

# **APPLES AND \$NAKES**

**Apples and Snakes**

**Annual Report and Financial Statements**

31 March 2025

Company Registration  
Number 01994850  
(England and Wales)

Charity Registration  
Number 294030

**Reports**

Reference and administrative information	1
Trustees' report	2
Independent auditor's report	21

**Financial statements**

Statement of financial activities	25
Balance sheet	26
Statement of cash flows	27
Principal accounting policies	28
Notes to the financial statements	32

<b>Board of Trustees</b>	<p>Amerah Saleh (Chair)</p> <p>Shahrukh Bhatti – appointed 26/9/24</p> <p>Prudence Barnes-Kemp – appointed 26/9/24</p> <p>Charlotte Cole – appointed 26/9/24</p> <p>Mathew Dawson – resigned 27/2/25</p> <p>Lucy Dundas – appointed 27/2/25</p> <p>Yolanda Fenlon (Malizah)</p> <p>Carol (Lennie) Goodings – appointed 5/12/24</p> <p>Shayna Kowalczyk</p> <p>Michael Lord</p> <p>Michelle Norton – resigned 27/6/25</p> <p>Dr. Harry Whitehead</p> <p>Nana Yaa Adu</p>
<b>Chief Executive Officer</b>	Lisa Mead
<b>Company Secretary</b>	Lisa Mead
<b>Address</b>	<p>The Albany</p> <p>Douglas Way</p> <p>London</p> <p>SE8 4AG</p>
<b>Company registration number</b>	01994850 (England and Wales)
<b>Charity registration number</b>	294030
<b>Auditor</b>	<p>Griffin Stone Moscrop &amp; Co.</p> <p>21-27 Lamb's Conduit Street</p> <p>London</p> <p>WC1N 3GS</p>
<b>Bankers</b>	<p>HSBC Bank</p> <p>85 Lewisham High Street Lewisham</p> <p>London</p> <p>SE13 6BE</p>

**Trustees' report 31 March 2025**

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 2025. 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, professional development 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.

A key development during the year was our partnering with Poet in the City (PitC), a result of PitC closing as a separate charity and their existing activity becoming a dedicated programme strand within Apples and Snakes. This new partnership will preserve PitC's twenty-five-year legacy ensuring the continuation of its mission to upskill young spoken-word producers, support poets and bring poetry to the widest possible audiences through collaborations with libraries, arts venues and communities. The move, supported by Arts Council England, approves the management of the PitC National Portfolio Grant, by Apples and Snakes. Lennie Goodings (former Chair of PitC) along with three other trustees from PitC, Shahrukh Bhatti, Charlotte Cole and Lucy Dundas, have now joined the Board of Apples and Snakes.

Over the summer months, we moved to a smaller office (within the Albany) more suitable to our needs (and a direct response of our commitment to supporting flexible working), allowing us to achieve better value for money. The reduction in overheads also directly affects our community of poets via the creation of 8 weeks of dedicated space for poets to use for research and development as part of our new licence agreement.

Our successful national programme of online activities (performances, professional development opportunities and participatory workshops etc.) ensures we continue to reach diverse communities, developing artists and spoken word audiences and providing free opportunities to experience work.

We delivered a total of 343 live and online performances, professional development sessions and participatory workshops reaching audiences of over 18,000. Our overall digital engagement reached over 50,000.

We nurtured spoken word artists at all stages of their career and programmed over 160 artists over the year (76% global majority) 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 2024/25, without which the excellent work delivered by Apples and Snakes could not be achieved.

## Trustees' report 31 March 2025

### 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)  
 Shahrukh Bhatti – appointed 26/9/24  
 Prudence Barnes-Kemp – appointed 26/9/24  
 Charlotte Cole – appointed 26/9/24  
 Mathew Dawson – resigned 27/2/25  
 Lucy Dundas – appointed 27/2/25  
 Yolanda Fenlon (Malizah)  
 Carol (Lennie) Goodings – appointed 5/12/24  
 Shayna Kowalczyk  
 Michael Lord  
 Michelle Norton – resigned 27/6/25  
 Dr. Harry Whitehead  
 Nana Yaa Adu

#### 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 2025**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 is one sub-committee, the Finance and Audit sub-committee (F&A) dealing with finance and the internal control framework. The F&A sub-committee 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 2025

### Related parties

Currently Apples and Snakes has no related parties.

### Risk management

The trustees have a risk management strategy which comprises an annual 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 2024/25, potential risks were identified within particular areas of finance/fundraising, Operations/HR, 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 need to diversify income streams (including developing commercial activity) and the high level of reserves (potentially jeopardising our ability to fundraise) were perceived as the highest risks, but which continue to be effectively mitigated via regular dialogue with Arts Council England (ACE) and as money allocated to delayed projects is spent.

### Indemnity insurance

The company has provided trustee indemnity insurance for all trustees.

## OBJECTS, OBJECTIVES AND ACTIVITIES

### Objects

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

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

### Vision

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

### Mission Statement

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

## Trustees' report 31 March 2025

### 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.

### 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

Working within the framework provided by the vision, mission, values and six broad strategic ambitions we create effective and engaging artistic programmes that deliver significant public benefit and which positively impact on our artists, staff, attenders and participants. Through this we become the creators of poetic adventures at the core of UK spoken word. We work locally, nationally and internationally to create ground-breaking, diverse work across three principal strands of activity:

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



## **Trustees' report 31 March 2025**

### **Artist Development**

Artists are at the heart of Apples and Snakes' work 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; mentoring; providing critical, positive feedback; masterclasses on a wide range of subjects as well as in-depth professional development programmes, we aim to provide artists with the tools to work successfully, safely and knowledgeably with all sections of the community. All our artist development work is provided free of charge to ensure that it is accessible to all as part of our commitment to supporting the development and amplification of diverse and marginalised voices.

### **Participation and Outreach**

Participation is a key element of our work at Apples and Snakes, with projects and programmes involving schools, libraries and 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 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 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 online.

