

APPLES AND SNAKES

Apples and Snakes

Annual Report and Financial Statements

31 March 2023

Company Registration
Number 01994850
(England and Wales)

Charity Registration
Number 294030

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Board of Trustees	Amerah Saleh (Chair) – from Dec 22 Isabelle Taylor Craig Barratt Kerry Featherstone Michael Lord Michelle Norton Mathew Dawson – appointed Feb 23 Dr. Harry Whitehead – appointed Feb 23 Nana Yaa Adu - appointed Feb 23 Chris Elwell – resigned Dec 22 Azan Ahmed – resigned June 23
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
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 2023

The trustees (who are also the directors) of the board of Apples and Snakes are delighted to present their annual report together with the audited financial statements of the charitable company for the year to 31 March 2023. The annual report serves the purposes of both a directors' report and a directors' report under company law. The directors confirm that the annual report and financial statements of the charitable company comply with the current statutory requirements, the requirements of the charitable company's governing document and the provisions of the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019).

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

Whilst 22/23 saw a significant post Covid19 return to regular working practices, the lingering effect of the pandemic continued to impact upon our work, both in the delivery of live projects and, by default, on project budgets and the end of year surplus; but also in the manner in which we work, with most employees working the majority of time from their homes and using a variety of software for planning and sharing work, communicating and for monitoring and reporting.

It was refreshing and a relief to return to a more regular pattern of delivering live work and supporting artists. An upside of the pandemic is that our programme of live events and performances is now augmented by a full programme of online activities – which have been very well received and attended and which allows us to take our work (online performances, professional development opportunities and participatory workshops) to a more diverse community than ever before across the country, developing the community of artists and spoken word audiences and providing opportunities to experience work that previously would have been impossible.

2022/23 is also the year that Apples and Snakes celebrated its 40th Birthday, commencing in October, with a party at Battersea Arts Centre which brought together a number of acclaimed and multi award winning artists who the company has supported over its 40-year history, along with some artists just embarking on their poetic journey.

This celebration launched a year-long programme of events and projects showcasing the diversity of our work, where we will deliver extensive access, participation and learning opportunities, providing opportunities to raise our profile, explore new fundraising initiatives and culminating in our largest ever live performance at the Roundhouse on June 3rd 2023.

We delivered a total of 223 live and online performances, professional development sessions and participatory workshops reaching audiences of over 24,000.

Our overall digital engagement with content that we produced reached over 60K.

We nurtured spoken word artists at all stages of their careers and programmed 115 artists (351 paid artist sessions) over the year, 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 2022/23, without which the excellent work delivered by Apples and Snakes could not be

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achieved.

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 – resigned Dec 22
Isabelle Taylor
Craig Barratt
Kerry Featherstone
Amerah Saleh – elected Chair Dec 22
Michael Lord
Michelle Norton
Azan Ahmed – resigned June 23
Nana Yaa Adu – appointed Feb 23
Mathew Taylor – appointed Feb 23
Dr. Harry Whitehead – appointed Feb 23

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 2023**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 2023**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 2022/2023 a sum of £2,400 was paid to Half Moon Theatre as payment on a co-commission for Spine Festival 2022.

Whilst Apples and Snakes will continue to work in partnership with Half Moon, with Chris Elwell's resignation from the board in December 2022 there will be no further 'related parties' agreements between the two companies.

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 2022/23, 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.

Maintaining our status as a National Portfolio Organisation (NPO) of Arts Council England (ACE), which, due to changes in eligibility, saw greater numbers of applications for NPO funding (2023-26) in a highly competitive application process. This, along with the high level of reserves (a result of the lingering impact of Covid19) potentially jeopardising our ability to fundraise were perceived as the highest risks, but the trustees are pleased to report that these risks were effectively mitigated as money allocated to delayed projects is spent, and from a positive response from ACE awarding us funding for the next three years - very positive news, a strong endorsement of Apples and Snakes' work and another reason to celebrate in our 40th anniversary year.

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 art form 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 recognised.
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 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 vision, mission, values and six broad strategic ambitions we create effective and engaging artistic programmes that deliver significant public benefit and which positively impact on our artists, staff, attenders and participants. Through this we become the creators of poetic adventures at the core of UK spoken word. 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 with those who are more vulnerable such as children and those coping with mental health issues. All our artist

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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 in 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, commissioning and presenting 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 in partnership with local and regional artists, venues and other organisations to ensure a broad audience reach for every live event. In addition, we continue to invest in the development of our digital capacity and skills to make the best performance poetry and spoken word available to those who, for whatever reason, are not able to attend a live event.

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 setting aside a budget each year for the professional and personal development of staff. All staff have a Personal Development Plan, which is reviewed annually, defining goals for the coming year and identifying training and development needs.

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.

