

THE POETRY SOCIETY

ANNUAL REPORT

2024-2025



The Poetry Society (Incorporated)

Company Number: 00190736 Charity Number: 303334

Trustees' Report & Financial Statements for the year ended 31 March 2025

Reference & administrative information

The Board of Trustees

Andrew Neilson (Chair)

Nigel Ludlow (Vice Chair)

Casey Bailey

Robin Houghton

Keith Jarrett

Mairi Johnson (appointed 26 November 2024)

Jessica Mookherjee

Niall Munro (appointed 26 November 2024)

Martine Padwell

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Luke Watkeys (retired 26 November 2024)

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1. Report of the Trustees for the Year Ending 31 March 2025

The Trustees are pleased to present their Annual Directors' Report together with the financial statements of the charity for the year ending 31 March 2025. These are also prepared to meet the requirements for a Directors' Report and accounts for Companies Act purposes.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

The Poetry Society

The Poetry Society exists to advance public education in the study, enjoyment and use of poetry. The Poetry Society is the UK's leading poetry organisation. Founded in 1909 to promote 'a more general recognition and appreciation of poetry', it has grown since then into one of Britain's most dynamic arts organisations, representing British poetry both nationally and internationally. We help poets and poetry thrive and promote a wider engagement with poetry in society. Our initiatives champion all types of poetry for audiences of all ages, helping them to engage through the page, online and in performance. Pioneering education programmes provide inspiration and support for teachers and students, while our awards and publications identify and nurture talent. Via world-class publications and original events, we commission and present new work that invigorates and interrogates the art form, encouraging and delivering excellence. We generate professional opportunities for poets, and our performance place, web spaces, membership and digital interactions build and link diverse poetry communities. Committed to poetry as a living art form, we are often the first point of contact from outside the sector, giving poetry a strong voice nationally and internationally. We work collaboratively with a wide range of partner organisations through which we extend audiences and offer expert opinions to specialists and the general public alike. We also advocate for the art form through our links with national arts and government initiatives. The Poetry Society is a registered charity and part of the Arts Council's national portfolio of arts organisations.

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'Public benefit: running a charity (PB2)'. To keep poetry accessible and to reach the widest audience possible, we seek to make our activity as affordable as operating costs allow.

We believe in the transformative power of poetry. We believe that reading, writing and experiencing poetry can make positive change in people's lives. Across our activities we aim to act as the UK's leading advocate for poetry; to set standards for poetic excellence and help determine the nature of poetic debate in the UK; to ensure more people of all ages and backgrounds experience, study and enjoy poetry; and to create new opportunities and routes into poetry.

Our activity

To deliver our ambitions, we work across five main areas of activity:

- Talent Development
- Publishing (print & digital)
- Membership
- Educational Programmes
- Partnerships & the Poetry Community

We had a busy and successful year commissioning and showcasing exciting new poetry to an expanding audience, and offering a range of creative ways for people to take part.

People participated in our activities in every postcode area of the UK and across the world. We targeted many new opportunities to areas of the UK with low access to arts activity, such as through school visits in our new initiative, Steph's Poetry Space, which supports young people's wellbeing through poetry. We are particularly proud to have encouraged many young people to develop their writing and to have their voices heard. Our adult and young people's talent development programmes flourished with markedly high participation numbers, and we focused too on developing a new generation of young poetry critics in a partnership between our Young Poets Network and the T.S. Eliot Prize. Opening up spaces for international poetic dialogue, we built new connections with poetry communities worldwide. Our writer development activities attract participation from more than 120 countries each year, and our annual lecture programme ensures we share international perspectives on poetry. Ecological themes were at the fore across our projects, and our reputation for environmental expertise attracted several new partners, including green-engineering firm AESSEAL in Rotherham and the South West Peatland Partnership.

After several years developing our online participation offer, in 2024–25 we focused on re-building opportunities for people to meet and connect in person. We decided we would be able to make the biggest impact by organising an expanded Free Verse Book Fair, bringing together a huge number of indie presses, magazines, poetry organisations and their different communities, in a bigger venue and over a much longer day. We were overwhelmed by the positive response to the fair which was a highlight of our year.

Meanwhile, we also steadily increased the number of events taking place in our London venue, the Poetry Café. With stand-still grant funding from Arts Council England, a small staff-team, and the uncertain economic climate, we have had to stay creative to deliver as effectively as possible, ensuring we are offering participation opportunities as widely as possible. We continued to focus on strengthening our network of local Stanza groups, increasing opportunities for people to connect with poetry and build community, wherever they live.



The poems we commission and publish contribute to the rich legacy of contemporary poetry, and we note with pride as the poets we work with make an impact on the world. The Forward Prizes recognized two poems from Poetry Society programmes in 2024. Eve Esfandiari-Denney was shortlisted for Best Single Poem (Performed), with her poem 'Nearly White Girl Girling on Behalf of Proximity to Mammal', which we submitted following a stunning performance at a *Poetry Review* launch. Tife Kusoro was shortlisted for Best Single Poem (Written), with her National Poetry Competition poem 'the only other dark-skinned girl'. *The Poetry Review* maintained its place as the UK's bestselling poetry magazine, trusted to attract new work by leading names and scout out new talents.

Throughout the year we ensured that we continued to generate paid work for hundreds of poets through workshops and writing commissions, and to reach audiences of all ages, offering people opportunities to read and write poetry when it continued to be vitally needed.

2. Talent Development

The Poetry Society's many competitions, prizes and awards provide a way for us to identify, reward and nurture talent in the art form. Our talent development work encourages participation and aims to involve as many people as possible from diverse backgrounds and locations. We analyse carefully the demographic information and participant feedback we collect so that we can monitor our success in bringing in as many contributors as we can, and can take steps to eliminate barriers to participation.

Our competitions produce and inspire excellent new poetry that builds a dynamic artistic legacy and helps broaden public awareness of the art form through the attention we generate. In addition to competitions aimed at young people (collected in the 'Educational Programmes' activity below), the Society ran the following competitions, awards and initiatives:

National Poetry Competition

Founded in 1978, the National Poetry Competition is one of the world's biggest and most prestigious competitions for a single unpublished poem, attracting entries from across the globe. Participation in the competition continues to grow annually, and the 2024 competition attracted 21,736 poems from 9,598 poets from 114 countries.

Judges Stephen Sexton, John McAuliffe and Romalyn Ante awarded the £5,000 First Prize for the 2024 National Poetry Competition to poet Fiona Larkin for 'Absence has a Grammar'. Accepting her prize, Fiona noted: 'Like almost every poet, I've had my share of rejections when I've sent work out – but entering the NPC supports the excellent work of The Poetry Society, whatever the outcome. There's a Finnish concept, *sisu*, not easily translatable but incorporating resilience, tenacity and aiming high, despite the odds.'

The top three winners were published in *The Poetry Review*, and all ten winners were published in a special anthology sent free



Top to bottom: Fiona Larkin wins first prize for the National Poetry Competition 2024 at London's Artworkers' Guild; second-prize winner Matt Barnard; winners and commended poets. (photos: MaddMann Photography).

to Poetry Society Members. The Second Prize winner was Matt Barnard, 'Two Boys at Midnight' (£2,000) and Third Prize for Sorrel Briggs, 'Heaven Down' (£1,000). The seven commended poets (£500 each) were: Chris Beckett, 'The broom upside down', Kit Buchan, 'Hallowe'en Ghazal', Andrew Dennison, 'Courgettes', Yong-Yu Huang, 'Living as my mother', Lee Knapper, 'Plums', Hannah Perrin King, 'Inheritance', and Lesley Sharpe, 'Eyewitness'.

A further 114 poets were celebrated for their success reaching the competition longlist. The poems were judged anonymously at every stage of the competition, and resulted in a roster of poets at every stage of their career, from young writers making their public debuts to poets with several publications behind them. We were pleased to see poets feature among the winners who have continued their development after being involved in other Poetry Society schemes such as the Foyle Award and Members' Poems. We held two awards events – an in-person celebration with readings from current and recent winners at The Art Workers' Guild, London at the end of March, followed by an online event for a public audience, with guest readings by past prizewinners Debbie Lim and Ruth Padel.

The competition plays a valuable role in encouraging creativity. A wide range of commissioned activities support the competition to encourage participation from new writers. These included a free online writing workshop led by Kim Moore, and new free video resources and writing prompts by former winners and judges including Tife Kusoro, HLR, Fawzia Muradali Kane, Jonathan Edwards, Charlotte Shevchenko Knight, Mark Waldron, as well as recent longlistees.

We maintain a thriving community of former winners and regularly invite those recognised in past years to share advice, showcase new work and take up commissions and other opportunities. This year for example we created videos celebrating the work of Freya Bantiff, Marvin Thompson, Vicki Feaver and John Wedgwood Clarke. We're proud of the Competition's track record of identifying writers who go on to play a significant role in the literary landscape, and providing a trusted and accessible route for so many people to share their creative work.

