

# **APPLES AND SNAKES**

**Apples and Snakes**

**Annual Report and Financial Statements**

31 March 2024

Company Registration  
Number 01994850  
(England and Wales)

Charity Registration  
Number 294030

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<b>Board of Trustees</b>	Amerah Saleh (Chair) Yolanda Fenlon (Malizah) Shayna Kowalczyk Michael Lord Michelle Norton Mathew Dawson Dr. Harry Whitehead Nana Yaa Adu
<b>Chief Executive Officer</b>	Lisa Mead
<b>Company Secretary</b>	Lisa Mead
<b>Address</b>	The Albany Douglas Way London SE8 4AG
<b>Company registration number</b>	01994850 (England and Wales)
<b>Charity registration number</b>	294030
<b>Auditor</b>	Griffin Stone Moscrop & Co. 21-27 Lamb's Conduit Street London WC1N 3GS
<b>Bankers</b>	HSBC Bank 85 Lewisham High Street Lewisham London SE13 6BE

## Trustees' report 31 March 2024

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 2024. 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.

The projects and events programmed to showcase the diversity of Apples and Snakes' work and to celebrate our 40<sup>th</sup> birthday continued well into the 23/24 financial year.

This included three flagship projects from our main strands of work: live events; education and participation; and artist's development.

Apples and Snakes Take Over at the Roundhouse saw an historic line up of multi award-winning artists we have worked with across the past 40 years take to the stage in our largest live event ever;

Wordcup celebrated education and participation in our national showcase of young poets; and

Future Voices a legacy project focused on nurturing 40 new artists from across England saw emerging talent create short poetic films about their world.

All three projects underlined the enormous impact the company has made to the poetry and spoken word landscape over the past 40 years whilst also looking forward to how we continue to support the sector in the future.

Over the coming year we will continue to deliver extensive access, participation and learning opportunities, providing opportunities to raise our profile.

Like many others we continued to evolve our working practice with most employees working remotely and using a variety of software for planning and sharing work, communicating and for monitoring and reporting. Ultimately, these changes have necessitated thought about our current office space and ensuring we achieve value for money, and, after deliberation, we will be moving to a smaller office – more suitable to our current needs, within The Albany in summer 2024. The reduction in overheads will also directly affect our community of poets via the creation of 8 weeks of dedicated space for poets to use for research and development of projects as part of our new licence agreement.

Our programme of online activities (performances, professional development opportunities and participatory workshops etc.) continues to develop and allows us to reach nationally to a more diverse community than ever before, developing the community of artists and spoken word audiences and

## **Trustees' report** 31 March 2024

providing opportunities to experience work that previously would have been impossible.

We delivered a total of 409 live and online performances, professional development sessions and participatory workshops reaching audiences of over 27,000. Our overall digital engagement with content that we produced reached over 58,000.

We nurtured spoken word artists at all stages of their career and programmed over 160 artists 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 2023/24, without which the excellent work delivered by Apples and Snakes could not be achieved.

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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** \_\_\_\_\_

- Amerah Saleh (Chair)
- Yolanda Fenlon (Malizah) – appointed March 24
- Shayna Kowalczyk – appointed December 23
- Michael Lord
- Michelle Norton
- Mathew Dawson
- Dr. Harry Whitehead
- Nana Yaa Adu
- Azan Ahmed – resigned June 23
- Kerry Featherstone – resigned September 23
- Craig Barratt – resigned March 24
- Isabelle Taylor – resigned March 24

**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 2024**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 2024**

### **Related parties**

Currently Apples and Snakes has no related parties.

### **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 2023/24, 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 high level of reserves (a result of the lingering impact of Covid19) was identified as 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,

### **Indemnity insurance**

The company has provided trustee indemnity insurance for all trustees.



## Trustees' report 31 March 2024

### 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.

## Trustees' report 31 March 2024

### 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. 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 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

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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
- ◆ Changing hearts and minds on issues such as Equity, Diversity, Inclusion and Belonging and environmental responsibility.

### 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.

A lean core team allows the company to operate with great agility, ensuring 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 continued hard work, enthusiasm, commitment and resourcefulness as a team, developing, creating and presenting great spoken word, live and online, which deliver against our vision, mission and values.

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### **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. This commitment, however, has proved increasingly challenging to deliver as the post Covid impact on regular office-based working means we are often unable to meet the 'live, on-site and in-person' requirements for these opportunities to be most beneficial. We continue to explore options to address this issue.

### **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 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 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. A dedicated 'task group' of staff and trustees 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 with recent appointments to the Board resulting in greater diversity and a wide representation of lived experience amongst trustees. 2024/25 will see us further exploring co-leadership models aiming to tackle the lack of diversity in senior roles in the organisation and across the sector.

Alongside this we continue to consolidate the work undertaken with Creative Access Consultant Helen Heckety (formerly Seymour) to develop work around tackling Ableism, which is embedded across our programmes, communications and organisational systems.

### **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 continue to evolve our policy and action plan to deliver this, including improving environmental expertise at board level, increasing the environmental literacy of our staff and artists and through a Green Charter setting out practical advice and guidelines.

Environmental responsibility is also included in our quarterly reporting to trustees, who, in recent discussion on environmental responsibility, observed that our strength lies in 'changing hearts and minds' and inspiring our communities, partners and audiences through action and engagement.

Future plans to reduce the size of our office space to accommodate changes in working styles also has the benefit of reducing our overall annual carbon footprint.

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### 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. 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

2023 saw the continuation of our 40<sup>th</sup> anniversary celebrations with three flagship projects which showcased the huge impact we have had over the last forty years and invested in the next generation supporting young people and emerging artists. The projects reflected our three strands of work: live events; education and participation; and artist development as outlined below.

#### WORDCUP 2023: Our national showcase of young poets

Building on our track record of national youth poetry events WORDCUP 2023 brought together teams of young people from across the country with the aim of creating a community of young poets and a platform for their voices to be heard.