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The changes made during our organisational review in 2019/20 which created a leaner core team allowing the company to operate with greater agility, was the blueprint for an operating model which 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 challenges of working remotely, as a team, developing, creating and presenting great spoken word, live and online, which 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 (EDIB)

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 who identify as d/Deaf, disabled and/or neuro-diverse, from all genders, ages and sexual orientations. The significant level of diversity amongst our artists means that we are uniquely well placed to match project participants with artists who share similar backgrounds and challenges, creating role models and increasing the depth of relationship and positive impact on the lives of the beneficiaries.

Our work in response to the Black Lives Matter movement – which, last year, saw the whole staff team working with external facilitator Mel Larson reflecting on how Apples and Snakes challenges racial injustice and inequality and planning how we make real and positive change – remains a company priority, overseen by a dedicated ‘task group’ of staff and trustees, who have written an action plan which ensures that our commitment to EDIB and more specifically ‘tackling anti Black discrimination’ is considered in every aspect of the company’s operations.

This work continues to be a priority focus in our programming, project development, leadership and governance which saw us run a recruitment campaign to further diversify our board, as well as exploring co-leadership models which aims to tackle the lack of diversity in senior roles in the organisation and across the sector.

This continues to be a steep but rewarding learning curve as we continue our commitment to ensuring this work is central to every aspect of our work.

Alongside this we have also been working with Creative Access Consultant Helen Seymour to develop work around tackling Ableism, which is being embedded across our programmes, communications and organisational systems.

Trustees' report 31 March 2023**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.

ACHIEVEMENTS**Artist Development**

In 2022/23 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 due to the cost-of-living crisis. By utilising digital technology, first introduced as a response to Covid we also overcame geographic barriers ensuring that 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 lockdowns have become core activities 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.

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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 art form.

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 keeping intimacy and human connection found at live events. Some of the highlights of 2022/2023 were:

Joseph Coelho x Apples and Snakes x Otter Barry books

We worked with Joseph Coelho (Waterstone's Children's Laureate 2022 – 24) and also a notable Apples and Snakes alumni, and Otter Barry Books to deliver a development programme for poets interested in writing and performing for children with the aim of diversifying children's literature.

We recruited 10 global majority poets from across England who attended 10 online workshops led by Joseph which provided them with skills and understanding to create 5 poems to be included in a new children's poetry anthology to be edited by Joseph and published by Otter Barry Books in March 2024.

Alongside this, the poets performed as part of as part of SPINE Festival 2023 in April 2023. Feedback from poets participating has been extremely positive.

"Participating has completely changed my mindset Joe has made me believe I have a responsibility to share my poems with children who look like me but don't see themselves in literature." Participant

Jerwood Arts/Poetry in Performance

Delays due to Covid meant that the second cohort from the Jerwood Arts Poetry in Performance finished their programme in January 2023 with a short residential in London. This included peer to peer feedback on work in progress, co-devising sessions, a masterclass with Roger Robinson and a research and development trip to the Royal Court theatre. As part of this final phase all artists received one to one mentoring from an established artist. Feedback from participants was extremely positive with new relationships with other poets on the programme being a really important legacy:

"From the programme, I have since worked with half the group on other projects. Whether they have hired me or suggested for work or I have hired/suggested them, we have been able to strengthen our networks through sharing opportunities." Year 2 participant

"The programme has been instrumental at this stage of my career. Through the programme I have been able to sit down and take stock of the work I want to make, assess my flaws/shortcomings as an artist and find a way to overcome them and become a better-rounded artist." Year 2 participant

Trustees' report 31 March 2023**Writing Room and ARVON Residential**

As part of our offer for emerging writers under 25 we run an annual Writing Room programme. A series of eight masterclass workshops for 12 poets selected via competitive application process. Followed by a final showcase performance. Participants then go on to attend an Arvon residential.

Covid had caused disruption to the programme and we were very pleased to be able to deliver the two elements in a coherent timeframe for the first time since 2020. However, we continued to deliver the Writing Room workshops on zoom as this enabled access for poets from across England.

Writing Room workshops took place in April 2022 led by performer and facilitator Dzifa Benson with special guests Adrian B Earle and Anthony Anaxagorou. A five day in person residential took place in August 2022 at Totleigh Barton, Devon led by Koko Brown and Bodhan Piasecki providing what one participant described as “... a completely life changing experience.”

Red Sky

Red Sky is an artist development programme 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 2022/23 the lead poets included Vanessa Kisuule, Deanna Rodger, Cecilia Knapp, Steve Camden, Lisa Luxx and Jamie Hale. Participation numbers remained high with over 200 people attending each session.

Work from Home

Another artist development programme that launched in September 2020 in response to Covid for alumni from our selective artist development programmes e.g. Writing Room which 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. Poet tutors in 2022/23 included Casey Bailey, Christy Ku, Sophie Sparham and Maria Ferguson.

BBC Words First 2022

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 poets Deanna Rodger, Adam Kammerling and Rachel Long.

Artist Retreats

These are a new element to our programme in response to the annual artists survey and involve a range of well-being workshops including voice baths, yoga and inner life drawing

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workshops. In 2022/23 these were delivered in partnership with Lyra Festival, Bristol and Nottingham Poetry Festival.

