

APPLES AND SNAKES

Apples and Snakes

Annual Report and Financial Statements

31 March 2022

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 Kerry Featherstone John McGhee – resigned September ‘21 Amerah Saleh Michael Lord – appointed September ‘21 Michelle Norton – appointed September ‘21 Azan Ahmed – appointed December ‘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

Trustees' report 31 March 2022

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 2022.

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.

As a result of the sustained impact of the Covid19 pandemic the 21/22 financial year has continued to present challenges for the organisation and for the wider sector. Funds we received for projects that had to be postponed due to restrictions, were unable to be spent to the timetables originally anticipated, resulting in a temporary inflated surplus at year end. Balancing the delivery of delayed projects against the impact that an accelerated timetable could have on staff capacity and welfare required careful management which we were able to successfully navigate. All projects have since been delivered in their entirety and all funder requirements met. Trustees monitored this closely and we remain in positive communication with partners and funders regarding the delivery of projects.

Over this period, we continued to adapt how we developed and presented our work, building on the initiatives introduced in 2020/21 and focusing on how we support a sector still navigating the ongoing impact of the pandemic.

All achievements should be seen in this context and we are proud of the way that we continue to evolve our planning and operations to ensure we create the time and space for poets to meet and share online through workshops, new poetry film commissions, curated discussion and performance events. Providing support for the spoken word sector, the artists at the heart of our work and delivering our core mission.

Advances in our digital capabilities have meant that we have been able to bring online performances, professional development opportunities and participatory workshops to a more diverse community than ever before, providing opportunities to experience work that previously would have been impossible and developing the community of artists and spoken word audiences. Successfully addressing gaps in provision caused by the pandemic.

We delivered a total of 157 live and online performances, professional development sessions and participatory workshops reaching audiences of over 18,000. 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 135 artists over the year and commissioned 57 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 2021/22, without which the excellent work delivered by Apples and Snakes could not be achieved.

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Our 40th birthday in October 2022 allows us to draw on the company's rich heritage as we look to the future. Curating a 40-week programme of events and projects to showcase the diversity of our work. We will deliver extensive access, participation and learning opportunities, providing opportunities to raise our profile, explore new fund-raising initiatives and culminating in our largest ever live performance.

The accounts in this report have been prepared in accordance with the accounting policies set out on pages 27 to 42 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.

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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.

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
Isabelle Acred
Craig Barratt
Kerry Featherstone
John McGhee
Amerah Saleh
Michael Lord
Michelle Norton
Azan Ahmed

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.

Trustees' report 31 March 2022**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.

Trustees' report 31 March 2022***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.

In the period 2021/2022 total payments of £18,318 were made to Half Moon Theatre as seen in note 17 of the accounts.

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 2021/22, 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 ongoing impact of Covid and the uncertainty of the implications of Brexit were 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 prolonged impact of the pandemic overall, this was a successful and productive year for Apples and Snakes.

Indemnity insurance

The company has provided trustee indemnity insurance for all trustees.

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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.

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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

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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. This year saw the introduction of Personal Development Plans for staff, identifying training and development needs and defining goals for each staff member.

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

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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.

The changes made during our organisational review in 2019/20 created a leaner core team allowing the company to operate with greater agility and has ensured that the organisation continues to successfully achieve its strategic objectives and support the freelance artists who are at the heart of our work.

The Board would like to express their thanks to the staff for their hard work, enthusiasm, commitment and resourcefulness in responding to the ongoing impact of the pandemic, presenting great spoken word and continuing to develop and create 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 and Belonging

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 and Belonging is fundamental to our mission delivery and embedded 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.

Our work in response to the Black Lives Matter movement - reflecting and planning on how we specifically challenge racial injustice and inequality - has been a key development area with the whole staff team working with external facilitator Mel Larsen on how we can make real and positive change. In addition as steering group has been set up with staff and board members to ensure our goals are met, activity is embedded into all areas of the organisation and sustained over the long term.

This work continues to be a priority focus in our programming and project development and through 2021-22 we have started to review these issues in terms of governance and leadership. Continuing to diversify our board as well as exploring different leadership models and questioning how we diversify the decision makers in the organisation.

In tandem with this work, we also took part in the Arts Marketing Association's 'Breakthrough' programme of online workshops and coaching aimed at transforming organisations approaches to inclusivity. Both areas continue to inform our longer-term ambitions to tackle diversity and representation in the wider sector and we will continue to seek out best practice models to inform our strategic plans.

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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 in line with Arts Council

England's Investment Principles we are significantly developing our policy and action plan to deliver this, including plans to recruit greater environmental expertise at board level, increasing the environmental literacy of our staff and artists, creating a green charter setting out advice and guidelines, and inspiring our communities, partners and audiences through action and engagement.

We continue to adopt new technologies such as Zoom and SLACK to enable greater working efficiencies and reducing the negative environmental impact from unnecessary travel, as well as 'green' auditing our website, and gathering and evaluating meaningful data as the basis for effecting positive change.

Funding

Our dedicated Development and Partnerships Manager continues to successfully support our future ambitions, increasing our capacity, skills and knowledge, maintaining funder relationships and leading on organisational communications.