The Geoffrey Dearmer Prize

The Geoffrey Dearmer Prize is an annual prize for the best poem published in *The Poetry Review* written by a poet who does not yet have a full collection. The winner is announced in the summer issue of the *Review* each year. The winner, as chosen by Rebecca Perry, was Asmaa Jama for her poem 'sympathy for ishaq (after Ladan Osman)' published in the Summer 2023 (113:2) issue. Asmaa is a Somali artist, poet and filmmaker based in Bristol.

The Hamish Canham Prize

This prize is awarded to the best poem from the year's winning poems in *Poetry News* members' poems competitions. The winner in 2024 was Nia Broomhall for her poem 'Varifocals'. Nia told us, 'It's lovely to feel part of the poetry community so I would encourage everyone to enter the members' poems competition!' This is the final year of the Canham prize and a new prize will be introduced in 2025.



Asmaa Jama, winner of the Geoffrey Dearmer Prize.



Nia Broomhall, winner of the Hamish Canham Prize.

Stanza Competition

Rachel Long judged our annual Stanza Competition for members of The Poetry Society's network of regional poetry groups. New poems were submitted on the theme of 'Counting' (the theme of National Poetry Day 2024). Elizabeth Chadwick Pywell from York Stanza was the winner for her poem 'Scorpion', and the two joint runners-up were 'Things to Remember When Descending Through the Ocean' by Sandra Kasturi (South Kensington Email Group) and 'Conker' by Isabella Mead (Chiltern Poets). Participation increased, with 220 poets submitting 450 poems to the competition.

Adult Learning

In 2024 we continued to expand our learning and participation program. We began offering regular open mic nights at The Poetry



Café, offering 15–20 poets the chance to develop their performance skills on the open mic, as well as showcasing poets such as Kareem Parkins-Brown and Toby Campion as headliners. The open mics have been very successful with attendees who enjoy the warm atmosphere which encourages new poets. We continued offering masterclass workshops led by poets such as Will Harris, Patience Agbabi and Caleb Parkin. These workshops provided regular opportunities for writers to develop their practice and push their work into new directions. Our 1-to-1 feedback sessions remained a flexible and popular option for emerging writers to receive advice from poets such as Theresa Lola, Judy Brown and Jonathan Edwards. These continue to take place online and in person. We also offer feedback by post.

3. Publishing

Our publishing programme offers opportunities to writers and artists to premiere their new work and give audiences access to inspirational new writing. Each year we publish quarterly editions of two influential publications, *The Poetry Review* and *Poetry News*, as well as exciting anthologies, writing guides and teaching resources, in print and online. To minimise our environmental impact, we continue to print our publications on FSC or PEFC- certified paper and to use compostable packaging.

The Poetry Review

One of the world's most long-established, English-language poetry magazines, *The Poetry Review* (edited by Wayne Holloway-Smith since March 2023) publishes the best new work by both internationally renowned and emerging writers in quarterly editions. The *Review* is one of the ways the Society helps to challenge and refresh the art form, to set the standard for poetic excellence, and to determine the nature of critical debate.

'Poetry Review [is] a really vital journal of record for these stormy times when worked-on language can be our lighthouse and our lifeboat.' – Ian McMillan

The *Review* features a striking selection of new poetry drawn from submissions by remarkable poets on the world stage. This year we were pleased to publish writers including Joyelle McSweeney, Amy Acre, Fred D'Aguiar, Inua Ellams, Daljit Nagra, Tiffany Atkinson, Maura Dooley, Chen Chen, Rae Armantrout, Forrest Gander, Fred D'Aguiar, Lucy Mercer, Ian Humphreys, Philip Gross, Moniza Alvi, Kim Addonizio, Maitreyabandhu, Nick Makoha, Alice Oswald, Carl Phillips, Richard Scott, John Stammers, George Szirtes, Jack Underwood and Fiona Benson.

The magazine continues to broaden its contributor base and encourage emerging writers. 34% of the year's contributors were making their first appearance in the magazine, and 27% of poets contributing had not yet had published a full collection. We were,

for example, very pleased to showcase new talents such as Rashed Aqrabawi, Shannon Smith-Meekings and Holly Amos among others.

We continued our series of 'Mutual' conversations, wherein two poets or poetry people come together to discuss a topic close to their hearts. In the Winter 24 issue, Wayne established a new series called 'Poets reading Poets' in which contemporary poets select a poem that has inspired or entranced them. The Summer 24 issue saw the start of a new series of 'conversational' reviews which provide a lively and in-depth look at new titles through a discussion between two poets. Further features included: Joey Connolly's adventures in the realm of AI; a folio of poets specifically exploring aspects of disability in their writing curated by Rachael Boast. Rebecca Perry awarded Asmaa Jama the Geoffrey Dearmer prize; and we published the prestigious Poetry Society Annual Lecture. The magazine also presents covers and galleries by artists who often feature text or wordplay in their works.

The Poetry Review is the UK's best-selling poetry magazine. It is published both in print and as a digital edition, produced in partnership with Exact Editions. The digital issue is free to all full members of The Poetry Society as part of their membership, and as a fully searchable archive, it is an invaluable resource offered to individuals and campus-wide at educational institutions around the world. We celebrate each issue of the *Review* with launch events and amplify the magazine with a series of exclusive online features and podcasts to enrich the reading experience. Our online series 'Behind the Poem' offers insights from *Review* poets into the writing of their poems; while our 'Mixtape' feature invites contributors to the magazine (this year Alison Winch, Logan February, Chloe Stopa-Hunt and Hasti) to draw up a lively list of their favourite poems and performances for further exploration.

'[Holloway-Smith has] crafted a very distinct journal—not just a gathering of poems, but real conversations. Ego-less, attentive conversations about the work of others, living and dead. Art. Poetry. Translation. A notably international perspective.' – Forrest Gander

Poetry News

Poetry News publishes accessible feature articles, interviews and news, providing valuable information to members young and old, those who have long-term involvement with poetry, and those who are taking new steps with the art form. As well as information on up-coming Poetry Society projects, a dedicated section for young members, interviews with the poets involved in our programmes, and news from our members and Stanza groups, we also provide updates on what's happening in the wider poetry community.

Quarterly themed competitions set by different poets offer inspiration for members' writing. We received 2,227 poems from 1,473 entrants across the year, with a selection published each issue as chosen by judges Jane Clarke, Pascale Petit, WN Herbert and Jo Clement.

Publishing Placements

Committed to offering opportunities which develop a future poetry workforce, our publishing team hosted three placements during the year offering practical experience in an editorial setting. Ahana Banerji took up a paid publishing internship, Kylie Warrix joined us on a formal placement from the University of Westminster, and we hosted Ervin Chio as part of a partnership with Goldsmiths, University of London. Chio said, 'it was a pleasure to work with the *Review* team and learn so much about contemporary poetry'.

Digital

The Poetry Society continues to reach large audiences online through its websites and digital channels. Updated news and curated content shared via The Poetry Society's social media channels engage a high audience daily, while we also write longer news pieces for our website throughout the year, where we are able to offer more in-depth discussion.

876,000 users visited The Poetry Society website during the year, while our combined social media following also increased to over 310,000, maintaining our influence as the UK's leading network in the poetry space. Instagram is currently our most active social channel, with TikTok, X, Facebook and Bluesky each engaging different demographics.

Content created for social media included daily creative writing posts for NaPoWriMo in April, daily reading tips for the Sealey Challenge in August, Books of the Year in December and a Writing



Habits series in January. We've continued to welcome audiences from across the world to many online and hybrid readings, such as our mass participatory international relay reading of Keats's 'Eve of St Agnes', followed by an online performance by Helen Farish taking part from rural Cumbria.

We were thrilled to have attracted support from the Arts Council England Capital Investment Programme to help us upgrade our digital systems. Our growing participation numbers to the National Poetry Competition, Foyle Young Poets of the Year Award, and Young Poets Network had placed particular strain on outdated systems. A two-year programme of renewal is underway which allows us to build for the future, developing more accessible systems to serve a growing Poetry Society. We have begun by investing in new streaming equipment and are in the process of bringing in a new CRM system and website improvements, to help us better meet the needs of online audiences.

4. Membership

The Poetry Society is a membership organisation and our membership is open to all. Our welcoming community provides a space for poets and lovers of poetry to stay in touch with what's new in poetry and build and share their expertise. All members receive copies of *Poetry News* and access to local Stanza poetry groups and their associated competitions, as well as opportunities to learn and develop their skills. Full members also receive a subscription to *The Poetry Review* (both print copies and access to the digital archive); Youth and School options are also available. Members of The Poetry Society help support the work that we do, connecting more people to the art form and contributing to revenue which supports our mission.

Membership numbers stayed stable during the year, and the total number of members and subscribers at the end of the year stood at 5,226 (compared with 5,385 at 31 March 2024). This comprises 4,792 Members, plus those who subscribe to *The Poetry Review* outside of a Poetry Society membership.