Participation, Education 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. In 2022/23 two education and participation projects still impacted by Covid delays were Keats Shelley 200 and SPINE Festival.

SPINE Festival 2023

We were successful in securing a further two years of funding for SPINE Festival via our partnership with Brent Libraries. However due to the ongoing impacts of rescheduling the festival in 2021 and knock on delays to funding applications due to Covid the 2023 event was delivered in April 2023 outside of this financial year.

Keats Shelley 200

The project was commissioned by the Keats Shelley Memorial Association, to mark the 200th anniversary of the deaths of John Keats and Percy Bysshe Shelley in 2020 via a schools' outreach programme. The project was then redefined in order to make it as Covid friendly as possible. Despite these adaptations delays were still incurred due to ongoing changes within schools' policies around visiting tutors and the final phase of school's delivery was completed in Winter 2023.

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 2022/2023 are:

Telling Tales

A six-week spoken word poetry workshop programme for children aged 7 – 11 which previously was delivered in libraries but during Covid was pivoted online with significant 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, through online delivery in 2021/22 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.

In response to this increasing need and demand from libraries we delivered four Telling Tales programmes in 22/23 as follows: Westminster and Brent with Zohab Zee Khan, Hammersmith and Fulham with Yara Rodriguez and in Ealing with Sally Pomme Clayton. For the first time since 2020 all sessions were delivered in person. All programmes were

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oversubscribed with attendance near 100% and feedback was extremely positive.

Library Take Over

An events management training project for young people aged 11 to 18 was successfully delivered in August 2022 at Wembley Library. The project had been delayed from August 2021 due to Covid. This delay coupled with evaluation findings from previous years led us to modify Library Take Over in 2022 resulting in an even more high impact project.

The project moved to the summer, linked to Summer Reading Challenge resulting in a much larger take up by young people than previously with 43 people responding to the recruitment and 21 participating. We were extremely lucky to engage Kat Francois a hugely inspiring poet, performer and producer to lead the project and who kept the young people highly engaged throughout. Culminating in a showcase event attended by the Mayor of Brent. Feedback from the project was extremely positive with young people saying it had improved skills and confidence and helped them make decisions about future education and career plans.

'Kat taught me there's more to life than being nervous'

'I learnt if you make a commitment, you have a duty to stick with it'

PLOT17 – Lewisham Borough of Culture Schools Tour

As part of Lewisham Borough of Culture we toured PLOT17 our interactive spoken word poetry/hip hop, live theatre and workshop experience to ten Lewisham primary schools.

PLOT17 is a mobile block party combining hip hop beats with spoken word lyrics, visuals and DJ-ing designed for Key Stage 2 audiences and delivered in school playgrounds via a mobile stage built into a converted horsebox. The show's theme is climate change and environment raising awareness, inspiring action and spreading the message of "making things green." Devised and performed by underground hip hop star and native New Yorker, Kenny Baraka, AKA Green Man and DJ Tilé, with original music by Drew Horley and Conrad Kira.

The tour took place between May and July 2022 and approximately 1,800 Key Stage 2 children experienced a live performance in their playground the majority of whom would not have seen a live theatre performance before. In addition, 270 attended spoken word poetry workshops delivered by poet and educator Laurie Bolger. The poetry workshops were inspired by the themes of the show exploring issues around climate change and the natural world.

Book a Poet

We reviewed and revamped the Book a Poet scheme resulting in a significant increase in schools' activities and a highly successful education partnership with Anne Frank Trust linked to national holocaust day involving poets Adam Kammerling, Francesca Beard and Rowan McCabe working with primary school pupils across England with a final performance in London on 27th January, Holocaust Memorial Day.

Trustees' report 31 March 2023**Live Events - Producing, Curating and Commissioning**

In 2022/23 the return to live events post Covid continued to build momentum with all Covid restrictions being dropped. In addition, October 2022 marked our 40th anniversary and a year of anniversary activities was launched with a party at BAC with performances from John Hegley, Roger Robinson and Joelle Taylor amongst others.

We also recorded a special 40th anniversary programme with BBC The Verb: <https://www.bbc.co.uk/programmes/m001c7dq>

Other anniversary activities are listed below with additional activities scheduled to take place later in our anniversary year including a Takeover event at Roundhouse and WORDCUP 2023 in partnership with Manchester Metropolitan University and the Manchester Poetry Library.

Jawdance and Hit the Ode

Our flagship regular live poetry events continued with Hit the Ode, at The Birmingham Hippodrome and Jawdance at Rich Mix. This included two super-sized XL events to mark our fortieth anniversary with a team of artists from Young Identity, Manchester coming to perform at Jawdance, London. In addition, we worked with publishers Canongate to deliver a special edition of Hit the Ode and Jawdance to celebrate the launch of the *More Fiya* a new collection of Black British poetry edited by Kayo Chingonyi, another notable Apples and Snakes alumni.