Working with the following partners Geraldine Connor Foundation – Leeds, Young Identity – Greater Manchester, Suffolk Libraries – Suffolk, ArtfulScribe – Hampshire, Sound Communities – Devon and John Bernard & Emilie Lauren Jones – Coventry, poetry and performance workshops were delivered in six regional hubs by leading UK poets. Following on from this the young people shared their work at a local showcase before heading to Manchester for a residential weekend in July 2023.

Hosted by The Poetry Library at Manchester Metropolitan University, the WORDCUP weekend provided an opportunity for the young people to represent who they are and where they come from in their own words through performing the poems created via the workshop programme.

The weekend was hosted by WORDCUP Artistic Director **Jacob Sam-La Rose** who was joined over the weekend with WORDCUP Celebrators **Joelle Taylor**, **Shirley May** and US Poet **Danez Smith**. **Approximately one thousand people watched the finale showcase in person, via livestream and recording.**

**More information about the event including young people's performances can be found [here](#).**

#### Apples and Snakes Take Over at the Roundhouse – June 2023

In June 2023 we took over the Roundhouse in London for a day as part of the Last Word Festival in celebration of our 40<sup>th</sup> anniversary. The daytime was programmed to support and showcase emerging and established artists. Evening saw an "All Stars" gig presenting a historic line up of poets we have worked with across the last four decades.

Daytime activities were delivered in partnership with [Poetic Unity](#), [Barbican Young Poets](#) and

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the [Roundhouse Poetry Collective](#) to provide open mic and emerging artist showcase opportunities. Alongside restorative sessions for poets via our retreat programme with yoga and creative writing, a voice bath and inner life drawing. A live recording of our podcast hosted by Yomi Sode chatting with the great Malika Booker and a Q & A with Joelle Taylor interviewed by Bella Freud rounded off the daytime programme.

The “All Stars” event presented fourteen artists from our back catalogue including two T.S. Eliot prize winners, Roger Robinson and Joelle Taylor and other greats such as Holly McNish, Kayo Chingonyi, Innua Ellams, Sophia Thakur and Malika Booker. A live band was on hand to support performers including Zena Edwards and BREIS and work presented integrated live music, theatre and movement as well as a brilliant set from the Beat Box Academy.

### Future Voices

In celebration of our 40th anniversary, we launched *Future Voices* – a legacy project that aimed to nurture and grow emerging talent from across England supporting 40 new artists, one for every year of our existence to date. With funding from Arts Council England, the Idlewild Trust and Fenton Arts Trust.

Selected artists received a commission to create a short poetic film (one minute long) about their ‘world’ – their life, local environment or city. Leading spoken word artists and filmmakers ran an intensive masterclass programme online for the participants to support them in developing their new work. Masterclasses included poetry, performance, filming and editing skills led by established artists including Malika Booker and Kat Francois.

Eight emerging artists were selected from each of the five ACE regions in collaboration with regional partners [Young Identity](#), [Milk Poetry](#), [Gallery 37](#), [Poetic Unity](#), [People Dem Collective](#). In addition to online masterclasses regional partners provided small group workshops and mentoring prior to local live showcase performances.

*“Honestly this has been so valuable for my practice and for my confidence in my ability to do big (or at least bigger) things.”*

*“My skills, my confidence, self-esteem & my belief in my ability have all progressed beautifully due to being a part of the project.”*

Final films are available to view online at <https://applesandsnakes.org/project/future-voices/>

### Artist Development

In 2023/24 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, we also overcame geographic barriers enabling national reach and accessibility. Helping ensure that programmes are fully accessible for all, regardless of economic status or location.

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

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artists to experiment with their work and to push the boundaries of their experience and the artform.

We are continuing to evolve our blended delivery model utilising digital technology to bring together poets from across England whilst ensuring there are opportunities 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 2023/2024 were:

### Red Sky

In 2023/24 we continued our online open access programme Red Sky launched in response to Covid which has had consistently high take up with up to 250 participants per session. Catalysing new peer networks and providing valuable development support for poets at all stages and from across England.

The programme was led by [Laurie Bolger](#) in 2023 with guest tutors including [Inua Ellams](#) and [Safiya Kinshasa](#).

### Joseph Coelho X Apples and Snakes x Otter Barry books

Our work in partnership with [Joseph Coelho](#) (Waterstone's Children's Laureate 2022 – 24) and notable Apples and Snakes alumni, and [Otter Barry Books](#) to diversify children's literature culminated with the publication of the SPIN children's poetry anthology in March 2024. The collection showcased work from the ten global majority poets from across England who attended ten online workshops led by Joseph in 2023. Eight of the poets performed alongside Joseph at the SPIN poetry launch held at Willesden Green library in March 2024. The anthology also included three poems by children who had won the poetry competition run as part of SPINE Festival 2023 activities.

*"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*

### Word's a Stage 2.0 and ARVON Residential

Word's A Stage 2.0 is Apples and Snakes' poetic performance development programme aimed at poets aged 18-25. The aim is to bring together emerging talent from this younger demographic to give them the skills and confidence to move forward in their writing and poetry careers, emphasising the development of performance skills.

Over the course of eight online workshops delivered from May to July 2023 participants worked with experienced poets, performers and facilitators, to create perfectly crafted 15-minute performance sets. Workshop leaders included [Yomi Sode](#) and [Bodhan Piasecki](#) winner of the inaugural Forward Prize for Best Single Poem: Performed in 2023.

Participants then attended a five-day writing and performance residential hosted by [Arvon](#) and led by [Stacy Makishi](#) and [Nii Ayikwei Parkes](#) in August 2023 places and transport fully funded by Apples and Snakes.

### ON THE SIDE

We commissioned six early stage career poets [Courtney Conrad](#), [Cherry Eckel](#), Gafar Fashola, Eileen Gbagbo, Iftikhar Latif and Adeola Yemitan to be in residence as part of ON THE SIDE, an exhibition curated by [Caps and Cans](#) taking place at the Sidings, Waterloo.

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Each poet spent six days in the exhibition space, using it as their creative studio and writing space, crafting poems in response to the 43 artworks on display.

Poems were presented on large boards within the space, allowing the public to see the creative writing process in full flow and poets wrote bespoke poems for visitors.

Alongside this, the poets in residence received professional development via a series of workshops led by established poets.