New online and in-person reading groups, focused on poems published in each issue of our magazine *The Poetry Review*, have continued to provide foster participation, build community, and deepen the conversation with members around the Society's magazine. A mix of regulars and new attendees join the groups each time and there's a real appreciation for the discussion of the issues which attendees say bring the poems to life and help them gain new understandings of the work. The inclusive nature of the reading groups is also a strength many members mention. Members enjoy invitations to participate in a wealth of opportunities, such as our annual wreath-laying event in Poets' Corner Westminster Abbey.

Stanza Groups

Our network of Stanza groups continues to flourish. The Poetry Society's volunteer-led poetry groups run by members, our Stanza groups meet in locations across the UK, worldwide, and online. New in-person groups were founded this year in North Nottinghamshire, Southend on Sea, Rye, Pinner and Shipley among other locations, bringing the group total to 134. Most groups meet monthly, but

some meet fortnightly or even weekly, in venues which range from pubs, community centres and libraries to members' own homes.

A number of new initiatives were developed to help support our community of Stanza Reps. Working with poet Louisa Adjoa Parker and the Inclusion Agency, we developed a tailored training evening in September for group leaders using an innovative poetic enquiry methodology. Using poetry reading and writing exercises our reps explored issues such as inclusive language; choosing, reading and responding sensitively to poems; and conflict resolution related to equality, diversity and inclusion. We organise regular knowledge-sharing meet-ups for reps, which have covered topics such as producing anthologies, handling finances and resolving disputes. These meetings are always well-attended and have helped foster a strong sense of community among group leaders. Comments from our member surveys highlight how highly the Stanza groups are valued.

'Attending my local Stanza group, motivates me to write a new poem every month, and I learn so much from each session – reading and reflecting on other people's poems, absorbing feedback on the poem I've brought, and feeling part of a supportive poetry network.'

– Poetry Society member

'Becoming a member of the Stanza has presented so many new opportunities, and I have met some fantastic like-minded people.'

– Poetry Society member



Stanza Group Mole Valley Poets on a *Wild Poets' Walk*.



Foyle Young Poets Award winners at the award ceremony held at the British Library (photo: MaddMann Photography).

5. Education Programmes

The Poetry Society is at the heart of poetry education in the UK, with a focus on encouraging young poets' talent, empowering teachers and poets to develop their creativity in the classroom, sharing knowledge and advocating for poetry across the sector and beyond.

Our schools programme is universally available UK-wide. We communicate annually with every UK secondary school connecting them with our free resources and participation opportunities, and we reach out to primary schools across the country through our partner projects and teacher networks. This year, more than 31,000 young people actively participated in Poetry Society programmes: 10,000 through informal learning opportunities such as writing awards and mentoring, and a further 21,000 through school-based poetry activities we led in their classrooms.

Developing Young Poets' Talent

Our flagship talent development programme for poets aged 11–17, the Foyle Young Poets of the Year Award, attracted 17,134 poems written by 6,655 young people. Judges Jack Underwood and Vanessa Kisuule selected 100 winners, including, for the first time, a winning poem in braille. The programme has a reputation for finding and nurturing the best emerging talent in the UK and internationally, and this year's winners were welcomed into the poetry community at a vibrant awards ceremony at the British Library. Mentoring took place throughout the year: fifteen top winners attended a week-long writing retreat at Arvon's The Hurst, while twenty-three commended poets took part in a series of online workshops. A print anthology of the winning

poems, *We Sail Paper Boats*, was widely distributed, with 200 schools receiving class-sets for their students. Arts organisations and Poetry Society members also received print copies. This anthology and a sister anthology of commended poems were also freely available online, where they were read 40,296 times. One young poet reflected: 'the main thing I feel now is a desire to just write LOADS more because I can see it's not at all pointless. [The ceremony] felt so authentic and seeing how much power words hold and how important they are for so many people has made me feel like writing is a necessity and it's honestly a privilege to want to do it.'

We continue to work with winners of the Foyle Award throughout their careers, giving them new opportunities to develop as poets. Two alumni of the competition, Anisha Minocha and Em Power, were selected for paid internships, and gained arts administration experience and supported the award through its busiest period. We also created performance opportunities for Foyle Young Poets, including headlining poetry readings and performing at UniSlam, and offered facilitation experience, such as shadowing professional poet-facilitators in schools. In total, forty-nine former winners benefited from development opportunities – work that pays dividends as increasing numbers of alumni make waves in the poetry world: in 2024–25, former winners have been recognised in competitions including the Dylan Thomas Prize, RSL Encore Award, Bridport Prize, Poetry Business New Poets Prize and Michael Marks Awards, while others have published new work with presses including Faber, Carcanet, prototype, Broken Sleep and ignitionpress. Former Foyle Young Poets are now regularly among the winners of the National Poetry Competition, through which we continue to work with them as adults, ensuring we maintain support for poets who came through our programmes throughout their careers.



Nick Heather from the Peatland Restoration Team with pupils from a school in Plymouth (photo: Laura Ludtke).

Our Young Critics Scheme, a partnership with the T.S. Eliot Prize now in its third year, also supports young poets' career progression, giving them practical experience and exposure to the poetry ecosystem. Critics Isabelle Baafi and Helen Bowell led workshops for ten emerging critics, who created video reviews of the T.S. Eliot Prize shortlist. The videos were shared widely online, receiving over 51,000 views, and were lauded by the shortlisted poets and publishers. Eliot Prize shortlistee Hannah Copley remarked: 'It's the dream to be read like this, and to have your poems and choices understood and articulated in this way.' 100% of participants said the scheme helped develop their skills and confidence in reviewing poetry, writing critically and video editing, while eleven alumni have had reviews published in *Magma*, *The Poetry Review*, *Poetry London*, and *Oxford Poetry* among others.



YPNers at a Garden Museum workshop (photo: Garden Museum).

Building on our work supporting access to careers in poetry, we partnered with Speakers for Schools to deliver a career insight talk to young people from eighteen local authorities, as part of the DCMS Creative Careers week. In The Poetry Society's home borough we piloted a new project funded by Camden Council. The 'Camden Young Writers' scheme offered fifteen young people a series of skills-based sessions in the Poetry Café. Led by experts – including Clare Pollard on poetry editing, Arji Manuelpillai on facilitating, and Rachel Long on reading – these sessions introduced young people to career pathways in the arts. 100% of participants said the project improved their confidence and that they gained useful knowledge about the sector. One reflected: 'the wonderful programme helped build my confidence in sharing my work and made me remember why I enjoy writing. I am so grateful for how you have opened doors I thought would be closed.'

Our community-building work for young poets is spearheaded by Young Poets Network, our online platform for poets aged 5–25. Engaging young people from primary school through to early adulthood, YPN creates a clear pathway for emerging poets, offering features about the poetry world and regular writing challenges that explore a range of themes and forms. In 2024–25, this included two challenges written by former Foyle Young Poets, which created space for peer-led learning, a challenge on the 'tools' of poetry versification, and interdisciplinary challenges in partnership with organisations outside the sector. Partners included the Garden Museum and The Bill Douglas Cinema Museum, which supported food- and film-inspired challenges respectively, and People Need Nature, for which Polly Atkin set a challenge on 'Soundworlds and Songscapes', part of our longstanding commitment to environmental programming.

For the second year, we supplemented challenges with free online workshops, strengthening young poets' sense of community. Likewise, our 'Young Poets Takeovers' – open mics headlined by



Breaking a Guinness World Record for the largest poetry lesson.

a poet who has come through our development programmes – provide a safe space for young poets to share their work. We ran two Takeovers in the Poetry Café, one online for National Poetry Day, enabling young poets based in rural areas or overseas to take part, and events in partnership with Verve Poetry Festival in Birmingham and The Writers Block in Cornwall. Across the year, 200 young poets attended workshops, 188 attended Takeovers and 1,888 took part in Young Poets Network writing challenges.

Partnerships & Advocacy

We created further opportunities to share young poets' work through partnerships: we worked with Poems on the Underground to feature four Foyle Young Poets on the Tube; we showcased a selection of YPN poems at European Poetry Festival Versopolis; and we supported Westminster Abbey's poetry evening, which raised funds to continue building our young poets performance programme in the months ahead.

Partnership also underpins our role as the keystone organisation in the poetry sector. In 2024–25, we contributed to Children's Poetry Summit, a network of writers, publishers and organisations championing children's poetry, and to a consortium of poetry education organisations as part of the DfE-funded Poetry By Heart competition. We also supported the Poetry By Heart judging process, helping to assess the 3,500 entries the competition received, and similarly helped to judge the CLiPPA (Centre for Literacy in Primary Education Poetry Award), selecting Matt Goodfellow's *The Final Year* as the best book of poetry for children. We worked with intergenerational project Poetry Together, distributing poetry materials at an event for children and older people, and we worked with National Poetry Day and other organisations to break a Guinness World Record for the Largest Poetry Lesson. Elsewhere in our knowledge sharing and advocacy



Poetry Society Learning and Participation Coordinator Billie Manning is one of this year's judges, alongside award-winning poet Liz Berry (Chair), teacher and writer Darren Chetty, teacher Imogen Maund and poet Laura Mucha.

work, we supported exam board WJEC in a teacher CPD session and contributed to a summit and subsequent report on GCSE English reform, organised by the English Association. Our large Young Poets Network community gives us insight into young people's perspectives on the state of poetry in schools; evidence we collected via a large-scale survey of young people informed our response to the government's Curriculum and Assessment Review, in which we called for more creativity in the school curriculum.