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.

Trustees' report 31 March 2022**ACHIEVEMENTS****Artist Development:**

In 2021/22 despite the ongoing 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 initial Covid lockdown were continued with our open access *Red Sky* programme growing into an important online community with up to 250 participants monthly catalysing new peer networks and providing valuable development support for poets at all stages and from across England.

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 encourage and challenge artists or groups of artists to experiment with their work and to push the boundaries of their experience and the artform. Post Covid we have adopted a blended delivery model which takes forward all the digital innovations developed in response to lock down whilst ensuring there is still opportunity for in real life events and workshops increasing accessibility and geographic reach of our programmes whilst still keep intimacy and human connection found at live events. Some of the highlights of 2021/2022 were:

Jerwood Arts/Poetry in Performance— this was the second 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. There was some overlap with the first and second cohorts due to delays caused by Covid.

The project aims are:

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

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Due to delays caused by Covid the first group of poets participated in their Creative Lab in May 2021 and completed their programme in March 2022 with an online showcase. The second cohort were selected in September 2021. The standard of applicants was again extremely high so we made the decision to support an additional poet from our core budget ensuring there was a poet from both the North West & the North East. The six selected artists were lisa luxx (North East), Reece Williams (North West) Desree Gumbs Carty (South East), Sarah Lasoye (London), John Bernard (Midlands) and Malika Kegode (South West). The second cohort was overseen by three artist leaders Vicki Amedume (Artistic Director Upswing & Creative Director Albany), Joelle Taylor, poet & winner of TS Eliot Prize 21 and Lisa Mead (Artistic Director Apples and Snakes).

The programme was launched with a series of online workshops, including one led by Joelle Taylor, enabling poets to get to know each other prior to the creative lab which was delivered in person in January 2022 having been postponed from the Autumn due to Covid lockdown. This included workshops with Polar Bear, Jan Blake & Stacey Makishi. The final stages of the programme will be delivered in 22/23.

ARVON Residential - As part of our offer for emerging writers historically we have organised a residential retreat in partnership with the Arvon Foundation. This was untenable in 20/21 due to Covid restrictions so we were delighted to be able to host our first post Covid retreat in December 2021. We opened this offer to anyone who had been a participant on one of our programs over the previous year. The feedback from the week was extremely positive with several participants describing their experiences as “Life changing.”

Red Sky: is an artist development program for poets aged 18 to infinity launched in response to Covid in 2020 which continues to build momentum, provide skills and confidence and galvanise peer support networks. It is run as a 10-hour webinar series spread over 5 weeks with each block led by a different poet. In Autumn 2021 it was led by Rachel Long and in Winter/Spring 22 by Cecilia Knapp. They were joined each week by a guest who focuses on a specific aspect of writing poetry including Vanessa Kisuule, Reece Lyons, Laurie Bolger and Amy Acre. We had 486 people sign up and most sessions had 200+ people taking part live and another 200-300 views on the recordings after the fact. Feedback is extremely positive:

“Red Sky was nothing short of a joy to be a part of. Being online and having no upper age limit or need to travel feels like such a manageable and accessible way for newer poets to come together and find a community. Community is absolutely vital as a writer and often when poets start out, especially if they are over 25 and no longer qualify for free opportunities, it can be very lonely. I know for a fact poets have made friends during Red Sky and can access the invaluable encouragement and support, both practically and pastorally, through the networks Red Sky has created. It is, in my opinion, the perfect atmosphere for a poetry workshop; fun, playful, low pressure and generative, whilst also looking seriously at developing skills. World class guest tutors, careful considered curriculum and like-minded peers from all over the country means participants get a really enriching experience, all for free. It was so fun to hang out with such generous curious writers in the digital space each week.” – Cecilia Knapp

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Work from Home- Another artist development programme that launched in September 20 in response to Covid for alumni from our selective artist development programmes e.g. Writing Room continues to go from strength to strength. The aim is to foster existing relationships with previous participants, creating a collective to fill gaps created in social networks due to the impact of Covid on live spoken word events. 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 including extremely successful surgeries to support artists submitting Develop Your Own Creative Practice applications to ACE

BBC Words First 2021 - Continuing our partnership with the BBC and Young Identity for the fourth consecutive year we facilitated 1xtra's search for the Spoken-Word stars of the future. Through a series of workshops designed to develop performance work for screen. Our cohort of poets worked with lead tutor Deanna Rodger and guest tutors Jacob Sam-La Rose, Adam Kammerling and Andrea Spisto develop their writing. 6 of the final 32 participants went on to perform as part of Contains Strong Language Festival in Coventry in September 2021.

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 and although a lot of work was pivoted to online some larger projects were delayed including two major participation projects Keats and Shelley 200 and SPINE Festival 2021. This resulted in two iterations of SPINE taking place in this financial year, June 2021 & March 2022 with production work for Keats & Shelley 200 taking place in 21/22 with final delivery in schools anticipated to take place from September to December 2022.