### **BBC Words First 2023**

Continuing our partnership with the BBC and Young Identity for the fifth 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. Taking place in September 2023 culminating in a showcase event as part of Contains Strong Language Festival in Leeds.

### **Artist Retreats**

We continued our artist retreats programme which involves a range of well-being workshops including voice baths, yoga and inner life drawing workshops. In 2023/24 these were delivered as part of the Round House Take Over event and at Lyra Festival, Bristol.

### **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.

In 2023/24 two education and participation projects which had been delayed by Covid, Keats Shelley 200 and SPINE Festival 2023, were successfully completed. Shifts in project timeframes also meant there were two SPINE Festivals delivered in 2023/2024, details below.

#### **SPINE Festival 2023 and SPINE Lite 2024**

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 a month later than usual. SPINE Lite 2024 was then launched on World Poetry Day 21<sup>st</sup> March 2024 with ten days of activity delivered in this financial year with activities continuing until 21<sup>st</sup> April 2024.

#### **Keats Shelley 200**

The project was commissioned by the Keats Shelley Memorial Association, to mark the 200<sup>th</sup> 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 successfully 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.



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Some highlights of our participation and outreach work in 2023/2024:

### **SPINE Festival 2023 and SPINE Lite 2024**

As previously highlighted SPINE Festival 2023 which is usually delivered in March was delivered in April 2023 to great success. The 2023 theme was kindness and sixteen artists in residence worked in pairs spending a week in each of the sixteen participating London Boroughs delivering cross artform workshops for schools and local residents. This was supplemented by a SPIN live poetry show for children and additional activities by local artists. In total over sixty artists worked together to deliver ninety-one workshops and performances in thirty-three library branches, engaging 2,785 children.

In addition, in 2023 as part of our Diversifying Literature project, delivered in partnership with Otter Barry Books and Joseph Coelho, we launched a children's poetry competition themed around Kindness. Over 200 children aged 7 to 11 from across the sixteen boroughs entered and the three winners' poems were included in the SPIN anthology edited by Joseph Coelho and published in March 2024. The winning poems can be seen performed via this link:

<https://www.youtube.com/watch?v=h-Uzm0jJsic>

### **SPINE Lite 2024**

As per the new format the 2024 festival was the "Lite" version with one poet in residence in each of the sixteen boroughs delivering workshops for schools and local residents and additional activities provided by local artists. The theme for 2024 was "Magic and Imagination" and was delivered to great success. As previously the timeframe for the festival has been changed so the 2024 event launched on World Poetry Day 21<sup>st</sup> March and continued until 21<sup>st</sup> April.

During the last ten days of March 2024 twenty-six creative workshops were delivered supporting children from sixteen London Boroughs with a further three weeks of activities being delivered in April 2024.

### **PLOT 17 – Ealing Primary Schools Tour**

We toured PLOT 17 our interactive spoken word poetry/hip hop, live theatre and workshop experience to twelve Ealing primary schools.

Plot 17 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 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 23<sup>rd</sup> May and 30<sup>th</sup> July 2023 and approximately 3,134 Key Stage 2 children from twelve Ealing Primary Schools experienced a live performance in their playground. There were twenty-two performances in total and the majority of children would not have seen a live theatre performance before. In addition, 330 children attended spoken word poetry workshops delivered by poet and educator Eileen Gbagbo. The poetry workshops were inspired by the themes of the show exploring issues around climate change and the natural world.

Feedback from teachers demonstrates the positive impact:

*"Our children absolutely loved it – it was a powerful message portrayed in such a uniquely brilliant way so that everyone took something from the day."*

## Trustees' report 31 March 2024

*“Good key messages - engaging for all children, but also lovely to have performers of Black Heritage - this is so important in a school like ours - good role models.”*

### Telling Tales

Telling Tales is a six-week spoken word poetry workshop programme for children aged 7 – 11 which is highly effective in enabling young children to develop skills and confidence in literacy and oracy, develop their creative curiosity, make friends and have huge amounts fun! The programme was delivered in Brent, by Paul Lyalls in Wembley Library in October and November 2023 with great success.

### A New Direction Primary Arts Schools Touring Pilot

We were selected to participate in the New Direction, Primary Arts, Schools Touring Pilot with SPIN, our live spoken word poetry show, for children involving specially created fifteen-minute sets (45 mins total) from three skilled spoken word artists with a very simple stage set. The tour encompassed five Primary schools and was delivered between March and June 2024. Shows were presented at Aldersbrook Primary and Raglan Junior School in March 2024. The programme also included a CPD session for teachers at each Primary School exploring creative approaches to poetry through performance.

### Live Events - Producing, Curating and Commissioning

In addition to our 40<sup>th</sup> anniversary takeover event we programmed a range of live events both online and in real life across England. We continue to work in collaboration with local, national and international partners to create an exciting and innovative programme of spoken word events which pushes the boundaries of the artform whilst nurturing artists and audiences across the country. New partnerships in 2023 to 2024 included working with Forward Arts Foundation and the US Embassy.

### Speak Up Newcomer

Speak Up Newcomer is a youth outreach and public engagement programme delivered in partnership with [Young Identity](#) (Manchester) and [We Don't Settle](#) (Birmingham) via the US Embassy Annual Programme which aims to harness the creative skills of gifted US poet activists to inspire and empower citizens from across the UK to realise the power of their own voice to affect social change. The US poet activists will be predominantly African American and their work explores themes of social justice and racial equity.