### **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, setting aside a budget each year for professional and personal development. 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 well-being. We offer flexible working patterns as well as providing formal and informal training as required.

## **Trustees' report 31 March 2025**

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

### **Volunteers**

At Apples and Snakes, we are committed to offering 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 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 ignored or not normally heard, Equity, Diversity, Inclusion and Belonging (EDIB) is fundamental to our mission delivery. Our work consistently challenges racial injustice and inequality and is underpinned by 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, governance, project development and leadership and this year we appointed Ty'rone Haughton as Trainee Artistic Director, a direct response to addressing the lack of diversity in senior roles in the organisation and across the sector.

We work extensively with artists from all sections of the community; over 75% of our artists come from racially, ethnically and culturally diverse backgrounds and we also employ and commission many artists with protected characteristics e.g. who identify as d/Deaf, disabled and/or neuro-diverse, from all genders, ages and sexual orientations. The significant level of diversity amongst our artists means that we are uniquely well placed to match project participants with artists who share similar backgrounds and challenges, creating role models and increasing the depth of relationship and positive impact on the lives of the beneficiaries.

Alongside this we continue to consolidate the work (previously undertaken with Creative Access Consultant Helen Heckety) addressing Ableism in the workplace, the results of which are embedded across our programmes, communications and organisational systems.

### **Environmental action and sustainability**

Recognising that our main strength lies in 'changing hearts and minds' and inspiring our communities, partners and audiences through action and engagement – we also have a strategic ambition to become an exemplar environmentally conscious organisation 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 Memo setting out practical advice and guidelines to artists and contractors.

Our relocation to a smaller office to reflect changes in working styles has ensured we have reduced our overall annual carbon footprint.

## Trustees' report 31 March 2025

### 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

2024/25 saw another successful year continuing to develop and evolve our programme ensuring significant benefits for artists, participants and audiences. Combining historic models of work with new initiatives responding to need and opportunity including the continuation of Poet in the City's successful Young Producers programme in partnership with Dugdale Arts, Enfield.

The projects reflected our three strands of work: live events; education and participation; and artist development as outlined below.

### SPEAK UP NEWCOMER:

We delivered the second and final phase of our flagship project Speak Up Newcomer, a youth outreach and public engagement programme delivered in partnership with [Young Identity](#) (Manchester) and [We Don't Settle](#) (Birmingham) via funding from the US Embassy Annual Programme.

The programme combines all three strands of our work - outreach and participation, artist development and high-quality performances delivered on a national scale. It also meets our mission to create connections between artists nationally and internationally. Between September 2024 and March 2025 we worked with three US poets Mahogany L Brown, Danez Smith and Amyra Leon to deliver a series of workshops and creative labs across England. Unfortunately funding for the project was cut by the new US administration, however, the bulk of the programme had already been delivered. Highlights include:

#### September 2024 Mahogany L Brown:

Creative lab and Poetry Jam for ten mid-career artists at Battersea Arts Centre (3 days), Breathe - collaboration with dancer Chad Taylor, presented at Aviva Studios, Manchester in partnership with Young Identity

#### October 2024 Danez Smith:

Poetry as activism – reinventing form in terms of violence and hate - workshops for emerging artists at Battersea Arts Centre

#### November 2024 Amyra Leon:

Workshops for young people on poetry and activism - We Don't Settle (Birmingham), Coventry Boys and Girls Club, (Coventry) Central Library, Young Identity (Manchester) Headline performances - Jaw Dance, Rich Mix, London and One Mic Stand, Manchester.

## Trustees' report 31 March 2025

Evaluation demonstrated the project had a really significant impact for artists and audiences, see quotes below from feedback about Amyra Leon's workshops:

*"It was incredibly valuable. The young people had the opportunity to see first-hand that their words and creativity have the power to take them anywhere, even around the world. Amyra's presence and perspective as an international poet expanded their horizons and showed them what is possible through their art and expression."*

*"I just want to say thank you. I think this is an experience I will look back on for the rest of my life and feel enormous gratitude and artistic fulfilment at having taken part. Life changing, life enhancing, life giving."*

### **Enfield Young Producers:**

Continuing the highly successful Poet in the City, Young Producers programme in partnership with Enfield Council and Dugdale Arts Centre, we designed and delivered a programme to help develop the talent of young producers from in and around Enfield, whether they are just starting out or looking to sharpen existing skills.

A group of 10 talented young creatives aged between 18 and 25, worked together to provoke discussion and produce an event, ensuring young people have a stake in the future of poetry. Workshops in areas including budgeting and marketing were led by Vedi Roy and Luis Figueiredo and delivered at Dugdale Arts Centre

From gaining key industry skills by working with some of the UK's leading poets to getting hands-on training, the Enfield Young Producer Programme provided transferable skills in creative producing, programming, production and marketing. Feedback from participants was very positive:

*"I was very proud of what we had created, how we filled the space, how we accommodated audience members to ensure they were taken care of whilst having a good time."*

### **Artist Development**

In 2024/25 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 economic challenges due to the cost-of-living crisis. 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 the intimacy and human connection found at our live events.

Our artist development activity involves a combination of programmes for individuals (including mentoring, peer forums and information, advice and guidance sessions with the Apples and Snakes team or more experienced artists) and more structured development programmes run by some of the UK's most successful spoken word artists.

We also create innovative programmes that encourage and challenge artists or groups of artists to experiment with their work and to push the boundaries of their experience and the art-form. Some of the highlights of 2024/2025 were:

### **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 18-30. The aim is to bring together emerging talent from this younger demographic to give them the skills and confidence to move forward in their poetry careers, emphasising the development of performance skills. The programme is comprised of two

## Trustees' report 31 March 2025

strands, one online and one residential, in partnership with Arvon. This increases accessibility and geographic reach bringing together poets from across England. This year there were 98 applicants for 14 places.

Over the course of eight online workshops delivered from June to August 2024 participants worked with experienced poets, performers and facilitators, to create perfectly crafted 15-minute performance sets. Workshop leaders included Malika Booker 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 Yomi Sode and Deanna Rodgers in August 2024 places and transport fully funded by Apples and Snakes.