Lewisham Borough of Culture 2022

In addition to PLOT17 we were also part of two other Lewisham Borough of Culture performance commissions as follows:

SPIN Lewisham Library Tour

SPIN is a children's poetry show for Key Stage two children which was delivered in 10 Lewisham libraries including New Cross, Deptford and Torridon. Poets engaged for performances included Kenny Baraka, Simon Mole, Jan Blake and Adam Kammerling. A supporting workshop programme was delivered by poet Laurie Bolger.

Seven Poet Trees

A project developed by Zena Edwards and Ackroyd & Harvey that brought together communities in the London Borough of Lewisham with a mission to champion radical custodianship of care between tree, place and person.

As a key project partner, we commissioned 3 poets Lilli K Bright, Mark "Mr T" Thompson, and Arji Manuelpillai to work with the following local organisations Action for Refugees, Forest Hill School and the Young Lewisham Project. The groups explored contemporary science that indicates that plants 'know' much more than we may imagine, have memory and the ability to retain past events, how plants share nutrients with different species, and recognise kin as social beings, how they can feel touch and communicate with each other through their root systems.

This research informed a series of poems written to accompany the ceremonial planting of a tree as one of the legacy acts of the borough of culture celebrations.

Trustees' report 31 March 2023**Cashy C's The Musical**

Bradford poet Kirsty Taylor's witty, poignant debut play, using rap and bassline to tell the stories of "people who live hand-to-mouth; people who are trading in a kettle on Monday and buying it back on Friday because they really need a fiver".

Kirsty was one of the artists selected for the first edition of the Jerwood Arts Poetry in Performance programme. The show was performed at the former Fulton's Foods shop in Bradford city centre in October 2023 and performed by local people. We supported the October productions overseeing a participation programme.

Other Producing, Commissioning and Curating Activity:

In addition to these events, we continue to work with a range of partners nationally and in 22/23 activity included:

US American Embassy, Young Poet Laureate event with Saili Katebe and Anneliese Amoah.

Sunday Papers Live with Bohdan Piasecki, Chika Jones and Lisa Luxx.

Wilderness Festival with Sarah Lasoye, Shaun Hill, Lexia Tomlinson and Repeat Beat Poet.

Spoken Word Archive

The partnership with Dr Julia Lajta-Novak, Department of English and American Studies at the University of Vienna continues and enables us to employ an archivist one day a week to continue on developing the archive <https://www.spokenwordarchive.org.uk/>

This ongoing research work included Taking the Mic, a one-day conference celebrating and exploring Black British Poetry in Performance with key note speeches from Jay Bernard and Kayo Chingonyi hosted by Central School of Speech and Drama with performances by The Repeat Beat Poet, Makella Ketedzi, Rheima Robinson.

Digital

Covid lockdown in 2020 saw us significantly increase our use of digital media and this continued in 2022/23. Alongside artist development workshops being delivered online increasing geographic reach for workshop participants we also continued our Apples and Snakes Podcast and extended our Blackbox series working in partnership with UTC Elstree.

Apples and Snakes: The Podcast

A further six podcast episodes were recorded and released in November 2022 hosted by Yomi Sode and exploring what it means to be Black, British and a poet or spoken word artist. This season included conversations around disability and working with young people with poets including Adrian B Earle, Kenny Baraka and John Bernard.

Michael Rosen

We worked with Michael Rosen to produce a film exploring his experiences of being hospitalised with Covid. Entitled Many Different Kinds of Love the film is hosted on our YouTube channel and has been viewed over 40,000 times. <https://www.youtube.com/watch?v=ZsrSN-Ock8w>

Trustees' report 31 March 2023

Earth Day with Team London Bridge

We continue to work in partnership with Team London Bridge and this included curating eco poetry for screens across London Bridge to recognise Earth Day:

<https://www.teamlondonbridge.co.uk/news/2022/4/26/poetry-shared-across-london-bridge-in-celebration-of-earth-day>

Equality, Diversity, Inclusion and Belonging

In 2022/23 we continued to review our strategies, processes and policies around Equality, Diversity and Belonging. This included continuing work with Mel Larsen, EDIB consultant, resulting in the development of a challenging anti-blackness action plan and starting a new strand of work addressing disability access. Disability access and anti-ableism work was led by Helen Seymour, poet and access consultant and included creating an access rider to be circulated to all artists participating in talent development workshops and/or commissioned for live events alongside other strategic and awareness raising activities.

Conclusion

In 2022/23 we managed to overcome all the outstanding historical issues caused by Covid including completing all delayed projects and getting back to delivering participation activities in person. Alongside completing and reigniting historic projects we developed new activities and partnerships and mainstreamed new online practices developed in response to lockdown.

Once again, we delivered a high quality, diverse and innovative programme which had huge impact for artists, audiences and participants from across England. Maintaining our place as England's foremost spoken word organisation.

It has undoubtedly been another successful year for Apples and Snakes. The Board would like to express their gratitude to the Artistic Director/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 2023**FINANCIAL REVIEW**

A summary of the year's results can be found on page 26 of the attached financial statements.