The programme will run until December 2024 and launched in October 2023 with a series of performances and workshops across the country as follows:

- [NY:LON](#) at Southbank Centre as part of the London Literature Festival headliners included [Lemn Sissay](#) (UK), [Salena Godden](#) (UK) [Jive Poetic](#) (USA), [Kwame Dawes](#) (USA), Ugochi Nwaogwugwu (USA) with UK emerging young artists including Gafar Fashola and Tanaka Fuego
- Free masterclass with Kwame Dawes (USA) at Battersea Arts Centre (London)
- [Cabaret for Freedom](#) (Manchester) as part of the Manchester Literature Festival with performances from Kwame Dawes (USA), Ugochi Nwaogwugwu (USA), Jive Poetic (USA) & Young Identity (UK) exploring issues around civil rights including a specially commissioned ensemble piece by members of the Manchester based poetry collective Young Identity celebrating the life and legacy of the American writer and civil rights activist Audre Lorde
- MAC Open Mic at Belgrade (Coventry) – Jive Poetic and Ugochi Nwaogwugwu
- We're Going to be Okay, Coffin Works (Birmingham) – workshops with Jive Poetic and Ugochi Nwaogwugwu

## Trustees' report 31 March 2024

### Jawdance

Our flagship monthly live poetry event Jaw Dance at Rich Mix continued with a new host Kat Francois alternating with Yomi Sode the long-time host of the event.

February 2024 saw the launch of a new event partnership with the Forward Arts Foundation with a line-up of Forward Prize for Poetry prize winners. Marking the introduction of a new spoken word category Best Single Poem – Performed with performances from Bodhan Piasecki winner of the 2023 inaugural prize for performed poem, Jason Allen Paisant, winner of 2023 Forward Prize for Best Collection, Malika Booker, winner of 2023 Forward Prize for Best Single Poem.

### Balancing Act

To celebrate International Day of Persons with Disabilities in December 2023 we put together Balancing Act, a free BSL interpreted online performance celebrating the work of disabled, chronically ill and neurodivergent poets. With the aim of balancing the playing field and spotlighting the work of poets who write about a range of subjects, including but not limited to disability.

Hosted by Helen Heckety (formerly Helen Seymour) with guest performances from Jamie Hale, Kate Fox, Miss Jacqui and emerging artists Matt Alton and Jasmin Thien.

### Book a Poet

We continued to book poets for a wide range of projects via our Book a Poet programme. Highlights included poet Zohab Zee Khan flying to Indonesia to deliver workshops and performances at the British School in Jakarta and poet John Bernard being commissioned by Formula One to write poetry at the British Grand Prix. There was also an increase in schools' bookings over the year as teachers look to creative activities to overcome some of the ongoing negative impact of Covid on pupils social and emotional well-being.

### Supporting New Work - R and D Commissions

We continue to commission new work in development from artists as part of our remit to push the boundaries of what spoken word can be and produce big and bold work. In 2023 this included commissioning Jan Blake and Belinda Zhawi to begin work on an epic African creation story, provisionally called She Walked Through 7 Kingdoms. They spent 3 days at Brixton House exploring the story and how they can combine storytelling with sound and spoken word. The next step will be to test the story out at a Crick Crack event in April before further development working with sound and lighting design.

### Other producing, commissioning and curating activity:

In addition to these events, we continue to work with a range of partners nationally and in 2023/24 activity included:

- **GOBS Collective Earth Showcase**

We continued to work with Nottingham's GOBS collective supporting their showcase event presented at Nottingham Playhouse.

<https://www.gobscollective.org/events/gobs-collective-showcase>

- **PLOT 17 at Polka Theatre**

A specially adapted indoor version of the children's show

<https://applesandsnakes.org/event/plot17-polka-theatre>

## Trustees' report 31 March 2024

- **SPIN at Imagine Children's Festival @ Southbank Centre**

Including performances from graduates of our Diversifying Literature project

<https://www.southbankcentre.co.uk/whats-on/family-young-people/spin-raps-poems-and-stories>

- **Hit the Ode x Uni Slam** – working in partnership with Uni Slam to deliver a unique open mic event at Birmingham Hippodrome

<https://www.birminghamhippodrome.com/calendar/hit-the-ode-march-2024/>

### Spoken Word Archive:

The partnership with Dr Julia Lajta-Novak, Department of English and American Studies at the University of Vienna continued and enabled us to employ an archivist one day a week to continue developing the archive. The funding finished in March 2024 however we will continue to employ our archivist one day a week to continue the work and ensure our work is captured for future generations. <https://www.spokenwordarchive.org.uk/>

### Digital

We continue to develop our digital offer and increasingly integrate digital into our workshop and events programmes to increase access, legacy, sustainability and reach. In 2023 we saw our largest audience for an event broadcast with the WORDCUP livestream reaching over 400 views from friends and family. We have continued and evolved our existing digital offer with Black Box and the Apples and Snakes Podcast and worked with Michael Rosen on a second film piece reaching a huge online audience. We are very aware of the importance of utilising digital technology to build communities and engage audiences. This rationale informed our Future Voices project where we supported emerging artists to develop digital creation skills, commissioning forty poets to create short poetic films.

#### Apples and Snakes the Podcast

We launched season three of our podcast with a discussion between host Yomi Sode and poet Malika Booker recorded in front of a live audience at the Round House Takeover 40th anniversary event. In a change to the format for this season Yomi was in conversation with only one guest, allowing us to get a little deeper, providing an even greater insight into the journeys of our favourite Black British poets with a total of fourteen episodes with poets including T.S. Eliot prize winners Roger Robinson and Anthony Joseph.

#### Michael Rosen

We worked with Michael Rosen to produce a film exploring his experiences of losing his son. Entitled *The Death of Eddie* the film is hosted on our You Tube channel and has been viewed over 17,000 times.

<https://www.youtube.com/watch?v=4HI543Z4hDg>

#### Black Box

We continued to work with Elstree Screen Arts Academy to capture performances of the best spoken-word artists of today through our Black Box initiative recording single poems performed live in a studio setting. Adding another twenty-five poems to the collection over the year with work from emerging and established poets including Kat Francois, Muneera Pilgrim, Belinda Zahawi, Casey Bailey, Gafar Fashola and John Bernard.

### Equality, Diversity, Inclusion and Belonging (EDIB)

In 2023/24 we continued to review our strategies, processes and policies around Equality, Diversity, Inclusion and Belonging. This included progressing goals agreed in our Tackling Anti-black discrimination action plan and through our disability access and anti-ableism work led by Helen Heckety (previously Seymour), poet, novelist and access consultant.