Feedback from the group demonstrates clear impact and benefits, see quotes below:

*"I've learnt more over these past few months about my craft and performance than I have my whole time as a poet. It's also been so great to learn from experts and such a range of talent."*

*"It gave me the space and created an environment that allowed my creative side to flourish. I wouldn't be able to achieve this in my normal day to day - it revitalised my creative direction."*

### **New Daughters of Africa, St Bride Foundation:**

Co-produced by emerging artist Eileen Gbagbo, the event celebrated Black women writers via the work of Margaret Busby, Britain's youngest and first Black female book publisher co-founding the London-based publishing house [Allison and Busby](#) (A & B) in the 1960s. Paying homage to the 5th anniversary of Margaret Busby's New Daughters of Africa, an extraordinary collection of contemporary writing by 200 women writers of African descent.



Patience Agabi, workshop leader

This was achieved through a day of intergenerational conversation enabled via workshops, interviews, panel discussions and performances with lots of time for networking and informal exchange. Poets involved included Patience Agabi, Tolu Agbelusi, Kat François, Malika Booker, Zena Edwards and Bridget Minamore who all had work featured in the New Daughters of Africa. In addition, two emerging poets Eileen Gbagbo and Billie Meredith,

## Trustees' report 31 March 2025

were commissioned to create work reflecting on the legacy of the publication thereby investing in the next generation of Black women. This new work was presented as part of a performance showcase closing the event.

### 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 2024/25 these were delivered as part of Nottingham Poetry Festival 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 2024/25 our education and participation work went from strength to strength. We secured funding from John Lyon's Charity to deliver two new programmes of work which built on previously funded work in libraries and our Ealing schools' partnership. In addition, we started working with Wandsworth schools in advance of a larger schools' project to be delivered in Autumn 2025 as part of Wandsworth Borough of Culture. Having delivered two editions of SPINE Festival in 2024 it was decided to put the event on pause for 2025 and take time to reflect and prepare for a full festival in 2026.

Some highlights of our participation and outreach work in 2024/2025:

#### Wordcraft:



Year 4 pupil Woodlands Academy, Ealing

Wordcraft, is a multi-stranded project which provided a poet in residence in five Ealing primary schools for ten weeks. The poets went into the schools for one day a week to work with two key stage two classes. As well as providing significant benefits for children increasing confidence, team work, oracy and literacy it also provides important professional development for teachers providing a long-term legacy for the school.

The project involves: project launch with SPIN, a live poetry theatre show performed in each school by three skilled children's poets for an audience of all KS2 pupils; followed by one poet in residence in each school who will deliver ten weeks of workshops for minimum of two groups of KS2 children culminating in a celebratory performance by children for friends and family; a poetry zine showcasing children's poems (one zine per school); and a CPD programme providing teachers with the skills and confidence to become children's poetry



## Trustees' report 31 March 2025

champions within their school and creating a significant legacy for the project. Feedback was extremely positive as illustrated by feedback from a year 4 pupil at Dairy Meadow Primary below.

*"With BREIS here, I actually found my voice. Before BREIS came I was like such a shy girl. I couldn't even say one sentence without stopping. I used to cry really easily. I was like quite sensitive. But when BREIS was here and he helped us write this poem and because he said good things and he praised me I actually said it. Yes! And that changed my habits"*



Workshop Dairy Meadow School

### Telling Tales and Library Takeover:

In 2024 we received three years of funding from John Lyon's Charity to extend and develop our successful Telling Tales and Library Takeover programmes. Telling Tales is a six-week spoken word poetry programme for children aged 7-11 delivered in libraries and culminating in a celebration performance by children for friends and family.

The funding enables us to work with the following London library authorities over three years: Brent; Camden; Ealing; Hammersmith and Fulham; Kensington and Chelsea; Westminster. It launched in Autumn 2024 with Brent and Harrow. In addition, as well as funding the annual six-week workshop programme in each of the boroughs it will also enable the development of new bespoke work books and online resources and pilot new open access workshop and performance days.

Library Takeover is a 5-week programme for 12–15 year-old participants, who boldly take over their local library with a poetry and spoken word event they creatively produce which will start in summer 2025 and alternate between Brent and Harrow.

### Wandsworth Arts Festival:

Over May & June 2024 we worked with Sacred Heart Primary (Zohab Zee Khan) and Brandlehow Primary (BREIS) delivering 4 sessions in each school to create poems about 'Wandsworth' and 'the world' to be shared at the Wandsworth Arts Festival schools' showcase. This has been a precursor to more extended schools work as part of Wandsworth Borough of Culture 2025.

## Trustees' report 31 March 2025

### **Lewisham Looked After Children:**

Continuing our long-standing relationship with Lewisham Looked After Children, Adam Kammerling and visual artists Keeler Tornero delivered 2 days of workshops in April followed by 3-day project in October half term and culminating in Adam and visual artist Liz Bell attending a residential trip to Macaroni Woods where they delivered interdisciplinary workshops resulting in the creation of a zine.

### **Live Events - Producing, Curating and Commissioning**

In addition to our Speak Up Newcomer programme we delivered 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 art-form whilst nurturing artists and audiences across the country. New partnerships in 2024 to 2025 included working with Australian company WORD TRAVELS as part of BBC Contains Strong Language Festival in Sydney.

### **Jawdance:**

Our flagship monthly live poetry event Jawdance at Rich Mix continued with the new format alternating hosts Kat Francois and Yomi Sode, the long-time host of the event.

We continued to develop the format and we continued our partnership with the Forward Prize with the nominees for the 2024 award being announced at our July Jawdance. February 2025 saw a special Valentine's BIG LOVE edition with two teams of poets competing for the audience's support. The two teams were curated by Kat and Yomi with Kat's team being deemed the winners by the audience!



