted funds	192,988	507,192	(495,859)	(5,940)	198,381

16 Analysis of net assets between funds

	General funds £	Designated funds £	Restricted funds £	Total 2021 £
Fund balances at 31 March 2021 are represented by:				
Tangible assets	1,545	—	—	1,545
Current assets	285,724	58,205	141,880	485,809
Creditors	(32,962)	—	—	(32,962)
	<u>254,307</u>	<u>58,205</u>	<u>141,880</u>	<u>454,392</u>
	General funds £	Designated funds £	Restricted funds £	Total 2020 £
<i>Fund balances at 31 March 2020 are represented by:</i>				
<i>Tangible assets</i>	<i>3,176</i>	<i>—</i>	<i>—</i>	<i>3,176</i>
<i>Current assets</i>	<i>172,242</i>	<i>58,205</i>	<i>47,516</i>	<i>277,964</i>
<i>Creditors</i>	<i>(35,242)</i>	<i>—</i>	<i>—</i>	<i>(35,242)</i>
	<u><i>140,176</i></u>	<u><i>58,205</i></u>	<u><i>47,516</i></u>	<u><i>245,898</i></u>

17 Related Parties

None to report.

Apples and Snakes
The Albany, Douglas Way, Deptford, London, SE8 4AG

Griffin Stone Moscrop & Co.
21-27 Lamb's Conduit Street
London
WC1N 3GS

6/10/2021

Dear Sirs,

The following representations are made on the basis of enquiries of management and staff with relevant knowledge and experience such as we consider necessary in connection with your audit of the charitable company's financial statements for the year ended 31 March 2021. These enquiries have included inspection of supporting documentation where appropriate and are sufficient to satisfy ourselves that we can make each of the following representations. All representations are made to the best of our knowledge and belief.

1) Financial records

We have fulfilled our responsibilities as directors, as set out in the terms of your engagement letter dated 4 June 2020, under the Companies Act 2006 for preparing financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), for being satisfied that they give a true and fair view, and for making accurate representations to you.

All the accounting records have been made available to you for the purpose of your audit and all the transactions undertaken by the charitable company have been properly reflected and recorded in the accounting records. We have provided you with unrestricted access to all appropriate persons within the charitable company, and with all other records and related information requested, including minutes of all trustees' and management meetings and correspondence with the Charity Commission.

2) Immaterial adjustments

We confirm the financial statements are free of material misstatements, including omissions. Uncorrected misstatements found during the audit, are of a trivial nature, and we confirm that no adjustment need be made for them in the financial statements as their effect is immaterial, both individually and in total.

3) Going concern

As directors we have considered the financial position of the charitable company. We believe that the charitable company's financial statements should be prepared on the going concern basis on the grounds that current and future sources of funding or support will be more than adequate for the charitable company's needs. We have considered a period of twelve months from the date of approval of the financial statements. We believe that no further disclosures relating to the charitable company's ability to continue as a going concern need to be made in the financial statements.

4) Directors

The charitable company has not, during the period, granted any advances or credits to, or made guarantees on behalf of, directors other than those disclosed in the financial statements.

All transactions relating to or on behalf of any director of the charitable company, either during or since the end of the financial period, have been notified to you.

5) Internal control and fraud

We acknowledge our responsibility for the design, implementation and maintenance of internal control systems to prevent and detect fraud and error. We have disclosed to you the results of our risk assessment that the financial statements may be misstated as a result of fraud.

We have disclosed to you all instances of known or suspected fraud affecting the charitable company involving management, employees who have a significant role in internal control or others that could have a material effect on the financial statements.

We have also disclosed to you all information in relation to allegations of fraud or suspected fraud affecting the charitable company's financial statements communicated by current or former employees, analysts, regulators or others.

6) Related parties

Related party relationships and transactions have been appropriately accounted for and disclosed in the financial statements. We have disclosed to you all relevant information concerning such relationships and transactions and are not aware of any other matters which require disclosure in order to comply with legislative and accounting standards requirements.

We confirm that the name of the party controlling the charitable company (and, if different, of that of the ultimate controlling party) together with details of the related party relationship is adequately disclosed in the financial statements.

7) Assets and liabilities

We confirm the charitable company has satisfactory title to all assets and there are no liens or encumbrances on the charitable company's assets, except for those that are disclosed in the notes to the financial statements.

We have recorded or disclosed, as appropriate, all liabilities, both actual and contingent, and have disclosed in the notes to the financial statements all guarantees that we have given to third parties.

We have no plans or intentions that may materially alter the carrying value and, where relevant, the fair value measurements or classification of assets and liabilities reflected in the financial statements.

8) Accounting estimates

Significant assumptions used by us in making accounting estimates, including those measured at fair value, are reasonable.

9) Capital commitments

There were no material capital commitments at the year end other than as disclosed in the financial statements.

10) Legal claims

We have disclosed to you all claims in connection with litigation that have been, or are expected to be, received and such matters, as appropriate, have been properly accounted for and disclosed in the financial statements.

11) Subsequent events

All events subsequent to the date of the financial statements which require adjustment or disclosure have been properly accounted for and disclosed. Should further material events occur we will advise you accordingly.

12) Laws and regulations

We acknowledge as directors our responsibilities to take appropriate steps to provide reasonable assurance that the charitable company has complied with laws and regulations applicable to its activities and to establish arrangements for preventing any non-compliance with laws and regulations and detecting any that occur.

We have disclosed to you all known instances of non-compliance or suspected non-compliance with laws and regulations whose effects should be considered when preparing the financial statements.

13) Grants and donations

All grants, donations and other income, the receipt of which is subject to specific terms or conditions, have been notified to you. There have been no breaches of terms or conditions in the application of such income.

We acknowledge our legal responsibilities regarding disclosure of information to you as auditors and confirm that, so far as we are aware, there is no relevant audit information needed by you in connection with preparing your audit report of which you are unaware.

Each director has taken all the steps that they ought to have taken as a director in order to make themselves aware of any relevant audit information and to establish that you are aware of that information.

Yours faithfully



Director
On behalf of the board