## Trustees' report 31 March 2024

This was reflected in the delivery of our projects in terms of who we commissioned, who participated and how we supported them. Work included [Balancing Act](#) our online showcase of disabled artists (see previous section) and implementing our new access rider policy ensuring all shortlisted / successful applicants for employment or talent development programmes were aware of the option to complete our access rider form.

Our EDIB goals were also clearly met via Future Voices where the selected final forty poets came from truly diverse backgrounds. 72.5% of selected artists were global majority, 20% identified as disabled, and 18% LGBT + and selected poets were aged from 21 to 45. We also piloted having an access specialist attending all masterclasses to provide support for disabled artists.

For SPINE Festival 2023 we commissioned two disabled artists in residence, provided disability access training for librarians and commissioning disabled poets for SPINE Lite 2024.

### Conclusion:

In our anniversary year we managed to curate a unique programme celebrating our historic impact on spoken word artists and artform whilst ensuring our continued relevance by investing in the artists of the future.

We continued to invest in high quality education and participation work providing creative activities and experiences for over 6,500 young people through PLOT 17, SPINE Festival and Word Cup alone.

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 and building new international relationships via our work with the U.S. Embassy.

It has undoubtedly been another successful year for Apples and Snakes. 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 2024

### FINANCIAL REVIEW

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

The unrestricted funds result for 2023/24 was a deficit (after transfers) of £65,873 (2022/23 deficit of £3,242). The restricted fund result (after transfers) was a deficit of £73,438 (2022/23 deficit of £16,099).

As at 31 March 2024 the unrestricted fund balance stood at £297,135 (2023, £363,008) and the restricted fund balance at £23,376 (2023, £96,814).

Overall Income in 2023/24 saw slight drop through restricted income received in previous years was carried forward and we saw an increase in expenditure; as we celebrated our 40<sup>th</sup> Anniversary with a range of projects which saw a dramatic increase in activity through the year. Total incoming resources were £623,959 (2022/23 £654,123). Total expenditure was £763,270 (2022/23 £641,266).

### 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 2024 unrestricted reserves stood at £297,135 (2023, £363,008).

A total of £30,000 (2023, £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 2024 of £263,867 (2023, £250,135) 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 2024

### PLANS FOR FUTURE PERIODS

2023/24 was a successful year of delivery with the culmination of our 40<sup>th</sup> anniversary programme and large-scale project Future Voices. We are now focused on how we want to develop for the next 40 years and as we move into 2024/25 we are looking forward to:

**Libraries Out Loud** - following a successful to the John Lyons Charity we are excited to be developing more libraries work with our partners over the next 2.5 years including Telling Tales & Library Takeover as well as fundraising for the SPINE festival in 2025 & 2026.

**International programmes** – we'll be continuing our **Speak Up Newcomer** 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. As well as developing our relationship with Australia via a programme as part of BBC Contains Strong Language working with Red Room Poetry and Word Travels in Sydney.

**Live events for children & families - PLOT17** will continue to tour in 2024/25 both as an indoor version of the show and in the original format. **SPIN** – our poetry gig for kids will also take place in schools as well as venues such as Southbank Centre.

**Participation work** – we will deliver our WORDCRAFT project in Ealing Schools which sees poets work in collaboration with teachers to help upskill them in the teaching of poetry over a 10-week residency programme.

**Words A Stage 2.0** – this successful programme will continue to focus specifically on developing performance skills with a cohort of emerging poets from across the country attending 8 sessions online led by different poets and artists. They will then attend an Arvon residential in Summer 2024.

**An artist's space** – from 2024 we will have access to rehearsal space that we can offer artists to support with the development of new touring work. We are keen to see what they take-up of this is and how this might influence our future thinking.

**National development** – we are reimagining how we support spoken word poetry development across the country and will be rolling out an Associate Artist scheme as well as developing more strategic partnerships with organisations to build our network.

**Communications & Digital Content** – we will be working for the first time with a dedicated PR specialist to help us reframe our messaging and raising profile. Alongside this we will be refreshing our branding, website and developing a digital content strategy.

**Equality, Diversity, Identity & Belonging** – maintaining our commitment to EDIB work and challenging anti-black discrimination through evolving our creative programme, the appointment of a new role to train an Artistic Director alongside continuing our work around improving disability access.

**Trustees' report** 31 March 2024**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:

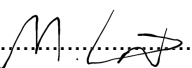
- ◆ so far as the trustee is aware, there is no relevant audit information of which the charitable company's auditor is unaware; and
- ◆ the trustee has taken all the steps that he/she ought to have taken as a trustee in order to make himself/herself aware of any relevant audit information and to establish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

By order of the trustees:

[..........]  
Michael Lord (Trustee)

Date: 26 September 2024



**Independent Auditor's report 31 March 2024****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 2024 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 2024 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 2024****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 2024**

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 2024

- 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: 3/10/2024

**Statement of Financial Activities** 31 March 2024

Year to 31 March 2024

	Notes	Unrestricted funds £	Restricted funds £	Total funds 2024 £	Unrestricted funds £	Restricted funds £	Total funds 2023 £
<b>Income from:</b>							
Donations	1	463,468	—	463,468	463,503	—	463,503
Charitable activities	2						
. Artist Development		—	49,550	49,550	—	65,925	65,925
. Participation and Outreach		11,662	18,846	30,508	21,605	43,771	65,376
. Producing and Commissioning		62,151	5,100	67,251	52,069	6,000	58,069
Other income	3	—	7,000	7,000	618	—	618
Investments	4	6,182	—	6,182	632	—	632
<b>Total income</b>		<b>543,463</b>	<b>80,496</b>	<b>623,959</b>	<b>538,427</b>	<b>115,696</b>	<b>654,123</b>
<b>Expenditure on:</b>							
Raising funds	5	69,616	—	69,616	83,588	—	83,588
Charitable activities	6						
. Artist Development		105,348	118,976	224,324	140,969	35,561	176,530
. Participation and Outreach		182,777	60,071	242,848	113,056	57,944	171,000
. Producing and Commissioning		220,869	5,613	226,482	204,056	6,092	210,148
<b>Total expenditure</b>		<b>578,610</b>	<b>184,660</b>	<b>763,270</b>	<b>541,669</b>	<b>99,597</b>	<b>641,266</b>
<b>Net income (expenditure)</b>	10	<b>(35,147)</b>	<b>(104,164)</b>	<b>(139,311)</b>	<b>(3,242)</b>	<b>16,099</b>	<b>12,857</b>
Transfers between funds	14, 15	(30,726)	30,726	—	—	—	—
<b>Net movement in funds</b>		<b>(65,873)</b>	<b>(73,438)</b>	<b>(139,311)</b>	<b>(3,242)</b>	<b>16,099</b>	<b>12,857</b>
<b>Reconciliation of funds</b>							
Fund balances brought forward at 1 April 2023		363,008	96,814	459,822	366,250	80,715	446,965
Fund balances carried forward at 31 March 2024		297,135	23,376	320,511	363,008	96,814	459,822