Alongside amplifying unheard voices, we also strive to inspire all those who participate in our outreach programmes, 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 2021/2022 are:

Telling Tales - a six-week spoken word poetry workshop programme for children aged 7 – 11 which previously was delivered in libraries but due to Covid was pivoted online with great success. Historical evaluation demonstrates the programme is high impact with significant benefits for participants including increased confidence in oracy and literacy and increased creative curiosity. However, during the 2 editions of Telling Tales it quickly became apparent the project was also meeting a deep need for children to make new friends after lockdown and Covid bubbles at school had left them feeling socially isolated.

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In 21/22 Telling Tales programmes were delivered in Harrow by Paul Lyalls and in Brent by BREIS. All programmes were oversubscribed with attendance near 100% & feedback was extremely positive.

The workshops were delivered via Zoom as libraries were still constrained by Covid restrictions and so 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.

SPINE 2021 & 2022

SPINE 2021 was due to be delivered in March 2021 to coincide with World Book Day. Due to Covid restrictions library partners decided to postpone activity until June 2021 and to deliver the majority of activity online. This meant two iterations of SPINE were delivered during this period in June 21 and then March 22 as a smaller festival was delivered at the usual timeframe. This was the seventh and eighth annual festival engaging children aged 0 to 11 from across 16 London Library Services in cross artform, creative activities.

All funding was already secured from ACE project grants and John Lyons Charity for SPINE 2021. The theme was empathy and the rescheduled festival coincided with National Empathy Day on 10th June. 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. Increasing the number of artists employed from 6 to 14 and pairing boroughs to work with artist teams.

The SPINE 2021 programme included working with Half Moon theatre on a commissioned show focused on the theme of empathy with poets Kirk-Ann Roberts and Henry Maddicott called The CAT-astrophic Adventures of Dollop & Crinkle. The show was filmed and toured digitally to all library partners as a live tour was not possible under Covid restrictions at the time. In addition Open House a creative ESOL programme for refugees and asylum seekers was delivered in two boroughs and all libraries had budgets to employ local artists & train library staff.

Workshops were delivered online for schools and communities and feedback was extremely positive as follows:

"It was a really amazing event, even with my little clan being shy today you helped make them feel included and it was insightful and thought provoking for younger and older children as well as fun, which is an amazing balance to have as a lot of events don't have that balance. Thanks again for having us." Parent feedback SPINE 2021

"I just wanted to say thank you very much for the workshop this morning - the children had a brilliant time! I was so impressed with their poetry and masks that I have changed our plans for this afternoon and we are going to type up their poems and film them performing them." Teacher feedback SPINE 2021

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"I liked that we could express ourselves." Child feedback SPINE 2021

SPINE 2022 was delivered in March 22 with a scaled back programme. Libraries wanted to move the festival back to its historic timeframe but this made the planning timeframe tight as the previous festival activity had not been completed until August 2021. This also meant there was not enough time to develop an application to ACE so a smaller scale event funded by John Lyons Charity and Apples and Snakes was delivered. The programme involved all libraries hosting a Telling Tales project, local artist activities and a live performance of The CAT-astrophic Adventures of Dollop & Crinkle which had been specially commissioned in 2020 but had been delivered digitally in June 2021 due to Covid.

This new programme was equally successful as the June 21 event allowing more direct community engagement via Telling Tales and learnings from both events have informed the development of the programme for future years where the aim is to have an annual rotation format alternating the two new delivery models. The extended workshop programme, regular workshops over 6 weeks, in 2022 resulted in a deeper connection with participants and feedback demonstrates this was very beneficial as follows:

'It was wonderful to see how the children grew in confidence each week particularly one girl who was very nervous at the start and needed some one-to-one help which the artist and I gave her, she blossomed and when it was time for her to read her poem she did very confidently' – librarian SPINE 2022

Keats Shelley 200

In collaboration with the Keats Shelley Memorial Association we redefined this project in order to make it as Covid friendly as possible. Commissions were finished during this period and the work will be made into a hybrid film/live performance tour to happen in Autumn 2022. As part of this offer, we are also developing a teachers pack and will be working alongside First Story and The Birmingham Hippodrome to program the school's tour.

Live Events - Producing, Curating and Commissioning

Despite ongoing Covid restrictions and new lockdowns in some regions we were delighted to come back to live performance with the return of our flagship monthly events Hit the Ode in partnership with the Birmingham Hippodrome and Jaw Dance, at Rich Mix, London in Jan 2022. We also delivered our flagship show Cece's Speakeasy in June/July 21 in a socially distanced format. Cece's was in development in 2020/21 but had to be postponed due to Covid. This included two satellite Cece's events in Bristol & Nottingham with new commissions from emerging artists. In addition, we delivered PLOT17 as part of the Coventry City of Culture activity in September 21 as part of the BBC Contains Strong Language Festival.

Trustees' report 31 March 2022**Cece's Speakeasy – Events & Emerging Artist Programmes:**

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. Socially distanced performances were delivered at the Albany London in June/July 2021.

This flagship project was a highlight of the year. The London production was extremely well received, brilliantly pulled together by the creative team of Zena Edwards (director), Eric Appapoulay (MD) and Paul Burgess (design) - it felt like a huge achievement to create a show with a large cast and crew during this particular time, and for many involved it was their first live production. The commissioned pieces worked really well and the whole production had heart, joy and a clear message.