Our partnership work extends beyond the literature sector to include collaborations with local authorities, universities, other arts programmes and funding bodies. This year, we fed into Camden Council's new strategy for culture and sat on roundtables of London-based Arts Council England NPOs. We partnered with the University of Exeter and the National Trust on biodiversity research programme RENEW, which included a cross-sector biodiversity parliament. We were delighted that not-for-profit Julie's Bicycle selected our environmental work with young poets as a case study in their annual ACE report on cultural climate action.

RENEW provided a route to a new Poetry Society environmental partnership project: Bog Talk. Working with Exeter University, South West Peatland Partnership, and Natural England, the project commissioned new work from Fiona Benson, Richard Scott and A.K. Blakemore, and encouraged children to explore threatened peatland habitats through poetry. We delivered hands-on workshops in three Plymouth primary schools, giving children a tangible connection with the natural world.

Work with Schools

We have a long history of working in schools; our Poets in Schools service, established fifty years ago, provides regular work to freelance poets, improves pupils' attitudes towards poetry, and injects creativity



into learning. This year, our Poets in Schools team worked with over 17,800 pupils in fifty-seven schools, with 89% of teachers reporting that a poet visit improved pupils' enjoyment of writing.

Alongside this nationwide Poets in Schools service, we create projects that offer free poet visits to targeted schools in culturally underserved areas, or with high rates of free school meal eligibility. As well as Bog Talk in Plymouth, these included: our annual Tower Hamlets slams across thirteen schools; a Christmas project working with five schools in Westminster and North East Lincolnshire; and our Camden Young Writers project in six schools. A new project in six Rotherham schools, in partnership with green-engineering firm AESSEAL, invited young people to write about their environmental concerns.

Leading our work with targeted schools was Steph's Poetry Space, a poetry and wellbeing project funded by the Steph Lampl Foundation. After a highly successful pilot in 2023–24, we expanded the project this year to offer each participating school three workshops with a local poet, which drew on the Five Ways to Wellbeing framework to promote poetry reading and writing. Workshops took place in twenty-eight secondary schools – including two PRUs – in Birmingham, Bolton, Bristol, Bury, Dudley, Fylde, Great Yarmouth, Hertfordshire, Inverclyde, Leeds, Liverpool, London, Luton, Northumberland, North Tyneside, North Yorkshire, Nottingham, Oldham, Peterborough, Rochdale, South Tyneside, Swindon, Tameside, Walsall and Wolverhampton. The project was exceptionally well received: an independent evaluation found that 100% of schools would take part again and 80% of teachers felt the project improved pupils' wellbeing. Pupils reflected that '[the project] helped me step out my comfort zone' and 'it was an amazing experience, being able to connect with others.' We were delighted that one young poet who took part in the pilot was subsequently among the top winners of the Foyle Award, illustrating how targeted programmes can encourage pupils' aspirations and lead to wider opportunities.

Our focus on poetry and young people's wellbeing carries through into two further projects, both collaborations with universities: ReWriter, a project with Edinburgh University and the National Literacy Trust, invited three Foyle Young Poets to co-create a literacy and wellbeing app; Arts4Us, a partnership with around fifty universities, NHS trusts and arts organisations in North West England, is developing a single digital platform mapping young people's creative health provision.

The wellbeing of teachers and poets is built into our schools CPD provision. For Steph's Poetry Space we provided professional development sessions – in Birmingham, London, Manchester and North Tyneside – which laid a strong foundation for the project, enabling fifty-three facilitators to co-design their approach and explore their creativity in a wellbeing framework. 81% of participants said the CPD increased their enjoyment of poetry, while 89% of the teachers gained new skills and ideas for poetry teaching. One commented: 'the workshop was fantastic and I would recommend it to all teachers – there are so few subject-specific CPD opportunities and poetry/ creative writing is often something teachers feel nervous about delivering in the classroom.'

Our work with teachers more widely continued to go from strength to strength. Our online poet-teacher network, Cloud Chamber, met quarterly, exploring a range of themes and connecting teachers to opportunities such as Poetry By Heart and National



Top to bottom: Aya Elgool at Camden Young Writers showcase (photo: MaddMann Photography); Foyle Young Poet Lewis Corry at the Poems on the Underground launch at Covent Garden station; Steph's Poetry Space school workshop with Oliver Lomax.



'A Baby and A Tree' is the 2024 Christmas poem by Valerie Bloom displayed in Trafalgar Square (photo: MaddMann Photography).

Poetry Day. The network remains a relaxed and inspiring space where poetry educators share ideas and best practice. We expanded our support for poet-educators through two collaborations: one with the Curious Creatives Network run by Wigan-based development organisation Curious Minds; and one with poet Steve Tasane's Positivity in Practice project, which explored trauma-informed facilitation. Our Teacher Trailblazer scheme continues to recognise teachers who are outstanding in their commitment to poetry education, and in 2024 we welcomed our latest trailblazers, Margaret Vos in Bromley, and Gavin Husband in Derbyshire.

To provide teachers everywhere with the tools to connect with poetry, we maintain a constantly updated archive of free downloadable resources on our Poetryclass website, sharing expertise in poetry teaching with the widest audience. In 2024–25, our free learning resources were accessed 26,000 times for use in thousands of schools, helping to empower teachers and poets to spark creativity in the classroom.

6. Partnerships & the Poetry Community

Throughout this report we've highlighted the many ways The Poetry Society fosters collaborative partnerships with other organisations to widen opportunities to connect with poetry and support the sector. We seek out ways for poets to develop their practice, raise their profile, and generate innovative new writing in new contexts and

for new audiences. New commissions often have a lasting resonance, installed in public locations, or created for sharing. Connecting with other art forms and national events, we advocate for poetry and build a heightened awareness of its impact and possibilities. We particularly enjoy opportunities to create multi-layered projects with aspects that engage both young people and adult writers and audiences, often across continents.

Free Verse Poetry Book & Magazine Fair

The Poetry Society brought poetry's many communities together at our Free Verse Poetry Book & Magazine Fair in April 2024. After a hiatus enforced by the pandemic we delivered the biggest fair yet, in a new London venue, and welcomed more exhibitors and visitors than ever before. Around 900 people came along to browse, listen and buy from the stalls of 78 indie publishers and poetry organisations, many staying all the way through from the morning panel discussions to the gala evening reading. Publishers told us they loved the 'positive upbeat electric vibe throughout the day!', 'the great crowd', and the opportunity to see what other publishers were doing. When so many small presses are currently struggling, we were delighted to hear that the Fair succeeded in bringing them new audiences and a high volume of sales.

'It felt a bit like coming home – meeting people I admire, read, submit to. There was an energy that was welcoming and exciting. I loved talking to people and learning more about the presses and buying magazines and books.' Book Fair visitor

'[The highlight was] discovering the variety of contemporary poetry books and magazine publishers. I didn't know there were so many in the UK. Incredible.' Book Fair visitor

The Free Verse Prize helped support the fair. This new prize, judged by Chrissy Williams, welcomed 1,421 new poems. The winner, who was published in the Free Verse visitor guide, was Wes Lee from New Zealand, and the runners-up were HLR and Vanessa Lampert.

The Poetry Café

More than 150 poets received a platform to perform in the Poetry Café, our public space in Covent Garden during the year, as we steadily grew our offer of live and hybrid events. Providing a gathering point for different poetry communities, we hosted partner organisations including ignitionpress, tall-lighthouse, Poetry School, Poetry London, The National Film and Television School, Poem Brut and Versopolis (European Poetry Festival) and welcomed many individual poets who used the space to launch new books. We continued a maintenance programme on the Café's accessible facilities.

The Poetry Society also used the space to welcome new audiences and existing Poetry Society communities. We held launches for our magazine *The Poetry Review*, welcomed members to our new *Review* reading groups, resumed our popular Young Poets Takeover open-mic, held meet-ups for former Foyle Young Poets and a Stanza Bonanza performance by our regional groups. We held workshops and 1-1 mentoring, brought together our Camden Youth Poets Collective workshops and launched our new quarterly open mic events.

Poetry Society Annual lecture

Each year, the Poetry Society invites one of the leading voices in international poetry to share a new lecture, accompanied by a short performance of their poems. The innovative South Korean-American poet Don Mee Choi was our invited poet in 2024. We were delighted to welcome her to Liverpool, to perform and talk about her work. The event was presented in partnership with the University of Liverpool's Kenneth Allott lecture series.