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 2024**

		2024	2024	2023	2023
	Notes	£	£	£	£
<b>Fixed assets</b>					
Tangible assets	11		<b>3,269</b>		4,669
<b>Current assets</b>					
Debtors	12	<b>14,649</b>		70,512	
Cash at bank and in hand		<b>354,670</b>		<b>449,535</b>	
		<b>369,319</b>		<b>520,047</b>	
<b>Liabilities</b>					
Creditors:					
Amounts falling due within one year	13	<b>(52,077)</b>		<b>(64,894)</b>	
<b>Net current assets</b>			<b>317,242</b>		<b>455,153</b>
<b>Total net assets</b>			<b>320,511</b>		<b>459,822</b>
<b>The funds of the charity</b>					
Unrestricted funds	15				
. General		<b>267,135</b>		254,803	
. Designated		<b>30,000</b>		108,205	
			<b>297,135</b>		<b>363,008</b>
Restricted funds	14		<b>23,376</b>		<b>96,814</b>
<b>Total charity funds</b>			<b>320,511</b>		<b>459,822</b>

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:



Michael Lord (Trustee)

Approved on:

26/9/24

Company registration number 01994850 (England and Wales).

**Statement of Cashflows** 31 March 2024

	Notes	2024 £	2023 £
<b>Cash flows from operating activities:</b>			
Net cash used in operating activities	A	(101,047)	(20,298)
<b>Cash flows from investing activities:</b>			
Investment income		6,182	632
Proceeds from sale of tangible fixed assets		—	—
Purchase of tangible fixed assets		—	—
<b>Net cash used in investing activities</b>		<b>6,182</b>	<b>632</b>
<b>Change in cash and cash equivalents in the year</b>		<b>(94,865)</b>	<b>(19,666)</b>
<b>Cash and cash equivalents at 1 April 2023</b>	B	<b>449,535</b>	469,201
<b>Cash and cash equivalents at 31 March 2024</b>	B	<b>354,670</b>	449,535

**Notes to the statement of cash flows for the year to 31 March 2024.****A Reconciliation of net movement in funds to net cash used in operating activities**

	2024 £	2023 £
<b>Net movement in funds (as per the statement of financial activities)</b>	<b>(139,311)</b>	12,857
<b>Adjustments for:</b>		
Depreciation charge	1,400	1,559
Investment income	(6,182)	(632)
Profit on sale of tangible fixed asset	—	—
Increase in debtors	55,334	(52,416)
Increase in creditors	(12,288)	18,334
<b>Net cash used in operating activities</b>	<b>(101,047)</b>	(20,298)

**B Analysis of cash and cash equivalents**

	2024 £	2023 £
Cash at bank and in hand	354,670	449,535
<b>Total cash and cash equivalents</b>	<b>354,670</b>	449,535

## Notes to Financial Statements 31 March 2024

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 2024.

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 2024

### 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 2024

### 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 2024****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 2024

## 1 Income from donations

	Unrestricted funds £	Restricted funds £	Total 2024 £	Unrestricted funds £	Restricted funds £	Total 2023 £
Arts Council core grant	463,372	—	463,372	463,372	—	463,372
Arts Council restricted grant	—	—	—	—	—	—
Other donations	96	—	96	131	—	131
<b>Total funds</b>	<b>463,468</b>	<b>—</b>	<b>463,468</b>	<b>463,503</b>	<b>—</b>	<b>463,503</b>

## 2 Income from charitable activities

	Unrestricted funds £	Restricted funds £	Total 2024 £	Unrestricted funds £	Restricted funds £	Total 2023 £
<b>Artist development</b>						
Project grants	—	47,050	47,050	—	54,675	54,675
Project fees and ticket sales	—	2,500	2,500	—	11,250	11,250
	—	49,550	49,550	—	65,925	65,925
<b>Participation and outreach</b>						
Project grants	—	12,846	12,846	19,000	24,271	43,271
Project fees and ticket sales	9,344	13,000	15,344	2,548	19,500	22,048
Consulting	2,000	—	2,000	—	—	—
Merchandise sales	318	—	318	57	—	57
	11,662	18,846	30,508	21,605	43,371	65,376
<b>Producing and Commissioning</b>						
Project grants	32,000	—	32,000	10,950	—	10,950
Project fees and ticket sales	30,151	5,100	35,251	40,425	6,000	46,425
Consulting	—	—	—	—	—	—
Merchandise sales	—	—	—	694	—	694
	62,151	5,100	67,251	52,069	6,000	58,069
<b>Total funds</b>	<b>73,813</b>	<b>80,496</b>	<b>147,309</b>	<b>73,674</b>	<b>115,696</b>	<b>189,370</b>

## Notes to Financial Statements 31 March 2024

## 3 Other income

	Unrestricted funds £	Restricted funds £	Total 2024 £	Unrestricted funds £	Restricted funds £	Total 2023 £
Other	—	7,000	7,000	618	—	618
<b>Total funds</b>	<b>—</b>	<b>7,000</b>	<b>7,000</b>	<b>618</b>	<b>—</b>	<b>618</b>

## 4 Income from investments

	Unrestricted funds £	Restricted funds £	Total 2024 £	Unrestricted funds £	Restricted funds £	Total 2023 £
<b>Total funds:</b>	<b>6,182</b>	<b>—</b>	<b>6,182</b>	<b>632</b>	<b>—</b>	<b>632</b>
Bank interest						