The unrestricted funds result for 2022/23 was a deficit (after transfers) of £3,242 (21/22 surplus of £53,738). The restricted fund result (after transfers) was a surplus of £16,099 (21/22 deficit of £61,165).

As at 31 March 2023 the unrestricted fund balance stood at £363,008 (2022, £366,250) and the restricted fund balance at £96,814 (2022, £80,715).

Overall Income and Expenditure remained steady in 2022/23 compared to the prior year, though we continued to see an increase in our unrestricted creative programme as we expand our engagement coming out of the coronavirus restrictions. Total incoming resources were £654,123 (21/22 £629,438). Total expenditure was £641,266 (21/22 £636,865).

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.

As at 31 March 2023 unrestricted reserves stood at £363,008 (2022, £366,250).

A total of £108,205 (2022, £108,205) has been designated to support the 40th Anniversary celebrations and legacy.

This leaves a free and unrestricted reserve level as at 31 March 2023 of £250,135 (2022, £251,817) 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 2023**PLANS FOR FUTURE PERIODS**

2022/23 has seen us deliver more live events alongside digital programmes and we envisage 2023/24 will continue this trend. Our 40-year celebrations which began in October 2022 will continue for the year culminating in October 2023, with a variety of events, talent development and participation programmes.

In particular we are looking forward to the following in 2023/24:

SPINE2023 & 2024 - following a successful application through our partner Brent Library Service, 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 alongside delivery of SPIN shows across the 16 participating library authorities. SPINE2023 will take place in April 2023 and SPINE2024 in March 2024.

WORDCUP2023 – 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. This will be delivered in partnership with organisations in Leeds (Geraldine Connor Foundation), Manchester (Young Identity), Coventry (Thrive CiC), Paignton – Devon (Sound Communities), Ipswich – Suffolk (Suffolk Libraries), Southampton – Wessex (ArtFul Scribe) and held in Manchester in July 2023 at Manchester Poetry Library & Manchester Metropolitan University.

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 alongside regional live events and a national online symposium. This will be launched at the end of our 40th year celebration and will be delivered in partnership with 5 organisations across the country: Young Identity, Gallery 37, Poetic Unity, People Dem Collective and Milk Poetry.

TAKEOVER @ Roundhouse – in June we will take over the Roundhouse programming a day of activity as part of our 40th anniversary programme with 50 artists programmed. This will include space for young poets to share work, a space for well-being activities such as yoga and creative writing, open mic and an All Stars gig in the Main Space hosted by Jan Blake and featuring Roger Robinson, Zena Edwards, Malika Booker, Kat Francois, Hollie McNish, Inua Ellams, Kayo Chingonyi, Joelle Taylor, Sophia Thakur, Yomi Sode, BAC Beatbox Academy and live band.

Words A Stage 2.0 – following the same model as Writing Room this development programme will focus specifically on developing performance skills. A cohort of emerging poets from across the country will have 8 sessions online led by different poets and artists looking at everything from how to use your voice, dramaturgy to DIY filmmaking. They will then attend an Arvon residential in Summer 2023.

Trustees' report 31 March 2023

Speak Up Newcomer – a programme of activity supported by the US Embassy to bring US poet activists to the UK to deliver performances and workshops in London, Birmingham and Manchester. This is delivered in partnership with Young Identity and We Don't Settle and will work with young poets in each city focussing on how poets and artists use their work for social impact.

Re-imagining our Book a Poet scheme to enable more people to engage with poets.

Equality, Diversity, Identity & Belonging – maintaining our commitment to EDIB work and challenging anti blackness through evolving our creative programme & organisational structure and continuing our work around improving disability access.

Trustees' report 31 March 2023**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
- ◆ observe the methods and principles of the Charities SORP (FRS 102)
- ◆ consistently; make judgements and estimates that are reasonable and prudent
- ◆ state whether applicable United Kingdom Accounting Standards (FRS 102) 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.

Statement of disclosure of information to auditors

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.

Approved on 21 September 2023 by order of the trustees and signed on their behalf by:

[.....*A Saleh*.....]
Amerah Saleh (Chair of trustees)

Independent Auditor's report 31 March 2023**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 2023 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 2023 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 2011.

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.

Independent Auditor's report 31 March 2023**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.

Independent Auditor's report 31 March 2023

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 designed and implemented to detect irregularities, including fraud, are 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.
- Reviewing minutes of the trustees' meetings

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.

Independent Auditor's report 31 March 2023

- 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 and to the charitable company's trustees, as a body, Part 4 of the Charities (Accounts and Reports) Regulations 2008.