Look North More Often

It has become a popular annual tradition that The Poetry Society plays a creative role in the official lighting up ceremony of the Norwegian Christmas Tree in London's Trafalgar Square. Valerie Bloom wrote our 2024 commission, 'A Baby and a Tree', which received its premiere to the crowds in the Square, and was displayed around the tree throughout the Christmas season, where it's visited by up to three million people.

These Poetry Society commissions go on to enjoy a continuing legacy and are performed in dozens of carol services every year around the world. In December 2024, we were excited to be invited to include Jackie Kay's 2012 commission 'The Kindness of Trees' in the Royal Carols: Together at Christmas event hosted by HRH The Princess of Wales. The poem, which celebrates the themes of kindness, compassion and community, was performed in Westminster Abbey by Sophie Okonedo alongside a specially composed piece by pianist Rosey Chan, and broadcast on ITV on Christmas Eve.



Don Mee Choi gives the 2024 Poetry Society Annual Lecture / University of Liverpool Kenneth Allott Lecture (photo: Bronwyn Andrews)

Canal Laureate

Our longstanding partnership with Canal & River Trust has brought poetry to communities along the 2,000 miles of the canal network. Current Canal Laureate Roy McFarlane, supported by other local poets, performed and ran community workshops around the country as well as writing a new poem, 'The Ribbon in the Sky' about the Burnley embankment. We launched a commission by Levi Tafari installed along the Sefton Canal, and created a new mural in Sheffield by artist Grace Visions using lines from a community-sourced poem by Warda Yassin.

Voices Weaving

We supported Voices Weaving, a project where eight poets worked with community choirs to co-create and film new work in Blackpool, Bradford, Derbyshire, Hull, Leeds, Liverpool, Rochdale, and Shrewsbury.

Poems on the Underground

The Poetry Society has been a partner in the popular Poems on the Underground project for over 30 years. We continue to showcase the project on our website, and to distribute the poem posters by mail order.

Poet Laureate

Since 2009, The Poetry Society has run an office for the Poet Laureate, supported by a grant from the Department for Culture, Media and Sport (DCMS). This grant enables us to co-ordinate administrative support for Poet Laureate Simon Armitage.

7. Governance & Finance

The Poetry Society ended the year with an overall surplus of £141,133 (2024: £172,365). Designated unrestricted funds showed a deficit of £50,235 (2024: a surplus of £474,765) in the year, due to depreciation of fixed assets. Unrestricted general funds increased by £93,296 (2024: reduced by £318,214), and restricted funds increased £98,072 (2024: £15,814). The principal funding sources of the Society were: income from Arts Council England (2025: £361,083, 2024: £361,083) towards core costs to advance our charitable aims, income from trusts and foundations (2025: £187,889, 2024: £164,188) to carry out poetry-related projects, fees for providing poetry services (2025: £246,579, 2024: £235,812) and membership and publications revenue (2025: £241,432, 2024: £247,331).

We are deeply grateful for the ongoing support of our funders which enabled us to continue to deliver against agreed objectives. We have a funding agreement in place with Arts Council England for 2023–26. The Foyle Foundation continued to support our work for young people through the Foyle Young Poets of the Year Award. The young poets programme was further supported with funding from the Thistle Trust, Backstage Trust and a legacy from Sue Dymoke. After a successful pilot project, we continued our partnership with the Steph Lampl Foundation. Further wellbeing projects are being delivered in partnership with Edge Hill University (UKRI) and Edinburgh University (Wellcome Trust). New environmentally-themed young people's programmes were supported by AESSEAL and Natural England. A new writer development project was supported by the London Borough of Camden.

We supported the Office of Poet Laureate Simon Armitage, via an agreement with Department for Culture, Media & Sport (until 2029).

In other continuing partnerships, The T.S. Eliot Foundation supports our T.S. Eliot Prize Young Critics scheme; and we continued to work with Tower Hamlets Schools Library Services, Canal & River Trust, University of Liverpool, University of Exeter, and Poetry By Heart. During the year we concluded several long projects with final installations of commissioned works in the public realm which had been postponed during the pandemic.

We continued to publish magazines and offer membership services, keeping all pricing as accessible as possible. After holding membership rates at the same rate for several years, we implemented some small rate rises during the year to cover inflationary postage costs. Brexit continues to bring additional challenges distributing to overseas customers resulting in extra costs and processes and hampering our international growth potential. Due to the ongoing success of the National Poetry Competition we were able to keep competition entry fees unchanged while increasing the prize money and offering participation bursaries to those on low incomes increased. We also earned income through offering schools workshops from visiting poets, and through feedback services promoting writer development.

During the year a legacy was received from Doris Lampard towards adult poetry participation in England.

The Society contributes to the National Employment Savings Trust (NEST) pension scheme and provision is made in the annual budget for both existing and projected pension liabilities.

The trustees are satisfied that the charity can continue to operate on a going concern basis for the next year.

Investment Policy

The trustees, having regard to the liquidity requirements of the Society, aim to keep available funds in an interest-bearing deposit account and seek to achieve a rate on deposit which matches or exceeds inflation measured by the retail prices index. During the year the Society continued the process of transferring cash not required for near-term deployment to fixed-term deposit accounts to achieve a higher rate of interest while not compromising liquidity to meet the Society's immediate needs.

Reserves Policy

The Board of Trustees considers it prudent to retain an appropriate level of unrestricted general funds to protect The Poetry Society's current activities and to ensure that it continues to operate on a going concern basis. The Board has reviewed its previous policy of holding reserves equivalent to three months' operating costs in the light of continuing macroeconomic uncertainty and pressure in the funding environment. In line with many charities, the Board now seeks to maintain reserves equivalent to between three and six months' operating costs. Currently reserves exceed this level but the Trustees consider this prudent as we await confirmation on the level of funding for 2026–27 from Arts Council England.

The Board established a Finance Subcommittee, the membership of which consisted of Gareth Prior, Andrew Neilson and Nigel Ludlow. The Subcommittee made recommendations on treasury management and on options for deploying unrestricted funds to further the Society's charitable objects. The Trustees have designated £525,000 of reserves as an investment fund to cover a combination of upgrades to premises and investment to diversify the Society's revenues and further its objects.

At the year end, total funds stood at £1,691,917 (2024: £1,550,784) of which £256,509 was restricted (2024: £158,437). The level of unrestricted free reserves, excluding those represented by fixed assets and excluding other designated funds, stood at £490,893 (2024: £397,029).

Future Plans & Outlook

We entered 2024–25 with a funding agreement in place from Arts Council England (ACE) as a National Portfolio Organisation (NPO) until March 2026, and we remain very grateful to ACE for its continued support and its recognition of the importance of our work. We have a full programme of work to deliver throughout this period and are delivering strongly against all our commitments. A small uplift in ACE funding was awarded for 2025–26 (£366,896). We were successful in our application for extension year funding for 2026–27, although the level of funding has still not yet been confirmed, pending a delay in the Arts Council's settlement from Treasury. A process for applications for a new funding period (2027–31) was suspended during the year, and a new application process has now been announced for a further extension year 2027–28. Given the uncertainty around funding levels, and the short-term nature of the current agreements, we have had to stay flexible in our organisational planning and budget carefully. This has also impacted on our recruitment plans and increased pressure on the staff team.

All the key elements of our programme will continue in 2025–26, from publishing inspiring new work in The Poetry Review,

and finding new talents via the National Poetry Competition, to offering poet visits to schools nationwide, and encouraging communities of young writers via our Young Poets Network. Crucially, these activities ensure that we will continue to offer paid work sustaining the careers of hundreds of poets.

We are delighted to have been awarded a legacy grant from the Foyle Foundation which will support the core costs of the Foyle Young Poets of the Year Award from 2026 to 2035, giving this influential development scheme a sure future. A separate grant agreement supports the Award in 2025. The Award attracts an ever-increasing amount of entries and we are currently reviewing how to manage the participation volume.

Following the success of our poetry and wellbeing project for schools, 'Steph's Poetry Space', we are glad to be running the scheme for a third year. With school budgets under severe financial strictures in 2024–25, our Poets in Schools service came under pressure. However, we've now seen an uplift in bookings for the coming year. We continue to build partnerships to ensure we can target support to schools with priority needs, and will be delivering new activities for students and teachers across London primary schools as part of A New Direction's Primary Arts Touring Programme, and with support from St Giles & St George.

We continue to develop poetry projects with environmental themes, especially for young people, through RENEW, our ongoing partnership with the University of Exeter and National Trust until 2026. In 2025 this has led to a schools project funded by the National Trust's Freshwater Renaissance programme as part of the Government's Species Survival Fund. Meanwhile our schools project in partnership with green-engineering firm AESSEAL enters a second year.

Further ongoing University partnerships include collaborations with the University of Liverpool and the Universities of Salford, Edge Hill and Edinburgh.