## 5 Expenditure on raising funds

	Unrestricted funds £	Restricted funds £	Total 2024 £	Unrestricted funds £	Restricted funds £	Total 2023 £
<b>Costs of generating grant income</b>						
. Staff costs	50,557	—	50,557	48,430	—	48,430
. Support costs (note 7)	18,685	—	18,685	34,468	—	34,468
	<b>69,242</b>	<b>—</b>	<b>69,242</b>	<b>82,898</b>	<b>—</b>	<b>82,898</b>
<b>Fundraising costs</b>						
. Staff costs	—	—	—	—	—	—
. Other direct costs	—	—	—	—	—	—
. Support costs (note 7)	374	—	374	690	—	690
	<b>374</b>	<b>—</b>	<b>374</b>	<b>690</b>	<b>—</b>	<b>690</b>
<b>Total funds</b>	<b>69,616</b>	<b>—</b>	<b>69,616</b>	<b>83,588</b>	<b>—</b>	<b>83,588</b>

## Notes to Financial Statements 31 March 2024

## 6 Expenditure on charitable activities

	Unrestricted funds £	Restricted funds £	Total 2024 £	Unrestricted funds £	Restricted funds £	Total 2023 £
<b>Artist development</b>						
Staff costs	64,048	—	64,048	65,476	—	65,476
Other direct costs	18,421	118,876	137,397	28,385	35,561	63,946
Support costs (note 7)	22,879	—	22,879	47,108	—	47,108
	<b>105,348</b>	<b>118,976</b>	<b>224,324</b>	<b>140,969</b>	<b>35,561</b>	<b>176,530</b>
<b>Participation and outreach</b>						
Staff costs	67,721	—	67,721	50,386	—	50,386
Other direct costs	89,189	60,071	149,260	25,014	57,944	81,828
Support costs (note 7)	25,867	—	25,867	37,656	—	37,656
	<b>182,777</b>	<b>60,071</b>	<b>242,848</b>	<b>113,056</b>	<b>57,944</b>	<b>171,000</b>
<b>Producing and commissioning</b>						
Staff costs	62,975	—	62,975	57,513	—	57,513
Other direct costs	136,630	5,613	142,243	103,261	6,092	109,353
Support costs (note 7)	21,264	—	21,264	43,282	—	43,282
	<b>220,869</b>	<b>5,613</b>	<b>226,482</b>	<b>204,056</b>	<b>6,092</b>	<b>210,148</b>
<b>Total funds</b>	<b>508,994</b>	<b>184,660</b>	<b>693,654</b>	<b>458,081</b>	<b>99,597</b>	<b>557,678</b>

## 7 Support costs

	Support staff costs £	Depreciation costs £	Overheads costs £	Total 2024 £
Generation of donations and legacies	5,298	310	13,077	18,685
Fundraising costs	106	6	262	374
Artist Development	7,703	330	14,847	22,880
Participation and Outreach	7,428	425	18,014	25,867
Producing and Commissioning	6,591	329	14,344	21,264
<b>Total funds</b>	<b>27,126</b>	<b>1,400</b>	<b>60,544</b>	<b>89,070</b>

Included in support costs above is £6,675 (2023 - £5,410) in relation to governance costs. This comprises staff costs of £nil (2023 - £nil) and overhead costs of £6,675 (2023 - £5,410).

**Notes to Financial Statements 31 March 2024****7 Support costs (continued)**

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

**8 Staff costs**

	<b>Total 2024</b>	<b>Total 2023</b>
	£	£
Wages and salaries	<b>242,477</b>	225,890
Social security costs	<b>24,126</b>	23,632
Pension contributions	<b>5,824</b>	5,469
	<b>272,427</b>	254,991
Freelance consultants and project managers	<b>65,426</b>	100,171
Staff training and welfare	<b>4,557</b>	5,481
	<b>342,410</b>	360,643

The average number of employees during the year was 8 (2022/23 – 7). The allocation of staff on a full-time equivalent basis was as follows:

	<b>2024</b>	<b>2023</b>
	No.	No.
Chief Executive's office	0.8	0.9
Charitable activities	3.3	3.0
Income generation	1.0	1.0
Finance, human resources, IT and administration	0.5	0.8
	<b>5.6</b>	<b>5.7</b>

No employee received emoluments in excess of £60,000 (2022/23 - none).

**Notes to Financial Statements 31 March 2024****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 £59,604 (2023 – £57,510).

No trustee received any remuneration from the charity in respect of their role as a trustee in the year. During the year no expenses (2023 - £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:

	2024 £	2023 £
Auditor's remuneration		
Statutory audit	6,675	5,410
Depreciation charges	1,400	1,559

**11 Fixed assets**

	Computers and equipment £	Fixtures and fittings £	Total £
<b>Cost</b>			
At 1 April 2023	25,352	13,963	39,315
Additions	—	—	—
At 31 March 2024	25,352	13,963	39,315
<b>Depreciation</b>			
At 1 April 2023	20,683	13,963	34,646
Charge for the year	1,400	—	1,400
At 31 March 2024	22,083	13,963	36,046
<b>Net book value</b>			
At 31 March 2024	3,269	—	3,269
At 31 March 2023	4,699	—	4,699



**Notes to Financial Statements 31 March 2024****12 Debtors**

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Trade debtors	<b>14,157</b>	70,512
Taxes and Social Security	<b>492</b>	—
	<b>14,649</b>	70,512

**13 Creditors: Amounts falling due within one year**

	<b>2024</b>	<b>2023</b>
	<b>£</b>	<b>£</b>
Trade creditors	<b>13,534</b>	26,829
Accruals and deferred income	<b>34,500</b>	37,000
Pension Contributions	<b>1,789</b>	—
VAT	<b>1,290</b>	727
Other creditors	<b>964</b>	338
	<b>52,077</b>	64,894
<b>Deferred income</b>		
Deferred income at 1 April	<b>32,000</b>	<b>27,500</b>
Released during the year	<b>(32,000)</b>	(27,500)
Resources deferred in the year	<b>28,700</b>	32,000
Deferred income at 31 March	<b>28,700</b>	32,000