BREIS performing at Jawdance

### **Book a Poet:**

We continued to engage poets for a wide range of projects via our Book a Poet programme including an extended project with Ark Academies, Hastings, whilst Simon Mole was commissioned by Chelsea and Westminster hospital to write a poetry booklet on the patient's journey for a paediatric ward, working alongside an illustrator. The work has been delivered electronically and displayed around the ward.

### **Supporting New Work - Research and Development Commissions**



## Trustees' report 31 March 2025

We continue to commission work 'in development' from artists as part of our remit to push the boundaries of what spoken word can be and to produce 'big and bold' work. In 2024/5 this included support for Adam Kammerling's interdisciplinary work in collaboration with Accumulate, The Art School for the Homeless and Simon Mole and musician Gecko's - The Big Dinosaur Show for families.

### **Other producing, commissioning and curating activity:**

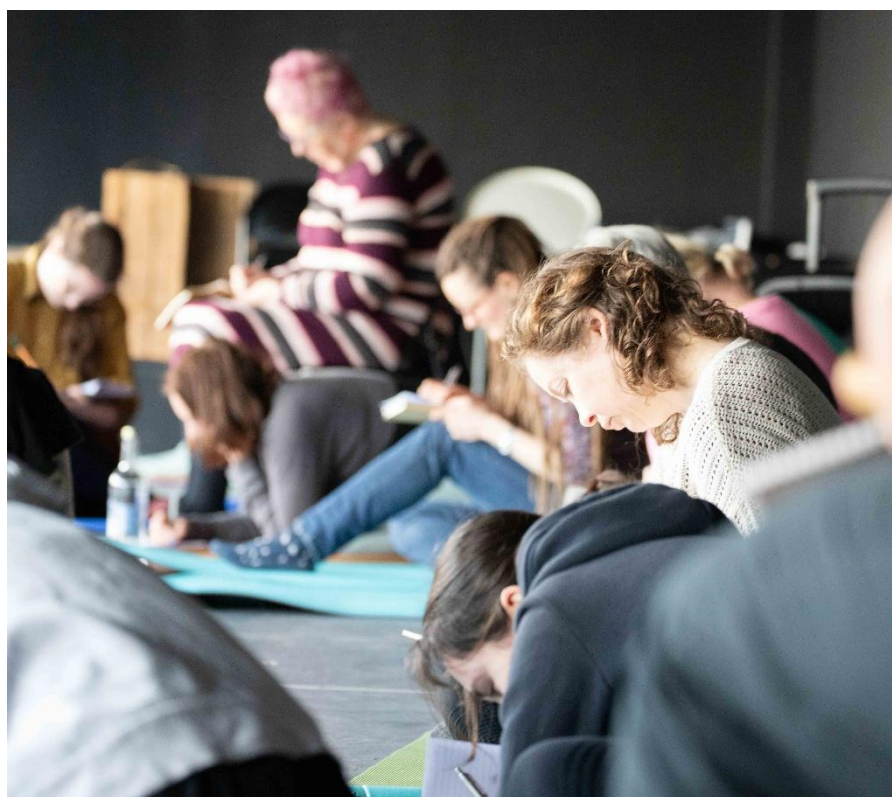
In addition to these events, we continue to work with a range of partners nationally and in 2024/25 activity included:

#### **BBC Contains Strong Language in Australia:**

As previously mentioned, we continue to extend our international links via the BBC Contains Strong Language Festival which took place in Sydney in 2024. We were commissioned by them to collaborate with Australian company WORD TRAVELS and we facilitated Aamani Kanda, the Young Poet Laureate for Coventry to deliver an online workshop and new work to be presented at the festival.

#### **UK Festivals:**

We programmed events for WOMAD, linked to the SPIN anthology and saw Shagufta Igbal, Jay Sandhu and Eileen Gbagbo perform to an audience of nearly 200 - sat under the trees. At Wilderness Festival we programmed an hour of poetry under the title This is England, where Antonia Jade King, Ifitkhar Latif, Saili Katebe, Cherry Eckel and John Bernard performed to 180 people.



Shared Space Silent Reading Retreat, Lyra Festival

### **Shows for Children and Families:**

## Trustees' report 31 March 2025

We continue to present our shows for families addressing a need for poetic work for children.

### **SPIN:**

We delivered a number of SPIN shows, including an event at Southbank Centre (as part of the London Literature Festival) with a stellar line-up of host Kenny Baraka with DJ D'vo, Joseph Coelho, Jan Blake and newly commissioned work from Belinda Zhawi.

### **PLOT17:**

We continued delivering performances across England including shows in a school playground in Hastings before heading to Rossendale and Preston.

### **Spoken Word Archive:**

Funding secured via partnership with Dr Julia Lajta-Novak, Department of English and American Studies at the University of Vienna finished in March 2024 however we continued to employ our archivist one day a week to carry on the work and ensure our legacy is captured for future generations.

In addition to the continuing archiving of Apples and Snakes artefacts we have now relocated the Poet in the City collection to our office and will begin to map out how to integrate this into the existing Spoken Word Archive <https://www.spokenwordarchive.org.uk/>

### **Digital**

We continued to develop our digital offer and increasingly integrated digital into our workshop and events programmes to increase access, legacy, sustainability and geographic reach.

In 2024/5 we experimented with event broadcasting with the new Daughters of Africa livestream receiving over 100 viewers who were highly interactive, participating in panel discussions and Q&A's and a live stream of the premier of Coma 2020 the film we co-produced with Michael Rosen (detailed later on).

We have evolved our existing digital offer with Black Box and the Apples and Snakes Podcast. We are very aware of the importance of utilising digital technology to build communities and engage audiences.

### **Apples and Snakes the Podcast**

Season 3 of the podcast was streamed with Yomi Sode in conversation with our favourite Black British poets including episodes from Miss Jacqui, BREIS, Roger Robinson, Courtney Conrad and Jeremiah Brown.

Season 4 of the podcast has been recorded and also filmed allowing audiences to watch as well as listen. This season includes guests Kareem Parkins Brown, Selena Godden, Dean Atta, Reece Williams, Zakariye Abdillahi, Travis Alabanza, El Crisis, Paula Varjack and Suli Breaks.