Audience feedback was extremely positive 67% gave the show 5 stars and 23.8% four stars. 81% agreed or strongly agreed they would be talking about the production for some time to come. Audience quote as follows:

"The show was profound in this time of Covid, with so much uncertainty in the world it was incredible to see live musicians of such calibre." "I enjoyed the emerging artists and their young voice. The energy was incredible, such a unique experience, poets and musicians working together so magically. Really thoughtful and well put together." "Uplifting, inspiring, enlightening I've never experienced anything like it."

The post-performance survey also identified over 50% of respondents were new or occasional arts attenders with 24% not having attended any online or live performances in the last 12 months and 29% having attended between 1-3. 52% of the audience were under 34. The audience was mixed in terms of ethnic background over 60% being non-white. All musicians and performers were black/mixed black heritage.

A playlist of live performances from the London production can be found here:

<https://www.youtube.com/playlist?list=PLWPtCehdZDpc6ssm1WVVJQH8GJ1178QTZ>

Regional emerging artists programmes were also delivered across the South West and Midlands using the activity from the main production as stimulus. Emerging artists participated in six weekly workshops led by skilled poets & climate change experts before developing a commissioned film poem which were launched at special showcase events in Bristol and Nottingham in autumn 2021.

Further satellite activity was delivered in as part of the Burnt Out Festival in partnership with Theatre Centre when Zena Edwards worked with the London based Cece's Emerging Artists (EA's) to devise and deliver a workshop and event for and with young people in February 2022.

Trustees' report 31 March 2022**PLOT17 Coventry City of Culture & BBC Contains Strong Language Festival**

Plot17 is an interactive performance and hip hop theatre show for KS2 aged 7-11, which is delivered in your own playground. The show explores a number of cross-curricular themes including the natural world, literacy and oracy. Combining hip hop beats with spoken word lyrics, visuals and Dj-ing, with underground hip hop star Kenny Baraka AKA Green Man and DJ Conrad Kira as they work to save the environment, one sick track at a time. Five performances were delivered as part of Coventry City of Culture & BBC Contains Strong Language Festival in September 2021.

Other producing, commissioning and curating activity included

In addition to these poetic theatre productions, we continue to work with a range of partners nationally and in 21/22 activity included:

Team London Bridge x The Scoop this year we programmed 6 poets to be a part of the Summer by the River programme in collaboration with Team London Bridge. Poets on the line up were Kenny Baraka, BREIS, Lola Oh, Kit Finnie, Antonia Jade King and Laurie Bolger

Blackfest in Liverpool with workshops, panel discussions and a showcase performance from PA Bites

Sothebys X Bella Freud – working with Bella Freud to curate a line up for a special event at Sothebys with performances from James Massiah, Joelle Taylor, Kareem Parkins- Brown & Reece Lyons.

The Hatchling - This large-scale city-wide arts project produced by Trigger Productions took place in Plymouth. Three South West poets (Shagufta Iqbal, Chris White & Rebecca Tantony) were commissioned to write Dragon stories to be told by the large-scale dragon puppet. We also commissioned musician Dom Coyote to create music to accompany this. Following the event we recorded the commissions in order to share them digitally on International Dragon Day on 16 January 2022.

Life and Rhymes - we once again worked with Sky Arts on their BAFTA award winning TV production hosted by Benjamin Zephaniah which was recorded in Battersea Park in September 2021. We have developed a strong relationship with Sky through acting as informal consultants and helping them to reach audiences.

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 2021/22 these opportunities were presented online and included:

World Poetry Day: For World Poetry Day, Lorna Zita, from Mozambique, whose work is featured on Best New African Poets Anthology 2020 led a session centred around performance including techniques for warming up and getting in the zone as well as sharing powerful poetry from Black Portuguese speaking poets.

Trustees' report 31 March 2022**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 an Archivist is now employed one day a week to continue developing the archive and has been supported by two Masters students on work placement from Goldsmiths, University of London <https://www.spokenwordarchive.org.uk/>

Digital

Covid lockdown in 2020 saw us significantly increase our use of digital media and this continued in 2021/22. Alongside artist development and education and participation work being delivered on line, increasing geographic reach for workshop participants and multiple poetic film commissions as part of Cece's emerging artists programme, we also launched our Apples and Snakes Podcast and resumed our Blackbox series in January 2022 as recording had been suspended due to Covid restrictions at our production partners UTC Elstree.

Apples and Snakes – The Podcast: We have created a multi episode podcast which looks at various topics regarding being Black in poetry and was launched in August 2021. 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. Hosted by Yomi Sode guests included Nii Ayikwei Parks, Caleb Femi, Khadijah Ibrahiim & Malaika Kegode.

Blackbox returned in January, seeing ten artists record two poems each throughout the quarter. The recordings have been edited and will be released following review. We will be recording the next wave of artists starting May once dates are confirmed with UTC and this will feature the poets that are taking part in Writing Room

International Womens Day – in 2020 we also started to deliver online workshops to mark significant dates in the calendar and in 21/22 this included a workshop for International Womens Day, How to Kill your Inner Critic with Stacy Makishi. We limited the tickets to 25 and all tickets went very quickly.