We revived the Free Verse Poetry Book and Magazine Fair in April 2024, and raised funds through publisher fees gathered in advance to support this popular poetry community event in a new, larger venue, running it again in April 2025, and with another fair planned in April 2026. Fees from poets for a new accompanying poetry prize awarded at the Fair also contributes towards the successful running of this activity. We are gradually introducing a fuller programme of our own activities into our Poetry Café space in Covent Garden, as well as making the space available for book launches and workshops.

While continuing to build relationships with trusts and foundations, we are maintaining a focus on earned income sources, such as through membership and member services and developing partnerships. Member and subscriber numbers are slightly down, however entries to the National Poetry Competition remain high. As part of our commitment to offering a high quality membership experience, we remain focused on strengthening our network of Stanza groups, with increased opportunities for participation and extra support for groups through training and networking meetings, as well as additional member activities. We have been advised of legacies forthcoming from the estates of Alec John Custerson and Timothy Brooks which will contribute to the stability of the charity.

In order to ensure we can continue to meet our ambitions, we recognised the priority to invest in new digital and data systems.

We are currently upgrading our systems, thanks to a successful bid to Arts Council England's Capital Programme, with match funding contributed from the Charity's reserves.

Structure

The Poetry Society (incorporated) is a company limited by guarantee (company number: 00190736) and a registered charity (registration number: 303334). The Poetry Society was founded in 1909 and incorporated in 1923. The Poetry Society is a membership organisation and currently has 4792 members. Poetry Place Limited (company number: 3173544) is the wholly owned subsidiary of the Poetry Society.

Recruitment of Trustees

A call for nominations is published annually inviting members of the Society to nominate suitable persons to the General Council (hereafter referred to as the Board). Nominations are submitted by the existing Board where appropriate, to supplement those that come from within the membership. Trustee vacancies are advertised when required. A skills audit is conducted annually to ensure that the Board recruits new members with the required skills. Where a skills gap is identified the organisation acts quickly to find an appropriately skilled Trustee.

Appointment and Resignation of Trustees

The Articles of Association require that there be a minimum of 5 Trustees and a maximum of 14 of which 12 must be elected. At each AGM one third of the elected members must resign (generally the longest-serving members) and new members elected. Retiring Trustees may be re-nominated and serve a second term, but for no longer than a duration of six years. Nominations are received and are then put forward for election at the AGM. Society members can vote by proxy or by attending the meeting. Those receiving the maximum number of votes are elected. Trustees may co-opt members to the Board to fill vacancies but these must be approved at the next AGM.

Induction and Training

New Trustees are provided with a Trustee Induction Pack and supported by an induction session with senior members of staff on joining. An in-person Strategic Away Day was held with Trustees in Spring 2025. The Board have been briefed on their legal obligations under charity and company law, the governance framework, Board effectiveness and decision-making processes.

Decision Making Process

The elected Board has overall decision-making powers but may delegate some of those powers to sub-committees or individuals. In particular the day to day running of the society is delegated to the Director who has a job description specifying their responsibilities. An annual plan and budget is presented to the Board for approval prior to the start of the financial year. This outlines the planned activities for the year, costs them and gives approximate timescales. When approved it is the responsibility of the Director to implement the annual plan. Meetings are held at least quarterly where the plan is monitored. A finance report is presented which compares actual income and expenditure to budget.

Related Parties

Poetry Place Limited is the trading arm of the Poetry Society. Prior to the Covid-19 pandemic, the cafe/bar on the Society's premises, which had provided refreshments and food for members and also a space for events, meetings and activities that promote the objectives of the Society, operated primarily as a commercial subsidiary intended to generate profits to be gifted to the parent charity to further the Society's objects. It has not yet proven viable to reopen the premises for commercial purposes, and trading activity outwith the Society's objects remains suspended. Poetry Place continues to have negative reserves due to monies owed to The Poetry Society from previous years. The Society is using the space to host a wide variety of poetry events in the space for charitable purposes.

Pay Policy for Key Management Personnel

The Board of Directors, who are the Society's Trustees, and the senior management team comprise the key management personnel of the charity in charge of directing and controlling the Society. All Trustees give of their time freely and no Trustee received remuneration in the year. Details of Trustees' expenses and related party transactions are disclosed in notes 3 and 19 to the accounts.

The pay of the senior management team is reviewed annually along with other staff. The Board maintains an HR committee to review pay levels and ensure retention and recruitment of key staff.

Risk Management

The Trustees have a risk management strategy which comprises:

- a quarterly review of the principal risks and uncertainties that the charity and its subsidiary face, these are catalogued in the risk register which is shared with the auditors;
- the establishment of policies, systems and procedures to mitigate those risks identified in the annual review with staff assigned to lead on individual risk areas; and
- the implementation of procedures designed to minimise or manage any potential impact on the charity should those risks materialise.

The Board recognises financial sustainability as a major risk. This risk is managed through a focus on grant fundraising, securing partnership fees, growing membership and other earned income. We regularly liaise with all our current and recent funders and maintain an active management of trade debtors and creditor balances to ensure the working capital of the Society.

Statement of Trustees' Responsibilities

The Trustees (who are also Directors of the Poetry Society for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires Trustees to prepare financial statements for each financial year which give a true and fair view of the state of the affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;

- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

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.

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

Accounting and Internal Controls

The Board has overall responsibility for ensuring that the charity has appropriate systems of controls, financial and otherwise. It is also responsible for keeping accounting records which disclose with reasonable accuracy the financial position. The Board is also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention of fraud and other irregularities. It has established systems of internal control designed to provide reasonable but not absolute assurance against material misstatement or loss. These controls include:

- a detailed annual budget approved by the Board;
- a delegation of authority and budgetary responsibility to identified staff;
- regular reviews of financial reports at Board Meetings;
- appropriate internal controls operated by staff.

Statement as to Disclosure to Our Auditors

So far as each of the Directors at the time the Trustees' report is approved is aware:

- there is no relevant information, being information needed by the auditors in connection with preparing their report, of which the auditors are unaware; and
- they have taken all relevant steps they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

This report was approved by the Board of Trustees on 25 November 2025 and signed on its behalf by:



Andrew Neilson, Chair

The Poetry Society (Incorporated) Independent Auditors Report

For the year ended 31 March 2025

Opinion

We have audited the financial statements of The Poetry Society (Incorporated) (the ‘charitable company’) for the year ended 31 March 2025 which comprise the Statement of Financial Activities (including the Income and Expenditure Account), the Balance Sheet, 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 (United Kingdom Generally Accepted Accounting Practice), including Financial Reporting Standard 102 ‘The Financial Reporting Standard applicable in the UK and Republic of Ireland’.

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 income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice, including Financial Reporting Standard 102 ‘The Financial Reporting Standard applicable in the UK and Republic of Ireland’; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other information

The other information comprises the information included in the Trustees’ Report, other than the financial statements and our auditor’s report thereon. The trustees are responsible for the other information.

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.

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, which includes the directors’ report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors’ report, included within 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:

- Proper and 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 Trustees’ 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 Statement of Trustees' Responsibilities, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

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

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

- The charitable company is required to comply with charity law and, based on our knowledge of their activities, we identified that the legal requirement to accurately account for restricted funds was of key significance.
- We gained an understanding of how the charitable company complied with their legal and regulatory framework, including the requirement to properly account for restricted funds, through discussions with management and a review of the documented policies, procedures and controls.
- The audit team, which is experienced in the audit of charities, considered the charitable company susceptibility to material misstatement and how fraud may occur. Our considerations included the risk of management override.
- Our approach was to check that all restricted income was properly identified and separately accounted for and to ensure

that only valid and appropriate expenditure was charged to restricted funds. This included reviewing journal adjustments and unusual transactions.

A further description of our responsibilities for the audit of the financial statements is located at the Financial Reporting Council's ("FRC's") website at: <https://www.frc.org.uk/auditorsresponsibilities>. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's trustees 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 the charitable company's trustees as a body, for our audit work, for this report, or for the opinions we have formed.

Knox Cropper LLP

Simon Goodridge (Senior Statutory Auditor)
For and on behalf of Knox Cropper LLP (Statutory Auditor)

65 Leadenhall Street
London
EC3A 2AD

Date: 26 November 2025

The Poetry Society (Incorporated)
Statement of Financial Activities
(Including the Income and Expenditure Account)
For the year ended 31 March 2025

	Note	Unrestricted Funds	Designated Funds	Restricted Funds	Total Funds Year Ended 2025	Total Funds Year Ended 2024
		£	£	£	£	£
INCOME AND EXPENDITURE						
Income from:						
Donations and grants						
Donations and legacies		33,775	-	-	33,775	129,809
Grants Receivable	2	361,083	-	187,889	548,972	525,271
Income from generated funds						
Publications & membership		241,432	-	-	241,432	247,331
Young People's Education		64,073	-	56,126	120,199	96,564
Adult Participation & Learning		65,080	-	49,260	114,340	154,247
Other Charitable Income		32,418	-	-	32,418	6,663
Total Income		797,861	-	293,275	1,091,136	1,142,634
Expenditure upon:						
Charitable Activities						
Publications & membership	4	313,783	17,874	116	331,773	319,373
Young People's Education	4	208,689	18,100	106,030	332,819	344,379
Adult Participation & Learning	4	244,121	14,261	27,029	285,411	254,657
Other Charitable Expenditure	4	-	-	-	-	45
Total Expenditure		766,593	50,235	133,175	950,003	970,269
Net Income/(Expenditure)		31,268	(50,235)	160,100	141,133	172,365
Transfers between funds	10/11	62,028	-	(62,028)	-	-
Net Movement in funds for the year		93,296	(50,235)	98,072	141,133	172,427
Net funds at 1 April 2024		406,548	985,799	158,437	1,550,784	1,378,419
Net funds at 31 March 2025		499,844	935,564	256,509	1,691,917	1,550,784

The notes on pages 24 to 38 form part of these financial statements.