### **Michael Rosen COMA2020:**

We co-produced a film with Michael Rosen about his experience being in a coma during his hospitalisation for Covid in 2020. The film premiered at the Old Operating Theatre as part of the Mediculture Festival with our partners Team London Bridge. As well as screening the film, Michael was in conversation with the doctor who was head of ICU when he was in hospital. We also live streamed the event to an audience of around 100 people.

### **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. With work from emerging and established poets including Muneera Pilgrim, John Bernard, Belinda Zhawi, as well as Future Voices alumni.

## Trustees' report 31 March 2025

### UNLISTED:

Our online notice board where any one can submit poetry related activity, events and opportunities is up and running and building more and more momentum, providing a key service for the broader spoken word community.

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

In 2024/25 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 most notably the appointment of Ty'rone Haughton as Trainee Artistic Director on a two-year fixed term contract. This role was created in response to an identified lack of diversity in leaders in the literature sector. The ambition is that this will be a rolling programme and Ty'rone will be the first of many to benefit from this opportunity.

Our commitment to EDIB is also reflected in the delivery of our projects and programming in terms of who we commissioned, who participated and how we supported them. Work included New Daughters of Africa, an event celebrating and engaging Black British women in poetry and literature and Finding the Right Words a year-long programme of activity looking at neuro-queerness delivered in partnership with poets Debris Stevenson and Hannah Silva. It was also reflected in the line ups at Jawdance which included special programmes for International Women's Day and Pride 2024 and our Speak Up newcomer showcase performances which were 100% Global Majority artists.

We also continue to meet our EDIB goals in terms of participants on our programmes as illustrated by Words a Stage where 70% of selected artists were Global Majority.

### Conclusion:

We continued to invest in high quality education and participation work, providing creative activities and experiences for over 2,000 young people through PLOT 17, Word Craft, Wandsworth Arts Festival and Telling Tales 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 and BBC Contains Strong Language in Australia.

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 2025****FINANCIAL REVIEW**

A summary of the year's results can be found on page 25 of the attached financial statements.

The unrestricted funds result for 2024/25 was a deficit (after transfers) of £9,221 (2023/24 deficit of £65,873). The restricted fund result (after transfers) was a surplus of £119,967 (2023/24 deficit of £73,438).

As at 31 March 2025 the unrestricted fund balance stood at £287,914 (2024, £297,135) and the restricted fund balance at £143,343 (2024, £23,376).

Overall Income in 2024/25 saw a large increase through restricted income received as part of the merge with Poet in the City. Expenditure saw a drop as 40<sup>th</sup> Anniversary programming came to an end and further restricted programmes were yet to reach capacity. Total incoming resources were £771,532 (2023/24 £623,959). Total expenditure was £660,786 (2023/24 £763,270).

**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 2025 unrestricted reserves stood at £287,914 (2024, £297,135).

A total of £30,000 (2024 - £30,000) has been designated to support the Digital infrastructure of the organisation and its programming.

This leaves a free and unrestricted reserve level as at 31 March 2025 of £256,045 (2024, £263,867) 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 2025

### PLANS FOR FUTURE PERIODS

2024/25 was another successful year of delivery despite an extremely challenging economic environment. We continue to adapt and evolve within a changing landscape ensuring we meet our mission and serve our community. This adaptability was clearly illustrated with the integrating of the Poet in the City activities as a dedicated strand within our programme, a significant milestone in the history of both organisations.

As we move into 2025/26, we are now focused on how we want to develop over the coming years. We look forward to delivering activities already confirmed as well as evolving long standing projects and starting development on large scale initiatives for 2026/27. In particular, we are looking forward to the following in the coming years:

**Poet in the City** - In 2025/26 we will continue our Poet in the City strand of work with another edition of Young Producers in Brent, in partnership with Dugdale Arts and activities in Margate led by Kareem Parkins-Brown as part of the Poets in your City initiative.

**Libraries** - We will have a full programme of work in libraries in 2025/26 with the delivery of the new John Lyon's Charity funded Libraries Out Loud project and the return of SPINE Festival in March 2026. In 2025/26 the Libraries Out Loud project includes the delivery of Telling Tales in the following six London library authorities Brent, Camden, Ealing, Hammersmith and Fulham, Kensington and Chelsea and Westminster. As well as Library Takeover for 12 to 15 year olds in Brent in August 2025.

**Children and Young People** - in Autumn 2025 we will be working with Wandsworth Borough of Culture to deliver *Hear Us Roar*, a performance poetry project designed to inspire young people to express themselves and share what is important to them through writing and performance. Engaging 300 Key Stage 2 pupils from 10 primary schools across the borough and culminating in a showcase performance at the Civic Centre.

We will also start development of **WORDCUP 2026** – a national youth poetry participation project working with partner organisations across the country to bring groups of young people, who have less access to the arts, together for a series of workshops and a residential weekend celebrating their voices with performances to be delivered as part of *Poetry International* at *Southbank Centre* in July 2026.

**Words A Stage** - with funding from *The Fenton Arts Trust* 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 2025 and, as a new aspect of the programme, the graduates of the programme will be offered performance opportunities as part of *Jawdance* and *Blackbox*.

### Poetry in Performance and Live Events:

**Jawdance** - in 2025/26 Jawdance will be moving from Rich Mix to a new venue but continuing with our highly successful format.

**Rallying Cry** - in 2025/26 we will start development of a large-scale poetic theatre project. Revisiting Rallying Cry - our highly successful immersive poetry show delivered in partnership with Battersea Arts Centre in 2018 - we aim to tour a new version of the production with new poetic commissions and immersive digital elements, to three different locations in 2026/27

**Trustees' report** 31 March 2025

**Podcast** - We will be launching the fourth series of the Apples and Snakes Podcast in 2025 with a new format where episodes are filmed for broadcast.

**Communications & Digital Content** – we will be continuing our work with a dedicated PR specialist finalising our new messaging strategy, updating the website, 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, we will continue to support our Trainee Artistic Director alongside continuing our work around improving disability access.