Conclusion

Despite ongoing challenges of Covid we delivered a high quality, diverse and innovative programme which had huge impact for artists, audiences and participants from across England. We overcame ongoing restrictions in 21/22 and scheduling issues caused by lockdowns in 20/21 resulting in a huge amount of activity being delivered concurrently from June 2021 to Dec 2021 as we fulfilled commitments that had been postponed. It has undoubtedly been another successful year for Apples and Snakes and the Board are particularly pleased with the way the team delivered live events despite Covid restrictions 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.

Trustees' report 31 March 2022**FINANCIAL REVIEW**

A summary of the year's results can be found on page 27 of the attached financial statements.

The unrestricted General fund result for 2021/22 was a surplus (after transfers) of £53,738 (20/21 surplus of £114,131). The restricted fund result (after transfers) was a deficit of £61,165 (20/21 surplus of £94,363).

As at 31 March 2022 the General fund balance stood at £366,250 (2021, £312,512) and the Restricted fund balance at £80,715 (2021, £141,880).

Income remained steady in 2021/22 compared to the prior year, whilst expenditure bounced back on the previous year in line with the creative outputs due to the lifting of many coronavirus restrictions. Total incoming resources were £629,438 (20/21 £638,644). Total expenditure was £636,865 (20/21 £430,150).

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 few years and the current uncertain economic situation we continue to monitor this.

The designated fund set aside to embed and support the new staffing structure has now been re-designated, and increased, to support the upcoming programme of work and events in celebration of our 40th Anniversary.

As at 31 March 2022 unrestricted reserves stood at £366,250 (2021, £312,512).

A total of £108,205 (2021, £58,205) has been designated to support the 40th Anniversary.

This leaves a free and unrestricted reserve level as at 31 March 2022 of £251,817 (2021, £252,762) 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.

Trustees' report 31 March 2022**PLANS FOR FUTURE PERIODS**

As we move into 2022/23 we are still feeling the impact of the global pandemic on the way that we work and our delivery. In 2022 we will celebrate 40 years since our first event on 2nd October 1982 and are planning a 40-week season to deliver a variety of events, talent development and participation programmes.

In particular we are looking forward to the following in the coming years:

- **PLOT17** - following previews as part of Coventry City of Culture in September 2021, we will tour the show directly into Lewisham school playgrounds reaching over 1500 children as well as taking it to Birmingham for Contains Strong Language Festival and to an Eco Festival with Team London Bridge.
- **Content Cottage** – our Keats Shelley 200 project will tour schools in London and the Midlands, supporting GCSE and A Level students who are studying Romantic Poetry.
- **SPINE 2023** -subject to securing funding we are looking forward to a super-charged festival as part of our 40th anniversary celebrations which will include a children's poetry competition with newly appointed Children's Laureate Joseph Coelho.
- **National XL gigs** - celebrating our 40th year including a live recording of BBC's The Verb with Benjamin Zephaniah marking the impact Black poets have had on the spoken word scene over the past 40 years and a large-scale gig to end our celebrations in June 2023 at The Roundhouse.
- **National Artist Development & Support, including Future Voices** – a national talent development programme reaching 40 emerging poets across the country who will receive mentoring and support to create digital poems to be shared on social media. We will focus on supporting underrepresented voices, continuing Red Sky and developing a new parallel programme to Writing Room which will focus more heavily on developing performance skills in poetry.
- **Re-imagining our Book a Poet scheme** to enable more people to engage with poets.
- **Establishing our workspace** as a hub for poets to use for workshops and rehearsals.
- **WORDCUP 2022/23** – a national youth poetry participation project working with partner organisations across the country to bring groups of young people, who have less access to the arts, together for a series of workshops and a residential weekend celebrating their voices.
- **Equality, Diversity, Identity & Belonging** – maintaining our commitment to EDIB work and challenging anti blackness through evolving our creative programme & organisational structure

Trustees' report 31 March 2022**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:



Chris Elwell - Chair of trustees

Date: 22 September 2022

Trustees' report 31 March 2022**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 2022 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 2022 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.

Trustees' report 31 March 2022**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.

Trustees' report 31 March 2022**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 specific procedures for this engagement and the extent to which these 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.

Trustees' report 31 March 2022

- 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

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: 26/9/2022

Trustees' report 31 March 2022**Statement of Financial Activities for the year ended 31 March 2022**