## Notes to Financial Statements 31 March 2024

## 14 Restricted funds

	Balance at	01-Apr 2023	Income	Expenditure	Transfers	31-Mar 2024
		£	£	£	£	£
<b>Spoken Word Archive - The University of Vienna</b>		(5,981)	12,646	6,867	202	—
<b>DIVERSITY LEADERSHIP</b>		5,420	—	—	—	<b>5,420</b>
<b>Write.Speak.Feel</b>		10,316	—	1,046	—	<b>9,270</b>
<b>SPINE FESTIVAL</b>		33,134	46,740	77,904	—	<b>1,972</b>
<b>Keats/Shelley Anniversary Project</b>		(630)	2,500	1,870	—	
<b>J COELHO - Diversifying Children's Literature</b>		16,771	—	15,894	—	<b>877</b>
<b>BBC Words First</b>		3,534	1,000	4,534	—	
<b>Telling Tales</b>		—	2,310	375	—	<b>1,935</b>
<b>US EMBASSY</b>		—	5,200	18,901	—	<b>(13,701)</b>
<b>WR- Platform Poets</b>		2,118	—	—	—	<b>2,118</b>
<b>Primary Arts Touring Programme</b>		—	5,100	2,563	—	<b>2,537</b>
<b>Team London Bridge</b>		6,000	—	3,050	—	<b>2,950</b>
<b>Coventry City Of Culture Trust</b>		10,000	—	—	—	<b>10,000</b>
<b>Poetry in Performance</b>		11,132	—	11,132	—	—
<b>Future Voices</b>		5,000	5,000	40,524	30,524	—
		<b>96,814</b>	<b>80,496</b>	<b>184,660</b>	<b>30,726</b>	<b>23,376</b>

	Balance at	01 Apr 2022	Income	Expenditure	Transfers	31 Mar 2023
		£	£	£	£	£
<b>Vienna University</b>		4,611	—	10,592	—	<b>(5,981)</b>
<b>Diversity Leadership prev Changemaker</b>		5,420	—	—	—	<b>5,420</b>
<b>Write.Speak.Feel</b>		10,316	—	—	—	<b>10,316</b>
<b>SPINE FESTIVAL 2023</b>		—	60,925	27,791	—	<b>33,134</b>
<b>SPINE FESTIVAL 2022</b>		19,495	8,500	27,995	—	—
<b>Keats/Shelley</b>		2,595	—	3,225	—	<b>(630)</b>
<b>J COELHO Project</b>		—	20,071	3,300	—	<b>16,771</b>
<b>BBC Words First</b>		4,984	—	1,450	—	<b>3,534</b>
<b>WR- Platform Poets</b>		2,118	—	—	—	<b>2,118</b>
<b>Team London Bridge</b>		—	6,000	—	—	<b>6,000</b>
<b>Coventry City of Culture Trust</b>		—	10,000	—	—	<b>10,000</b>
<b>Poetry in Performance</b>		21,096	4,200	14,164	—	<b>11,132</b>
<b>Future Voices</b>		—	5,000	—	—	<b>5,000</b>
<b>Kirsty's Just Giving</b>		6,092	—	6,092	—	—
<b>Libraries Takeover</b>		4,450	1,000	5,450	—	—
<b>Living Archive</b>		(462)	—	(462)	—	—
		<b>80,715</b>	<b>115,696</b>	<b>99,597</b>	<b>—</b>	<b>96,814</b>

**Notes to the financial statements 31 March 2024****Income includes grants given by the following funders:**

<b>Funder</b>	<b>Income 2023/24</b>	<b>Income 2022/23</b>
Brent Council - ACE Project Grant	42,050	49,675
Jerwood Arts	-	4,200
Idlewild Trust	-	5,000
The Fenton Arts Trust	5,000	-
John Lyon's Charity	24,000	32,000
Lewisham Borough of Culture - Seven Trees	-	6,450
The University of Vienna	12,646	-
J Coelho - ACE Project Grant	-	20,071
	<b>83,696</b>	<b>117,396</b>

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

£30,086 was received from the US Embassy Project to cover expenditure 08/07/2024

**Transfers in the year were required as follows:-**

£30,726 was transferred in the year to cover deficits as planned in grant proposal budgets

**15 Unrestricted funds**

	Balance at	01-Apr	Income	Expenditure	Transfers	31-Mar
		2023				2024
	£		£	£	£	£
<b>General funds</b>	254,803		543,463	(578,610)	47,479	<b>267,135</b>
<b>Designated funds</b>						
40 <sup>th</sup> Anniversary Fund	108,205		—	—	(78,205)	30,000
<b>Total designated funds</b>	108,205		—	—	(78,205)	<b>30,000</b>
<b>Total unrestricted funds</b>	363,008		543,463	(578,610)	(30,726)	297,135

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

## Notes to the financial statements 31 March 2024

## 16 Analysis of net assets between funds

	General funds £	Designated funds £	Restricted funds £	Total 2024 £
<b>Fund balances at 31 March 2024 are represented by:</b>				
Tangible assets	3,269	—	—	<b>3,269</b>
Current assets	315,943	30,000	23,376	<b>369,319</b>
Creditors	(52,077)	—	—	<b>(52,077)</b>
	<u>267,135</u>	<u>30,000</u>	<u>23,376</u>	<u><b>320,511</b></u>

	General funds £	Designated funds £	Restricted funds £	Total 2023 £
<i>Fund balances at 31 March 2023 are represented by:</i>				
<i>Tangible assets</i>	<i>4,668</i>	<i>—</i>	<i>—</i>	<i>4,668</i>
<i>Current assets</i>	<i>315,029</i>	<i>108,205</i>	<i>96,814</i>	<i>520,048</i>
<i>Creditors</i>	<i>(64,894)</i>	<i>—</i>	<i>—</i>	<i>(64,894)</i>
	<u><i>254,803</i></u>	<u><i>108,205</i></u>	<u><i>96,814</i></u>	<u><i>459,822</i></u>

## 17 Related Parties

There were no related party transactions within the year.