By order of the trustees:

  
[.....]  
Amerah Saleh (Chair)

Approved: 24 September 2025

**Independent Auditor's report 31 March 2025****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 2025 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 2025 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 2025****Other information**

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

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

**Opinion on other matters prescribed by the Companies Act 2006**

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

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

**Matters on which we are required to report by exception**

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

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

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

**Responsibilities of trustees**

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

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless



**Independent Auditor's report 31 March 2025**

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 2025

- 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: 25/9/2025

**Statement of Financial Activities** 31 March 2025

Year to 31 March 2025

	Notes	Unrestricted funds £	Restricted funds £	Total funds 2025 £	Unrestricted funds £	Restricted funds £	Total funds 2024 £
<b>Income from:</b>							
Donations	1	463,433	68,313	531,746	463,468	—	463,468
Charitable activities	2						
. Artist Development		—	68,900	68,900	—	49,550	49,550
. Participation and Outreach		3,158	108,371	111,529	11,662	18,846	30,508
. Producing and Commissioning		26,299	24,917	51,216	62,151	5,100	67,251
Other income	3	391	1,588	1,979	—	7,000	7,000
Investments	4	6,162	—	6,162	6,182	—	6,182
<b>Total income</b>		<b>499,443</b>	<b>272,089</b>	<b>771,532</b>	<b>543,463</b>	<b>80,496</b>	<b>623,959</b>
<b>Expenditure on:</b>							
Raising funds	5	85,474	—	85,474	69,616	—	69,616
Charitable activities	6						
. Artist Development		103,637	48,681	152,318	105,348	118,976	224,324
. Participation and Outreach		133,656	57,640	191,296	182,777	60,071	242,848
. Producing and Commissioning		185,897	45,801	231,698	220,869	5,613	226,482
<b>Total expenditure</b>		<b>508,664</b>	<b>152,122</b>	<b>660,786</b>	<b>578,610</b>	<b>184,660</b>	<b>763,270</b>
<b>Net income (expenditure)</b>	10	<b>(9,221)</b>	<b>119,967</b>	<b>110,746</b>	<b>(35,147)</b>	<b>(104,164)</b>	<b>(139,311)</b>
Transfers between funds	14,15	—	—	—	(30,726)	30,726	—
<b>Net movement in funds</b>		<b>(9,221)</b>	<b>119,967</b>	<b>110,746</b>	<b>(65,873)</b>	<b>(73,438)</b>	<b>(139,311)</b>
<b>Reconciliation of funds</b>							
Fund balances brought forward at 1 April 2024		297,135	23,376	320,511	363,008	96,814	459,822
Fund balances carried forward at 31 March 2025		287,914	143,343	431,257	297,135	23,376	320,511

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 2025**

		2025	2025	2024	2024
	Notes	£	£	£	£
<b>Fixed assets</b>					
Tangible assets	11		1,869		3,269
<b>Current assets</b>					
Debtors	12	41,025		14,649	
Cash at bank and in hand		<u>429,451</u>		<u>354,670</u>	
		<b>470,476</b>		<b>369,319</b>	
<b>Liabilities</b>					
Creditors:					
Amounts falling due within one year	13	<u>(41,088)</u>		<u>(52,077)</u>	
<b>Net current assets</b>			<b>429,388</b>		<b>317,242</b>
<b>Total net assets</b>			<b>431,257</b>		<b>320,511</b>
<b>The funds of the charity</b>					
Unrestricted funds	15				
. General		257,914		267,135	
. Designated		<u>30,000</u>		<u>30,000</u>	
		<b>287,914</b>		<b>297,135</b>	
Restricted funds	14	<u>143,343</u>		<u>23,376</u>	
<b>Total charity funds</b>		<b>431,257</b>		<b>320,511</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 28 to 42 form part of the financial statements.

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



Amerah Salah (Chair)

Approved on: 24 September 2025

Company registration number 01994850 (England and Wales).

**Statement of Cashflows** 31 March 2025

	Notes	2025 £	2024 £
<b>Cash flows from operating activities:</b>			
Net cash used in operating activities	A	68,619	(101,047)
<b>Cash flows from investing activities:</b>			
Investment income		6,162	6,182
Proceeds from sale of tangible fixed assets		—	—
Purchase of tangible fixed assets		—	—
<b>Net cash used in investing activities</b>		<b>6,162</b>	<b>6,182</b>
<b>Change in cash and cash equivalents in the year</b>		<b>74,781</b>	<b>(94,865)</b>
<b>Cash and cash equivalents at 1 April 2024</b>	B	<b>354,670</b>	<b>449,535</b>
<b>Cash and cash equivalents at 31 March 2025</b>	B	<b>429,451</b>	<b>354,670</b>

**Notes to the statement of cash flows for the year to 31 March 2025.****A Reconciliation of net movement in funds to net cash used in operating activities**

	2025 £	2024 £
<b>Net movement in funds (as per the statement of financial activities)</b>	<b>110,746</b>	<b>(139,311)</b>
<b>Adjustments for:</b>		
Depreciation charge	1,400	1,400
Investment income	(6,162)	(6,182)
Profit on sale of tangible fixed asset	—	—
Increase in debtors	26,376	55,334
Decrease in creditors	10,989	(12,288)
<b>Net cash used in operating activities</b>	<b>68,619</b>	<b>(101,047)</b>

**B Analysis of cash and cash equivalents**

	2025 £	2024 £
Cash at bank and in hand	429,451	354,670
<b>Total cash and cash equivalents</b>	<b>429,451</b>	<b>354,670</b>

## Notes to Financial Statements 31 March 2025

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 2025.