	Notes	Unrestricted funds £	Restricted funds £	Total funds 2022 £	Unrestricted funds £	Restricted funds £	Total funds 2021 £
Income from:							
Donations	1	463,405	14,780	478,185	464,900	39,603	504,503
Charitable activities	2						
. Artist Development		—	43,333	43,333	6,250	40,333	46,583
. Participation and Outreach		1,062	47,450	48,512	1,830	42,500	44,330
. Producing and Commissioning		19,065	40,250	59,315	13,171	18,250	31,421
Other income	3	74	—	74	4,714	7,000	11,714
Investments	4	19	—	19	93	—	93
Total income		483,625	145,813	629,438	490,958	147,686	638,644
Expenditure on:							
Raising funds	5	78,945	—	78,945	69,042	—	69,042
Charitable activities	6						
. Artist Development		105,486	44,980	150,466	114,798	13,994	128,792
. Participation and Outreach		78,254	108,807	187,061	56,067	33,305	89,372
. Producing and Commissioning		148,835	71,558	220,393	136,920	6,024	142,944
Total expenditure		411,520	225,345	636,865	376,827	53,323	430,150
Net income (expenditure)	10	72,105	(79,532)	(7,427)	114,131	94,363	208,494
Transfers between funds	14, 15	(18,367)	18,367	—	—	—	—
Net movement in funds		53,738	(61,165)	(7,427)	114,131	94,363	208,494
Reconciliation of funds							
Fund balances brought forward at 1 April 2021		312,512	141,880	454,392	198,381	47,517	245,898
Fund balances carried forward at 31 March 2022		366,250	80,715	446,965	312,512	141,880	454,392

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.

Trustees' report 31 March 2022**Balance sheet**

		2022	2022	2021	2021
	Notes	£	£	£	£
Fixed assets					
Tangible assets	11		6,228		1,545
Current assets					
Debtors	12	18,096		16,417	
Cash at bank and in hand		<u>469,201</u>		<u>469,392</u>	
		487,297		485,809	
Liabilities					
Creditors:					
Amounts falling due within one year	13	<u>(£46,560)</u>		<u>(£32,962)</u>	
Net current assets			440,735		452,847
Total net assets			446,965		454,392
The funds of the charity					
Unrestricted funds	15				
. General		258,045		254,306	
. Designated		108,205		58,205	
			366,250		312,512
Restricted funds	14		80,715		141,880
Total charity funds			446,965		454,392

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 30 to 42 form part of the financial statements.

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



Chris Elwell

Chair of trustees

Date: 22/9/2022

Company registration number 01994850 (England and Wales).

Trustees' report 31 March 2022

Cash flow statement

	Notes	2022 £	2021 £
Cash flows from operating activities:			
Net cash used in operating activities	A	6,790	214,884
Cash flows from investing activities:			
Investment income		19	93
Proceeds from sale of tangible fixed assets		—	—
Purchase of tangible fixed assets		(7,000)	—
Net cash used in investing activities		(6,981)	93
Change in cash and cash equivalents in the year		(191)	214,977
Cash and cash equivalents at 1 April 2021	B	469,392	254,415
Cash and cash equivalents at 31 March 2022	B	469,199	469,392

Notes to the statement of cash flows for the year to 31 March 2022.**A Reconciliation of net movement in funds to net cash used in operating activities**

	2022 £	2021 £
Net movement in funds (as per the statement of financial activities)	(7,427)	208,494
Adjustments for:		
Depreciation charge	2,317	1,631
Investment income	(19)	(93)
Profit on sale of tangible fixed asset	—	—
Increase in debtors	(1,679)	7,132
Increase in creditors	13,598	(2,280)
Net cash used in operating activities	6,790	214,884

B Analysis of cash and cash equivalents

	2022 £	2021 £
Cash at bank and in hand	469,201	469,392
Total cash and cash equivalents	469,201	469,392

Trustees' report 31 March 2022**Principal accounting policies**

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 2022.

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.

Trustees' report 31 March 2022**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.

Trustees' report 31 March 2022**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 to five 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

Trustees' report 31 March 2022**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.

Trustees' report 31 March 2022**Notes to the financial statements****1 Income from donations**

	Unrestricted funds £	Restricted funds £	Total 2022 £	Unrestricted funds £	Restricted funds £	Total 2021 £
Arts Council core grant	463,372	—	463,372	463,372	—	463,372
Arts Council restricted grant	—	8,688	8,688	—	39,603	39,603
Other donations	33	6,092	6,125	1,528	—	1,528
Total funds	463,405	14,780	478,185	464,900	39,603	504,503

2 Income from charitable activities

	Unrestricted funds £	Restricted funds £	Total 2022 £	Unrestricted funds £	Restricted funds £	Total 2021 £
Artist development						
Project grants	—	35,000	35,000	—	32,000	32,000
Project fees and ticket sales	—	8,333	8,333	6,250	8,333	14,583
	—	43,333	43,333	6,250	40,333	46,583
Participation and outreach						
Project grants	1,000	32,950	33,950	—	29,000	29,000
Project fees and ticket sales	—	14,500	14,500	200	13,500	13,700
Consulting	—	—	—	1,500	—	1,500
Merchandise sales	62	—	62	130	—	130
	1,062	47,450	48,512	1,830	42,500	44,330
Producing and Commissioning						
Project grants	—	9,750	9,750	—	18,250	18,250
Project fees and ticket sales	14,225	30,500	44,725	10,090	—	10,090
Consulting	4,840	—	4,840	3,081	—	3,081
Merchandise sales	—	—	—	—	—	—
	19,065	40,250	59,315	13,171	18,250	31,421
Total funds	20,127	131,033	151,060	21,251	101,083	122,334