All activities derived from continuing operations in each of the above two financial periods.

All recognised gains or losses are included in the above Statement of Financial Activities.

The Poetry Society (Incorporated)
Balance Sheet
As at 31 March 2025

	Notes	Charity 2025 £	Charity 2024 £
Fixed Assets			
Tangible Assets	6	419,513	470,316
Investments	7	<u>2</u>	<u>2</u>
		419,515	470,318
Current Assets			
Debtors	8	137,029	50,668
Deposit Accounts	15	1,227,748	952,379
Cash at bank and in hand	15	<u>64,114</u>	<u>177,157</u>
		1,428,891	1,180,204
Creditors: Amounts falling due within one year	9	(156,489)	(99,738)
		<u>1,272,402</u>	<u>1,080,466</u>
Net Current Assets			
		<u>1,272,402</u>	<u>1,080,466</u>
Total Assets Less Liabilities		<u>1,691,917</u>	<u>1,550,784</u>
Funds			
Restricted		256,509	158,437
Designated		935,564	985,799
Unrestricted		<u>499,844</u>	<u>406,548</u>
		<u>1,691,917</u>	<u>1,550,784</u>

The notes on pages 24 to 38 form part of these financial statements.

The financial statements were approved by the Board and authorised for issue on 25 November 2025 and signed on its behalf by:



Andrew Neilson
Chair

Company Registration Number: 00190736
Registered Charity Number: 303334

The Poetry Society (Incorporated)
Cash Flow Statement
For the year ended 31 March 2025

	Notes	Year Ended 31 March 2025 £	Year Ended 31 March 2024 £
Net cash (used by)/provided from operating activities	13	149,719	182,432
Cash flows from investing activities	14	<u>12,607</u>	<u>1,009</u>
Net change in cash and cash equivalents in the period		<u>162,326</u>	<u>183,441</u>
Reconciliation of net cash flow to movement in net cash			
Movement in net cash in the period		162,326	183,441
Net cash and cash equivalents brought forward		<u>1,129,536</u>	<u>946,095</u>
Net cash and cash equivalents carried forward	15	<u><u>1,291,862</u></u>	<u><u>1,129,536</u></u>

The Poetry Society (Incorporated) Notes to the Financial Statements For the year ended 31 March 2025

Accounting Policies

Basis of Accounting

The financial statements have been prepared under the historical cost convention (with the exception of investments measured at fair value) and in accordance with the accounting policies set out in the notes to the financial statements. The financial statements comply with the charity's governing document, the Charities Act 2011, the accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102 second edition – effective from January 2019).

The Charity is a Public Benefit Entity as defined by FRS102. The financial statements are prepared in Sterling, which is the functional currency of the Charity.

Consolidation

The trading subsidiary of the Charity is dormant and so the financial statements of the subsidiary are not consolidated with the Charity's accounts.

Going Concern

The Trustees have assessed whether the use of the going concern basis is appropriate and have considered possible events or conditions that might cast significant doubt on the ability of the charity to continue as a going concern. In forming this opinion, they have considered the ongoing impact of current economic issues on both its income and expenditure for at least a period of twelve months from the date of approval of these financial statements.

The Society has a funding agreement with its largest funder, Arts Council England, for 2023 to 2026, and has been awarded extension year funding from ACE as a National Portfolio Organisation for 2026–27. The Trustees have considered a range of downside scenarios on other income lines, as well as the impact of inflation on costs, and the healthy level of free reserves. The Trustees have concluded that there is a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. The charity therefore continues to adopt the going concern basis in preparing its financial statements.

Income

Subscriptions, grants and donations are accounted for when there is entitlement to the income, probability of receipt and the amount can be reliably measured. Advance payments in respect of grants for future periods are carried forward in the financial statements as deferred income.

Income from investments are included when receivable.

Expenditure

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Wherever possible costs are directly attributed to these headings. Costs common to more than one area are apportioned on the basis of staff time.

Governance costs are those incurred in the governance of the charity and are primarily associated with the constitutional and statutory requirements. These are included within the support costs of the charity.

Fund Accounting

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by the donor.

Unrestricted funds are funds which are available for use at the discretion of the trustees in furtherance of the general objectives of the charity.

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund, and the basis of transfers to or from them, are set out in Note 11.

Tangible Fixed Assets

Items with a value greater than £250 are capitalised. Tangible fixed assets are stated at cost less accumulated depreciation. Provision is made for depreciation on all tangible assets, other than the library books, at rates calculated to write off the cost of each asset over its expected useful life, as follows:

Freehold Buildings	2% per annum on cost, straight line
Renovation Works	10% per annum on cost, straight line
Fixtures & Fittings	15%/20%/33% per annum on cost, straight line
Computers & Software	25% per annum on cost, straight line, for assets acquired after April 2002

The Poetry Society's collection of books held at the University of York are considered to have an indefinite life by virtue of the well-conserved conditions in which they are kept.

The Trustees review the tangible fixed assets annually for any evidence of impairment. Where there is objective evidence of impairment the entity recognises the loss in the SOFA immediately.

Leasing

Rentals payable under operating leases are charged against income on a straight-line basis over the lease term.

Assets obtained under hire purchase and finance leases are capitalised as tangible assets and depreciated over their useful lives. Obligations under such agreements are included in creditors net of

The Poetry Society (Incorporated) **Notes to the Financial Statements** **For the year ended 31 March 2025**

the finance charge allocated to future periods. The finance element of the rental payment is charged to the profit and loss account to produce a constant periodic rate of charge on the net obligation outstanding in each period.

Investments

Investments are initially measured at their cost and subsequently measured at their fair value at each reporting date. Fair value is based on the quoted price for listed investments at the balance sheet date.

Changes in fair value and gains and losses arising on the disposal of Investments are credited or charged to the income or expenditure section of the Statement of Financial Activities as 'gains or losses on investments' and are allocated to the appropriate fund holding or disposing of the relevant investment.

Pensions

The Poetry Society operates a defined contribution scheme for the benefit of its employees. Contributions payable are charged to the Statement of Financial Activities in the year they are payable.

Financial Instruments

The charity only has basic financial instruments as defined under Section 11 of FRS 102. Basic financial instruments are recognised initially at transaction value and subsequently at settlement value.

Employee Benefits

The cost of short-term employee benefits are recognised as a liability and as an expense. The cost of any material unused holiday entitlement is recognised in the period in which the employee's services are received. Termination benefits are recognised as an expense when the company is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

Cash and Cash Equivalents

Cash and cash equivalents include cash at banks and in hand and short-term deposits with a maturity date of three months or less.

Debtors and Creditors

Debtors and creditors receivable or payable within one year of the reporting date are carried initially at their transaction price and subsequently at settlement value. Debtors and creditors that are receivable or payable in more than one year and not subject to a market rate of interest are measured at the present value of the expected future receipts or payment discounted at a market rate of interest.

Fixed Asset Investments

Investments are a form of basic financial instrument and are initially recognised at their transaction value and subsequently measured at their fair value as at the balance sheet date using the closing quoted market price. The statement of financial activities

includes the net gains and losses arising on revaluation and disposals throughout the year.

Government Grants

Where the charity receives government grants, it recognises this as Income only where there is reasonable assurance that the charity will comply with the conditions attaching to them, and the grants will be received. This includes grants received from Arts Council England as they are an executive non-departmental public body.

Accounting Estimates and Areas of Judgement

In preparing financial statements it is necessary to make certain judgements, estimates and assumptions that affect the amounts recognised in the financial statements. The following judgements and estimates are considered by the Trustees to have most significant effect on amounts recognised in the financial statements:

- Assessment of deferred income as undertaken by the Management Team and Trustees.

Taxation

The company is a registered charity and as such is entitled to exemption from taxation under the Income and Corporation Taxes Act 1988.