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 2025

### 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 2025

### 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 2025

### **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 2025

## 1 Income from donations

	Unrestricted funds £	Restricted funds £	Total 2025 £	Unrestricted funds £	Restricted funds £	Total 2024 £
Arts Council core grant	463,372	68,313	531,685	463,372	—	463,372
Arts Council restricted grant	—	—	—	—	—	—
Other donations	61	—	61	96	—	96
<b>Total funds</b>	<b>463,433</b>	<b>68,313</b>	<b>531,746</b>	<b>463,468</b>	<b>—</b>	<b>463,468</b>

## 2 Income from charitable activities

	Unrestricted funds £	Restricted funds £	Total 2025 £	Unrestricted funds £	Restricted funds £	Total 2024 £
<b>Artist development</b>						
Project grants	—	66,900	66,900	—	47,050	47,050
Project fees and ticket sales	—	2,000	2,000	—	2,500	2,500
	—	68,900	68,900	—	49,550	49,550
<b>Participation and outreach</b>						
Project grants	1,240	84,096	85,336	—	12,846	12,846
Project fees and ticket sales	1,918	24,275	26,193	9,344	13,000	15,344
Consulting	—	—	—	2,000	—	2,000
Merchandise sales	—	—	—	318	—	318
	3,158	108,371	111,529	11,662	18,846	30,508
<b>Producing and Commissioning</b>						
Project grants	—	13,167	13,167	32,000	—	32,000
Project fees and ticket sales	26,083	11,750	37,833	30,151	5,100	35,251
Consulting	—	—	—	—	—	—
Merchandise sales	216	—	216	—	—	—
	26,299	24,917	51,216	62,151	5,100	67,251
<b>Total funds</b>	<b>29,457</b>	<b>202,188</b>	<b>231,645</b>	<b>73,813</b>	<b>80,496</b>	<b>147,309</b>

## Notes to Financial Statements 31 March 2025

## 3 Other income

	Unrestricted funds £	Restricted funds £	Total 2025 £	Unrestricted funds £	Restricted funds £	Total 2024 £
Other	391	1,588	1,979	—	7,000	7,000
<b>Total funds</b>	<b>391</b>	<b>1,588</b>	<b>1,979</b>	<b>—</b>	<b>7,000</b>	<b>7,000</b>

## 4 Income from investments

	Unrestricted funds £	Restricted funds £	Total 2025 £	Unrestricted funds £	Restricted funds £	Total 2024 £
<b>Total funds:</b>	<b>6,162</b>	<b>—</b>	<b>6,162</b>	<b>6,182</b>	<b>—</b>	<b>6,182</b>
Bank interest						

## 5 Expenditure on raising funds

	Unrestricted funds £	Restricted funds £	Total 2025 £	Unrestricted funds £	Restricted funds £	Total 2024 £
<b>Costs of generating grant income</b>						
. Staff costs	51,757	—	51,757	50,557	—	50,557
. Support costs (note 7)	32,897	—	32,897	18,685	—	18,685
	<b>84,654</b>	<b>—</b>	<b>84,654</b>	<b>69,242</b>	<b>—</b>	<b>69,242</b>
<b>Fundraising costs</b>						
. Staff costs	—	—	—	—	—	—
. Other direct costs	162	—	162	—	—	—
. Support costs (note 7)	658	—	658	374	—	374
	<b>820</b>	<b>—</b>	<b>820</b>	<b>374</b>	<b>—</b>	<b>374</b>
<b>Total funds</b>	<b>85,474</b>	<b>—</b>	<b>85,474</b>	<b>69,616</b>	<b>—</b>	<b>69,616</b>

## Notes to Financial Statements 31 March 2025

## 6 Expenditure on charitable activities

	Unrestricted funds £	Restricted funds £	Total 2025 £	Unrestricted funds £	Restricted funds £	Total 2024 £
<b>Artist development</b>						
Staff costs	50,820	750	51,570	64,048	—	64,048
Other direct costs	22,555	47,931	70,486	18,421	118,876	137,397
Support costs (note 7)	30,262	—	30,262	22,879	—	22,879
	<b>103,637</b>	<b>48,681</b>	<b>152,318</b>	<b>105,348</b>	<b>118,976</b>	<b>224,324</b>
<b>Participation and outreach</b>						
Staff costs	67,680	—	67,680	67,721	—	67,721
Other direct costs	17,726	57,640	75,366	89,189	60,071	149,260
Support costs (note 7)	48,250	—	48,250	25,867	—	25,867
	<b>133,656</b>	<b>57,640</b>	<b>191,296</b>	<b>182,777</b>	<b>60,071</b>	<b>242,848</b>
<b>Producing and commissioning</b>						
Staff costs	51,211	17,459	68,760	62,975	—	62,975
Other direct costs	98,196	28,252	126,448	136,630	5,613	142,243
Support costs (note 7)	36,490	—	36,490	21,264	—	21,264
	<b>185,897</b>	<b>45,801</b>	<b>231,698</b>	<b>220,869</b>	<b>5,613</b>	<b>226,482</b>
<b>Total funds</b>	<b>423,190</b>	<b>152,122</b>	<b>575,312</b>	<b>508,994</b>	<b>184,660</b>	<b>693,654</b>

## 7 Support costs

	Support staff costs £	Depreciation costs £	Overheads costs £	Total 2025 £
Generation of donations and legacies	6,122	314	26,460	32,897
Fundraising costs	122	6	529	658
Artist Development	5,855	270	24,137	30,262
Participation and Outreach	8,980	461	38,810	48,250
Producing and Commissioning	6,791	349	29,350	36,490
<b>Total funds</b>	<b>27,871</b>	<b>1,400</b>	<b>119,286</b>	<b>148,557</b>

Included in support costs above is £6,634 (2024 - £6,675) in relation to governance costs. This comprises staff costs of £nil (2024 - £nil) and overhead costs of £6,634 (2024 - £6,675).