Trustees' report 31 March 2022**3 Other income**

	Unrestricted funds £	Restricted funds £	Total 2022 £	Unrestricted funds £	Restricted funds £	Total 2021 £
Other	74	—	74	4,714	7,000	11,714
Total funds	74	—	74	4,714	7,000	11,714

4 Income from investments

	Unrestricted funds £	Restricted funds £	Total 2022 £	Unrestricted funds £	Restricted funds £	Total 2021 £
Total funds:	19	—	19	93	—	93
Bank interest						

5 Expenditure on raising funds

	Unrestricted funds £	Restricted funds £	Total 2022 £	Unrestricted funds £	Restricted funds £	Total 2021 £
Costs of generating grant income						
. Staff costs	43,833	—	43,833	31,479	—	31,479
. Support costs (note 7)	34,417	—	34,417	36,804	—	36,804
	78,250	—	78,250	68,283	—	68,283
Fundraising costs						
. Staff costs	—	—	—	—	—	—
. Other direct costs	—	—	—	—	—	—
. Support costs (note 7)	695	—	695	759	—	759
	695	—	695	759	—	759
Total funds	78,945	—	78,945	69,042	—	69,042

Trustees' report 31 March 2022**6 Expenditure on charitable activities**

	Unrestricted funds £	Restricted funds £	Total 2022 £	Unrestricted funds £	Restricted funds £	Total 2021 £
Artist development						
Staff costs	53,947	—	53,947	41,256	—	41,256
Other direct costs	7,504	44,980	52,484	24,861	13,994	38,855
Support costs (note 7)	44,035	—	44,035	48,681	—	48,681
	105,486	44,980	150,466	114,798	13,994	128,792
Participation and outreach						
Staff costs	39,906	—	39,906	26,064	—	26,064
Other direct costs	5,488	108,807	114,295	1,514	33,305	34,819
Support costs (note 7)	32,860	—	32,860	28,489	—	28,489
	78,254	108,807	187,061	56,067	33,305	89,372
Producing and commissioning						
Staff costs	49,989	—	49,989	36,998	—	36,998
Other direct costs	56,008	71,558	127,566	53,698	6,024	59,722
Support costs (note 7)	42,838	—	42,838	46,224	—	46,224
	148,835	71,588	220,393	136,920	6,024	142,944
Total funds	332,575	225,345	557,920	307,785	53,323	361,108

7 Support costs

	Support staff costs £	Depreciation costs £	Overheads costs £	Total 2022 £
Generation of donations and legacies	10,693	564	23,160	34,417
Fundraising costs	216	11	468	695
Artist Development	15,198	579	28,258	44,035
Participation and Outreach	10,326	527	22,007	32,860
Producing and Commissioning	14,009	636	28,193	42,838
Total funds	50,442	2,317	102,086	154,845

Included in support costs above is £4,530 (2021 - £3,530) in relation to governance costs. This comprises staff costs of £nil (2021 - £nil) and overhead costs of £4,530 (2021 £3,530).

Trustees' report 31 March 2022**7 Support costs** (continued)

	<i>Support staff costs</i>	<i>Depreciation costs</i>	<i>Overheads costs</i>	<i>Total 2021</i>
	£	£	£	£
<i>Generation of donations and legacies</i>	8097	453	28,254	36,804
<i>Fundraising costs</i>	231	--	528	759
<i>Artist Development</i>	12268	373	36,040	48,681
<i>Participation and Outreach</i>	6189	362	21,938	28,489
<i>Producing and Commissioning</i>	11046	442	34,736	46,224
<i>Total funds</i>	37,831	1,630	121,496	160,957

8 Staff costs

	Total 2022	Total 2021
	£	£
Wages and salaries	213,258	156,787
Social security costs	19,978	13,545
Pension contributions	4,882	3,295
	238,118	173,627
Restructuring costs	-	14,195
Freelance consultants and project managers	56,188	70,160
Recruitment	-	400
Staff training and welfare	9,158	4,941
	303,464	263,323

The average number of employees during the year was 8 (2020/21 – 7). The allocation of staff on a full-time equivalent basis was as follows:

	2022	2021
	No.	No.
Chief Executive's office	0.9	0.9
Charitable activities	3.7	2.6
Income generation	1.0	0.7
Finance, human resources, IT and administration	0.6	0.4
	6.2	4.6

No employee received emoluments in excess of £60,000 (2020/21 - none).

Trustees' report 31 March 2022**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 £54,300 (2021 – £53,192).

No trustee received any remuneration from the charity in respect of their role as a trustee in the year. During the year no expenses (2021 - £0) were paid to and on behalf of trustees for travel to meetings and subsistence at Board meetings.