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: 28/9/2023

Statement of Financial Activities 31 March 2023

Year to 31 March 2023

	Notes	Unrestricted funds £	Restricted funds £	Total funds 2023 £	Unrestricted funds £	Restricted funds £	Total funds 2022 £
Income from:							
Donations	1	463,503	—	463,503	463,405	14,780	478,185
Charitable activities	2						
. Artist Development		—	65,925	65,925	—	43,333	43,333
. Participation and Outreach		21,605	43,771	65,376	1,062	47,450	48,512
. Producing and Commissioning		52,069	6,000	58,069	19,065	40,250	59,315
Other income	3	618	—	618	74	—	74
Investments	4	632	—	632	19	—	19
Total income		538,427	115,696	654,123	483,625	145,813	629,438
Expenditure on:							
Raising funds	5	83,588	—	83,588	78,945	—	78,945
Charitable activities	6						
. Artist Development		140,969	35,561	176,530	105,486	44,980	150,466
. Participation and Outreach		113,056	57,944	171,000	78,254	108,807	187,061
. Producing and Commissioning		204,056	6,092	210,148	148,835	71,558	220,393
Total expenditure		541,669	99,597	641,266	411,520	225,345	636,865
Net income (expenditure)	10	(3,242)	16,099	12,857	72,105	(79,532)	(7,427)
Transfers between funds	14,15	—	—	—	(18,367)	18,367	—
Net movement in funds		(3,242)	16,099	12,857	53,738	(61,165)	(7,427)
Reconciliation of funds							
Fund balances brought forward at 1 April 2022		366,250	80,715	446,965	312,512	141,880	454,392
Fund balances carried forward at 31 March 2023		363,008	96,814	459,822	366,250	80,715	446,965

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 2023

		2023	2023	2022	2022
	Notes	£	£	£	£
Fixed assets					
Tangible assets	11		4,669		6,228
Current assets					
Debtors	12	70,512		18,096	
Cash at bank and in hand		<u>449,535</u>		<u>469,201</u>	
		520,047		487,297	
Liabilities					
Creditors:					
Amounts falling due within one year	13	<u>(£64,894)</u>		<u>(£46,560)</u>	
Net current assets			455,153		440,735
Total net assets			459,822		446,965
The funds of the charity					
Unrestricted funds	15				
. General		254,803		258,045	
. Designated		<u>108,205</u>		<u>108,205</u>	
		363,008		366,250	
Restricted funds	14	<u>96,814</u>		<u>80,715</u>	
Total charity funds		459,822		446,965	

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:

A Saleh

Amerah Saleh (Chair of trustees)

Date: 21/9/2023

Company registration number 01994850 (England and Wales).

Statement of Cashflows 31 March 2023

	Notes	2023 £	2022 £
Cash flows from operating activities:			
Net cash used in operating activities	A	(20,298)	6,790
Cash flows from investing activities:			
Investment income		632	19
Proceeds from sale of tangible fixed assets		—	—
Purchase of tangible fixed assets		—	(7,000)
Net cash used in investing activities		632	(6,981)
Change in cash and cash equivalents in the year		(19,666)	(191)
Cash and cash equivalents at 1 April 2022	B	469,201	469,392
Cash and cash equivalents at 31 March 2023	B	449,535	469,201

Notes to the statement of cash flows for the year to 31 March 2023.**A Reconciliation of net movement in funds to net cash used in operating activities**

	2023 £	2022 £
Net movement in funds (as per the statement of financial activities)	12,857	(7,427)
Adjustments for:		
Depreciation charge	1,559	2,317
Investment income	(632)	(19)
Profit on sale of tangible fixed asset	—	—
Increase in debtors	(52,416)	(1,679)
Increase in creditors	18,334	13,598
Net cash used in operating activities	(20,298)	6,790

B Analysis of cash and cash equivalents

	2023 £	2022 £
Cash at bank and in hand	449,535	469,201
Total cash and cash equivalents	449,535	469,201

Notes to Financial Statements 31 March 2023

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 2023.

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) effective 1 January 2019, 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.

Notes to Financial Statements 31 March 2023

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.

Notes to Financial Statements 31 March 2023

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

Notes to Financial Statements 31 March 2023**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.

Notes to Financial Statements 31 March 2023

1 Income from donations

	Unrestricted funds £	Restricted funds £	Total 2023 £	Unrestricted funds £	Restricted funds £	Total 2022 £
Arts Council core grant	463,372	—	463,372	463,372	—	463,372
Arts Council restricted grant	—	—	—	—	8,688	8,688
Other donations	131	—	131	33	6,092	6,125
Total funds	463,503	—	463,503	463,405	14,780	478,185

2 Income from charitable activities

	Unrestricted funds £	Restricted funds £	Total 2023 £	Unrestricted funds £	Restricted funds £	Total 2022 £
Artist development						
Project grants	—	54,675	54,675	—	32,000	32,000
Project fees and ticket sales	—	11,250	11,250	6,250	8,333	14,583
	—	65,925	65,925	6,250	40,333	46,583
Participation and outreach						
Project grants	19,000	24,271	43,271	—	29,000	29,000
Project fees and ticket sales	2,548	19,500	22,048	200	13,500	13,700
Consulting	—	—	—	1,500	—	1,500
Merchandise sales	57	—	57	130	—	130
	21,605	43,371	65,376	1,830	42,500	44,330
Producing and Commissioning						
Project grants	10,950	—	10,950	—	18,250	18,250
Project fees and ticket sales	40,425	6,000	46,425	10,090	—	10,090
Consulting	—	—	—	3,081	—	3,081
Merchandise sales	694	—	694	—	—	—
	52,069	6,000	58,069	13,171	18,250	31,421
Total funds	73,674	115,696	189,370	21,251	101,083	122,334