**Notes to Financial Statements 31 March 2025****7 Support costs (continued)**

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

**8 Staff costs**

	<b>Total 2025</b>	<b>Total 2024</b>
	£	£
Wages and salaries	<b>237,555</b>	242,477
Social security costs	<b>24,339</b>	24,126
Pension contributions	<b>5,745</b>	5,824
	<b>267,639</b>	272,427
Freelance consultants and project managers	<b>80,645</b>	65,426
Staff training and welfare	<b>4,996</b>	4,557
Restructuring Costs	<b>7,898</b>	-
	<b>361,178</b>	342,410

The average number of employees during the year was 7 (2023/24 – 8). The allocation of staff on a full-time equivalent basis was as follows:

	<b>2025</b>	<b>2024</b>
	<b>No.</b>	<b>No.</b>
Chief Executive's office	0.9	0.8
Charitable activities	2.6	3.3
Income generation	1.0	1.0
Finance, human resources, IT and administration	0.5	0.5
	<b>5.0</b>	<b>5.6</b>

1 member of staff received emoluments between £60,000-£70,000 (2023/24 - none).

**Notes to Financial Statements 31 March 2025****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 £61,290 (2024 – £59,604).

No trustee received any remuneration from the charity in respect of their role as a trustee in the year. During the year no expenses (2024 - £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:

	2025 £	2024 £
Auditor's remuneration		
Statutory audit	6,634	6,675
Depreciation charges	1,400	1,400

**11 Fixed assets**

	Computers and equipment £	Fixtures and fittings £	Total £
<b>Cost</b>			
At 1 April 2024	25,352	13,963	39,315
Additions	—	—	—
At 31 March 2025	25,352	13,963	39,315
<b>Depreciation</b>			
At 1 April 2024	22,083	13,963	36,046
Charge for the year	1,400	—	1,400
At 31 March 2025	23,483	13,963	37,446
<b>Net book value</b>			
At 31 March 2025	1,869	—	1,869
At 31 March 2024	3,269	—	3,269

**Notes to Financial Statements 31 March 2025****12 Debtors**

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
Trade debtors	<b>36,530</b>	14,157
Other Debtors	<b>5,398</b>	492
	<b>41,025</b>	14,649

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

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
Trade creditors	<b>15,524</b>	13,534
Accruals and deferred income	<b>25,090</b>	34,500
Pension Contributions	—	1,789
VAT	—	1,290
Other creditors	<b>474</b>	964
	<b>41,088</b>	52,077
<b>Deferred income</b>		
Deferred income at 1 April	<b>28,700</b>	32,000
Released during the year	<b>(28,700)</b>	(32,000)
Resources deferred in the year	<b>3,900</b>	28,700
Deferred income at 31 March	<b>3,900</b>	28,700

## Notes to Financial Statements 31 March 2025

## 14 Restricted funds

	Balance at	01-Apr 2024	Income	Expenditure	Transfers	31-Mar 2025
	£	£	£	£	£	£
<b>DIVERSITY LEADERSHIP</b>		5,420	—	—	—	<b>5,420</b>
Write.Speak.Feel		9,270	—	7,255	—	<b>2,015</b>
<b>SPINE FESTIVAL</b>		1,972	11,373	13,345	—	<b>—</b>
J COELHO - Diversifying Children's Literature		877	2,230	3,107	—	<b>—</b>
BBC Words First		—	2,000	—	—	<b>2,000</b>
Telling Tales		1,935	29,770	13,627	—	<b>18,078</b>
Libraries Out Loud – Library Takeover		—	24,500	3,921	—	<b>20,579</b>
<b>US EMBASSY</b>		(13,701)	30,086	16,386	—	<b>—</b>
WR- Platform Poets		2,117	225	2,342	—	<b>—</b>
Primary Arts Touring Programme		2,537	11,525	14,062	—	<b>—</b>
Team London Bridge		2,950	2,000	800	—	<b>4,150</b>
Coventry City Of Culture Trust		10,000	—	—	—	<b>10,000</b>
Wandsworth Borough of Culture		—	10,000	—	—	<b>10,000</b>
WordCraft		—	44,000	36,129	—	<b>7,871</b>
Poet in The City		—	104,380	41,149	—	<b>63,231</b>
		<b>23,376</b>	<b>272,089</b>	<b>152,122</b>	<b>—</b>	<b>143,343</b>

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



**Notes to the financial statements 31 March 2025****Income includes grants given by the following funders:**

<b>Funder</b>	<b>Income 2024/25</b>	<b>Income 2023/24</b>
Brent Council - ACE Project Grant	2,780	42,050
The Fenton Arts Trust	—	5,000
John Lyon's Charity	91,000	24,000
The University of Vienna	1,240	12,646
J Coelho - ACE Project Grant	2,230	—
Enfield Council	22,900	—
Wandsworth Council	10,000	—
U.S. Embassy to the United Kingdom Annual Program	30,086	—
	<b>160,236</b>	<b>83,696</b>

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

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

£30,000 in Designated funds was transferred from the 40<sup>th</sup> Anniversary Fund to support improvements to Apples and Snakes Digital Infrastructure.

**15 Unrestricted funds**

	Balance at	01-Apr 2024	Income	Expenditure	Transfers	31-Mar 2025
		£	£	£	£	£
<b>General funds</b>		267,135	499,443	(508,664)	—	<b>257,914</b>
<b>Designated funds</b>						
40 <sup>th</sup> Anniversary Fund		30,000	—	—	(30,000)	—
Digital Infrastructure		—	—	—	30,000	30,000
<b>Total designated funds</b>		<b>30,000</b>	<b>—</b>	<b>—</b>	<b>—</b>	<b>30,000</b>
<b>Total unrestricted funds</b>		<b>297,135</b>	<b>499,443</b>	<b>(508,664)</b>	<b>—</b>	<b>287,914</b>

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

**Notes to the financial statements 31 March 2025****16 Analysis of net assets between funds**

	General funds £	Designated funds £	Restricted funds £	<b>Total 2025 £</b>
<b>Fund balances at 31 March 2025 are represented by:</b>				
Tangible assets	1,869	—	—	<b>1,869</b>
Current assets	297,133	30,000	143,343	<b>470,476</b>
Creditors	(41,088)	—	—	<b>(41,088)</b>
	<u>257,914</u>	<u>30,000</u>	<u>143,343</u>	<b><u>431,257</u></b>

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

**17 Related Parties**

There were no related party transactions within the year