10 Net movement in funds

The net movement in funds is stated after charging:

	2022	2021
	£	£
Auditor's remuneration		
Statutory audit	4,530	3,530
Depreciation charges	2,317	1,631

11 Fixed assets

	Computers and equipment	Fixtures and fittings	Total
	£	£	£
Cost			
At 1 April 2021	18,353	13,963	32,316
Additions	7,000	—	—
At 31 March 2022	18,353	13,963	32,316
Depreciation			
At 1 April 2021	16,808	13,963	30,771
Charge for the year	2,317	—	2,317
At 31 March 2022	19,125	13,963	33,088
Net book value			
At 31 March 2022	6,228	—	6,228
At 31 March 2021	1,545	—	1,545

Trustees' report 31 March 2022**12 Debtors**

	2022	2021
	£	£
Trade debtors	12,203	15,370
Prepayments and accrued income	—	1,403
Taxes and Social Security	5,893	—
Floats	—	—
VAT	—	(356)
	18,096	16,417

13 Creditors: Amounts falling due within one year

	2022	2021
	£	£
Trade creditors	11,813	6,518
Accruals and deferred income	33,925	15,919
Pension Contributions	—	843
VAT	299	—
Other creditors	523	9,682
	46,560	32,962
Deferred income		
Deferred income at 1 April	4,000	—
Released during the year	(4,000)	—
Resources deferred in the year	27,500	4,000
Deferred income at 31 March	27,500	4,000

Trustees' report 31 March 2022

14 Restricted funds

	Balance at	01-Apr 2021	Income	Expenditure	Transfers	31-Mar 2022
	£	£	£	£	£	£
WR- Platform Poets		2,118	—	—	—	2,118
Vienna University		—	7,950	3,339	—	4,611
Kirsty's Just Giving		—	6,092	—	—	6,092
Jerwood		21,550	3,000	18,350	—	6,200
Cece's Speakeasy		13,251	40,250	71,558	18,057	—
BBC Words First		2,234	7,000	4,250	—	4,984
Living Archive		(462)	—	—	—	(462)
Diversity Leadership prev Changemaker		5,420	—	—	—	5,420
TELLING TALES 2021		10,044	—	10,044	—	—
Write.Speak.Feel		10,316	—	—	—	10,316
Libraries Takeover 2021		6,670	—	2,220	—	4,450
SPINE FESTIVAL 2021		61,713	11,688	73,712	310	—
SPINE FESTIVAL 2022		—	29,500	10,004	—	19,496
Telling Tales 2020		5,237	—	5,237	—	—
Keats/Shelley		3,789	8,333	9,527	—	2,595
Jerwood Cohort 2		—	32,000	17,104	—	14,896
		141,880	145,813	225,345	18,367	80,715

	Balance at	01 Apr 2020	Income	Expenditure	Transfers	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

Notes to the financial statements 31 March 2022

Restricted Income includes grants given by the following funders:

Funder	Income 2021/22	Income 2020/21
Brent Council	8,688	39,604
Jerwood Arts	40,000	32,000
Garrick Charitable Trust	-	3,500
PRS Foundation	4,750	4,750
John Lyons	25,000	29,000
Cockayne Foundation	-	10,000
Vienna University	7,950	-
Sir William Boreman's Foundation	4,500	-
Sigrid Rausing Trust	20,000	-
	110,888	118,854

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

Transfers in the year were required as follows:-

£18,368 was transferred from General Funds to support Restricted projects.

15 Unrestricted funds

	Balance at	01-Apr	Income	Expenditure	Transfers	31-Mar
		2021				2022
		£	£	£	£	£
General funds	254,307	483,625	(411,520)	(68,367)	258,045	
Designated funds						
40 th Anniversary Fund	—	—	—	108,205	108,205	
Staff restructure	58,205	—	—	(58,205)	—	
Total designated funds	58,205	—	—	50,000	108,205	
Total unrestricted funds	312,512	483,625	(411,520)	(18,367)	366,250	

	Balance at	01-Apr	Income	Expenditure	Transfers	31-Mar
		2020				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

Notes to the financial statements 31 March 2022

16 Analysis of net assets between funds

	General funds £	Designated funds £	Restricted funds £	Total 2022 £
Fund balances at 31 March 2022 are represented by:				
Tangible assets	6,228	—	—	6,228
Current assets	298,375	108,205	80,717	487,297
Creditors	(46,560)	—	—	(46,560)
	<u>258,043</u>	<u>108,205</u>	<u>80,717</u>	446,965

	General funds £	Designated funds £	Restricted funds £	Total 2021 £
<i>Fund balances at 31 March 2021 are represented by:</i>				
<i>Tangible assets</i>	<i>1,545</i>	<i>—</i>	<i>—</i>	<i>1,545</i>
<i>Current assets</i>	<i>285,724</i>	<i>58,205</i>	<i>141,880</i>	<i>485,809</i>
<i>Creditors</i>	<i>(32,962)</i>	<i>—</i>	<i>—</i>	<i>(32,962)</i>
	<u>254,307</u>	<u>58,205</u>	<u>141,880</u>	<i>454,392</i>

17 Related Parties

During 2021/22 a payment of £18,318 (2021 – £0) was made to Half Moon Young People's Theatre Ltd (known as Half Moon Theatre). Chris Elwell, a trustee of Apples and Snakes is also the Director/CEO of this organisation. This payment was reviewed and approved by all other trustees.

Half Moon Theatre is a not-for-profit charity. Chris Elwell is a salaried employee of this organisation and gains no personal financial benefit from these activities.

During 2021/22 a payment of £200 was also made to Reece Williams whilst they were serving as a trustee for participation in a podcast programme. This payment was reviewed and approved by all other trustees.