Notes to Financial Statements 31 March 2023

3 Other income

	Unrestricted funds £	Restricted funds £	Total 2023 £	Unrestricted funds £	Restricted funds £	Total 2022 £
Other	618	—	618	74	—	74
Total funds	618	—	618	74	—	74

4 Income from investments

	Unrestricted funds £	Restricted funds £	Total 2023 £	Unrestricted funds £	Restricted funds £	Total 2022 £
Total funds:	632	—	632	19	—	19
Bank interest						

5 Expenditure on raising funds

	Unrestricted funds £	Restricted funds £	Total 2023 £	Unrestricted funds £	Restricted funds £	Total 2022 £
Costs of generating grant income						
. Staff costs	48,430	—	48,430	43,833	—	43,833
. Support costs (note 7)	34,468	—	34,468	34,417	—	34,417
	82,898	—	82,898	78,250	—	78,250
Fundraising costs						
. Staff costs	—	—	—	—	—	—
. Other direct costs	—	—	—	—	—	—
. Support costs (note 7)	690	—	690	695	—	695
	690	—	690	695	—	695
Total funds	83,588	—	83,588	78,945	—	78,945

Notes to Financial Statements 31 March 2023

6 Expenditure on charitable activities

	Unrestricted funds £	Restricted funds £	Total 2023 £	Unrestricted funds £	Restricted funds £	Total 2022 £
Artist development						
Staff costs	65,476	—	65,476	53,947	—	53,947
Other direct costs	28,385	35,561	63,946	7,504	44,980	52,484
Support costs (note 7)	47,108	—	47,108	44,035	—	44,035
	140,969	35,561	176,530	105,486	44,980	150,466
Participation and outreach						
Staff costs	50,386	—	50,386	39,906	—	39,906
Other direct costs	25,014	57,944	81,828	5,488	108,807	114,295
Support costs (note 7)	37,656	—	37,656	32,860	—	32,860
	113,056	57,944	171,000	78,254	108,807	187,061
Producing and commissioning						
Staff costs	57,513	—	57,513	49,989	—	49,989
Other direct costs	103,261	6,092	109,353	56,007	71,558	127,565
Support costs (note 7)	43,282	—	43,282	42,838	—	42,838
	204,056	6,092	210,148	148,834	71,588	220,392
Total funds	458,081	99,597	557,678	332,574	225,345	557,919

7 Support costs

	Support staff costs £	Depreciation costs £	Overheads costs £	Total 2023 £
Generation of donations and legacies	6,745	361	27,362	34,468
Fundraising costs	136	7	547	690
Artist Development	10,030	396	36,682	47,108
Participation and Outreach	7,431	387	29,838	37,656
Producing and Commissioning	8,845	408	34,029	43,282
Total funds	33,187	1,559	128,458	163,204

Included in support costs above is £5,410 (2022 - £4,530) in relation to governance costs. This comprises staff costs of £nil (2022 - £nil) and overhead costs of £5,410 (2022 £4,530).

Notes to Financial Statements 31 March 2023**7 Support costs (continued)**

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

8 Staff costs

	Total 2023	Total 2022
	£	£
Wages and salaries	225,890	213,258
Social security costs	23,632	19,978
Pension contributions	5,469	4,882
	254,991	238,118
Restructuring costs	-	-
Freelance consultants and project managers	100,171	56,188
Recruitment	-	-
Staff training and welfare	5,481	9,158
	360,643	303,466

The average number of employees during the year was 7 (2021/22 – 8). The allocation of staff on a full-time equivalent basis was as follows:

	2023	2022
	No.	No.
Chief Executive's office	0.9	0.9
Charitable activities	3.0	3.7
Income generation	1.0	1.0
Finance, human resources, IT and administration	0.8	0.6
	5.7	6.2

No employee received emoluments in excess of £60,000 (2021/22 - none).

Notes to Financial Statements 31 March 2023**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 £57,510 (2022 – £54,300).

No trustee received any remuneration from the charity in respect of their role as a trustee in the year. During the year no expenses (2022 - £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:

	2023	2022
	£	£
Auditor's remuneration		
Statutory audit	5,410	4,530
Depreciation charges	1,559	2,317

11 Fixed assets

	Computers and equipment	Fixtures and fittings	Total
	£	£	£
Cost			
At 1 April 2022	25,353	13,963	39,316
Additions	—	—	—
At 31 March 2023	25,353	13,963	39,316
Depreciation			
At 1 April 2022	19,125	13,963	33,088
Charge for the year	1,559	—	1,559
At 31 March 2023	20,683	13,963	34,646
Net book value			
At 31 March 2023	4,669	—	4,670
At 31 March 2022	6,228	—	6,228

Notes to Financial Statements 31 March 2023**12 Debtors**

	2023	2022
	£	£
Trade debtors	70,512	12,203
Prepayments and accrued income	—	—
Taxes and Social Security	—	5,893
Floats	—	—
VAT	—	—
	70,512	18,096

13 Creditors: Amounts falling due within one year

	2023	2022
	£	£
Trade creditors	26,829	11,813
Accruals and deferred income	37,000	33,925
Pension Contributions	—	—
VAT	727	299
Other creditors	338	523
	64,894	46,560
Deferred income		
Deferred income at 1 April	27,500	4,000
Released during the year	(27,500)	(4,000)
Resources deferred in the year	32,000	27,500
Deferred income at 31 March	32,000	27,500

Notes to Financial Statements 31 March 2023

14 Restricted funds

	Balance at	01-Apr	Income	Expenditure	Transfers	31-Mar
		2022				2023
	£	£	£	£	£	£
WR- Platform Poets	2,118	—	—	—	—	2,118
Vienna University	4,611	—	10,592	—	—	(5,981)
Kirsty's Just Giving	6,092	—	6,092	—	—	—
Jerwood	6,200	—	4,545	—	—	1,655
BBC Words First	4,984	—	1,450	—	—	3,534
Living Archive	(462)	—	(462)	—	—	—
Diversity Leadership prev Changemaker	5,420	—	—	—	—	5,420
Write.Speak.Feel	10,316	—	—	—	—	10,316
J COELHO Project	—	20,071	3,300	—	—	16,771
Team London Bridge	—	6,000	—	—	—	6,000
Coventry City of Culture Trust	—	10,000	—	—	—	10,000
Future Voices	—	5,000	—	—	—	5,000
Libraries Takeover	4,450	1,000	5,450	—	—	—
SPINE FESTIVAL 2023	—	60,925	27,791	—	—	33,134
SPINE FESTIVAL 2022	19,495	8,500	27,995	—	—	—
Keats/Shelley	2,595	—	3,225	—	—	(630)
Jerwood Cohort 2	14,896	4,200	9,619	—	—	9,477
	80,715	115,696	99,597	—	—	96,814

	Balance at	01 Apr	Income	Expenditure	Transfers	31 Mar
		2021				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

Notes to the financial statements 31 March 2023**Income includes grants given by the following funders:**

Funder	Income 2022/23	Income 2021/22
Brent Council	49,675	8,688
Jerwood Arts	4,200	40,000
J. Coelho (Arts Council)	20,071	-
PRS Foundation	-	4,750
John Lyons	32,000	25,000
Seven Trees	6,450	-
Vienna University	-	7,950
Sir William Boreman's Foundation	-	4,500
Idlewild Trust	5,000	-
Sigrid Rausing Trust	-	20,000
	117,396	110,888

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

Final payment of £12,646 was received from The University of Vienna on 30th June 2023 to account for carried forward deficit.

Transfers in the year were required as follows:-

No transfers were made within the year.

15 Unrestricted funds

	Balance at	01-Apr	Income	Expenditure	Transfers	31-Mar
		2022				2023
	£	£	£	£	£	£
General funds	258,045	538,427	(541,669)	—	254,803	
Designated funds						
40 th Anniversary Fund	108,205	—	—	—	108,205	
Total designated funds	108,205	—	—	—	108,205	
Total unrestricted funds	366,250	538,427	(541,669)	—	363,008	

	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						
40th 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	

Notes to the financial statements 31 March 2023**16 Analysis of net assets between funds**

	General funds £	Designated funds £	Restricted funds £	Total 2022 £
Fund balances at 31 March 2023 are represented by:				
Tangible assets	4,668	—	—	4,668
Current assets	315,029	108,205	96,814	520,048
Creditors	(64,894)	—	—	(64,894)
	<u>254,803</u>	<u>108,205</u>	<u>96,814</u>	<u>459,822</u>
	General funds £	Designated funds £	Restricted funds £	Total 2021 £
<i>Fund balances at 31 March 2022 are represented by:</i>				
<i>Tangible assets</i>	<i>6,228</i>	<i>—</i>	<i>—</i>	<i>6,228</i>
<i>Current assets</i>	<i>298,375</i>	<i>108,205</i>	<i>80,717</i>	<i>487,297</i>
<i>Creditors</i>	<i>(46,560)</i>	<i>—</i>	<i>—</i>	<i>(46,560)</i>
	<u><i>258,043</i></u>	<u><i>108,205</i></u>	<u><i>80,717</i></u>	<u><i>446,965</i></u>

17 Related Parties

During 2022/23 a payment of £2,400 (2022 – £18,318) was made to Half Moon Young People's Theatre Ltd (known as Half Moon Theatre). Chris Elwell was a trustee of Apples and Snakes at the time and 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.