The Poetry Society (Incorporated)
Notes to the Financial Statements
For the year ended 31 March 2025

2a) Grants Receivable	Unrestricted Funds	Restricted Funds	Total 2025	Total 2024
	£	£	£	£
Restricted				
The Foyle Foundation	-	75,000	75,000	75,000
Department of Culture, Media and Sport	-	15,859	15,859	15,578
Imperial War Museum	-	-	-	1,810
Steph Lampi Foundation	-	80,200	80,200	50,000
Canal Laureate	-	2,000	2,000	-
Camden Spark	-	-	-	1,800
Cultural Education and Learning Support Fund	-	14,830	14,830	-
British Council	-	-	-	20,000
	<u>-</u>	<u>187,889</u>	<u>187,889</u>	<u>164,188</u>
Unrestricted				
Arts Council England – NPO	361,083	-	361,083	361,083
Total Grants Receivable	<u>361,083</u>	<u>187,889</u>	<u>548,972</u>	<u>525,271</u>

2b) Net income/(expenditure) for the year

This is stated after charging:

	2025	2024
	£	£
Depreciation of fixed assets	58,575	54,991
Auditors' remuneration	13,248	12,544
Operating lease payments	<u>3,136</u>	<u>3,706</u>

The Poetry Society (Incorporated)
Notes to the Financial Statements
For the year ended 31 March 2025

3 Staff Costs

The aggregate payroll costs were:	2025	2024
	£	£
Wages and Salaries	391,371	401,932
Social Security Costs	27,212	26,633
Pension Costs	20,202	20,312
	<u>438,785</u>	<u>448,877</u>

During the year, no trustees were reimbursed for expenses (2024: £58)

During the year one trustee was paid a total of £360 for educational poetry services provided to the charity (2024: £575 for educational poetry services provided to the charity). See note 19 regarding related parties.

One employee received an annual remuneration, including employers' National Insurance, in the band £60,001 to £70,000 (2024: one in the band £60,001 to £70,000).

	2025	2024
Average staff during the year	<u>11.8</u>	<u>11.4</u>

The charity considers its key management personnel to be its Key Management Team. The remuneration of the CEO is decided by the HR Committee of the Board, the CEO and HR Committee decides the remuneration of Key Management Team. Total remuneration of the four posts in this group (2024: three), including pension contributions, was £196,245 (2024: £142,493).

The Poetry Society (Incorporated)
Notes to the Financial Statements
For the year ended 31 March 2025

4 Direct Expenditure on Charitable Activities

	Notes	Publications & Memberships £	Young People's Education £	Adult Participation & Learning £	Other Charitable Activities £	Total 2025 £	Total 2024 £
Staff Costs		123,614	125,172	98,625	-	347,411	410,504
Distribution		39,981	8,553	3,482	-	52,016	47,225
Printing, Design and Marketing		54,662	24,372	25,439	-	104,473	108,726
Poets' Fees and Expenses		23,508	13,297	26,036	-	62,841	64,439
Events/Workshops		6,497	55,631	18,134	-	80,262	95,993
Competitions & Prizes		5,338	25,418	44,147	-	74,903	75,068
Archiving & Storage		1,101	1,115	878	-	3,094	2,446
Other Office Expenses		6,535	7,833	12,391	-	26,758	22,923
Support Costs	5	70,539	71,428	56,279	-	198,246	142,944
		<u>331,773</u>	<u>332,819</u>	<u>285,411</u>	<u>-</u>	<u>950,003</u>	<u>970,269</u>

Comparative Direct Expenditure on Charitable Activities

	Notes	Publications & Memberships £	Young People's Education £	Adult Participation & Learning £	Other Charitable Activities £	Total 2024 £
Staff Costs		140,897	131,931	137,677	-	410,504
Distribution		36,870	7,112	3,244	-	47,225
Printing, Design and Marketing		52,485	28,404	27,838	-	108,726
Poets' Fees and Expenses		25,978	11,832	26,629	-	64,439
Events/Workshops		3,844	80,359	11,790	-	95,993
Competitions & Prizes		5,855	27,126	42,087	-	75,068
Archiving & Storage		832	783	832	-	2,446
Other Office Expenses		4,013	11,090	7,820	-	22,923
Support Costs	5	48,601	45,742	48,601	-	142,944
		<u>319,373</u>	<u>344,379</u>	<u>306,517</u>	<u>-</u>	<u>970,269</u>

The Poetry Society (Incorporated)
Notes to the Financial Statements
For the year ended 31 March 2025

5 Support Costs

	Publications & Memberships £	Young People's Education £	Adult Participation & Learning £	Other Charitable Activities £	Total 2025 £	Total 2024 £
Staff Costs	32,512	32,922	23,940	-	91,374	38,373
Office & Equipment	11,090	11,230	8,848	-	31,169	31,999
Legal and Professional	1,168	1,183	932	-	3,282	3,851
Audit and Accounting	4,714	4,773	3,761	-	13,248	12,544
Depreciation	20,842	21,105	16,629	-	58,575	54,991
Bad Debt Write Off	30	31	24	-	85	402
Miscellaneous Expenses	182	185	145	-	512	784
	70,539	71,428	56,279	-	198,246	142,944

Governance costs included in the above totalled £16,530 (2024: £16,395).

Comparative Support Costs

	Publications & Memberships £	Young People's Education £	Adult Participation & Learning £	Other Charitable Activities £	Total 2024 £
Staff Costs	13,047	12,279	13,047	-	38,373
Office & Equipment	10,880	10,240	10,880	-	31,999
Legal and Professional	1,309	1,232	1,309	-	3,851
Audit and Accounting	4,265	4,014	4,265	-	12,544
Depreciation	18,697	17,597	18,697	-	54,991
Bad Debt Write Off	137	129	137	-	402
Miscellaneous Expenses	267	251	267	-	784
	48,601	45,742	48,601	-	142,944

The Poetry Society (Incorporated)
Notes to the Financial Statements
For the year ended 31 March 2025

6 Tangible Fixed Assets

	Freehold Land and Buildings	Renovation Work	Fixtures & Fittings	Computers & Software	Library Books	Total
	£	£	£	£	£	£
Cost						
At 31 March 2024	403,309	462,469	35,508	50,772	6,500	958,559
Additions	-	-	3,685	4,087	-	7,772
At 31 March 2025	<u>403,309</u>	<u>462,469</u>	<u>39,193</u>	<u>54,859</u>	<u>6,500</u>	<u>966,330</u>
Depreciation						
At 31 March 2024	87,749	323,728	31,348	45,417	-	488,243
Charge for the year	3,988	46,247	1,444	6,896	-	58,575
At 31 March 2025	<u>91,737</u>	<u>369,975</u>	<u>32,792</u>	<u>52,313</u>	<u>-</u>	<u>546,817</u>
Net Book Value						
At 31 March 2025	<u>311,572</u>	<u>92,494</u>	<u>6,401</u>	<u>2,546</u>	<u>6,500</u>	<u>419,513</u>
At 31 March 2024	<u>315,560</u>	<u>138,741</u>	<u>4,160</u>	<u>5,355</u>	<u>6,500</u>	<u>470,316</u>

7 Investments

	2025	2024
	£	£
Listed Investments	7a -	-
Investment in Subsidiary	7b 2	2
	<u>2</u>	<u>7,252</u>

7a Listed Investments

Market value brought forward	-	7,252
Disposals	-	(7,253)
Realised loss on disposal	-	1
Additions	-	-
Unrealised gain/(loss) on investment	-	-
	<u>-</u>	<u>-</u>
Historical Cost	<u>-</u>	<u>-</u>

Material Investment

Investments representing more than 5% of the market value of the portfolio

	Market Value 2025	Cost 2025	Market Value 2024	Cost 2024
	£	£	£	£
CAF Income Fund	-	-	-	-
	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>

The Poetry Society (Incorporated)
Notes to the Financial Statements
For the year ended 31 March 2025

7b Investment - Trading Subsidiary

The wholly owned trading subsidiary Poetry Place Limited, which is incorporated in England and Wales (Company Number 03173544). The company's registered office is 22 Betterton Street, London WC2H 9BX. The company did not trade in 2025 and 2024.

Profit and Loss Account	31 March 2025 £	31 March 2024 £
Turnover	-	-
Cost of Sales	-	-
Gross Profit	-	-
Administration Expenses	(4,373)	(266)
Other Income	-	-
Interest Payable	-	-
Donations under gift aid	-	-
Profit/(Loss) on Ordinary Activities	(4,373)	(266)
Balance Sheet	31 March 2025 £	31 March 2024 £
Fixed Assets	-	-
Current Assets	2,440	2,440
Creditors: amounts falling due within one year	(24,711)	(20,338)
Total Net Assets/(Liabilities)	(22,271)	(17,898)
Called up share capital	2	2
Retained profit and loss account	(22,273)	(17,900)
Shareholders' Funds	(22,271)	(17,898)

The company's financial statements will be filed with the Registrar of Companies in due course.

8 Debtors

	2025 £	2024 £
Trade debtors	75,536	41,196
Amounts owed by group undertakings	4,321	(679)
Other debtors	19,575	9,759
VAT	37,597	-
Prepayments and accrued income	-	392
	<u>137,029</u>	<u>50,668</u>

The Poetry Society (Incorporated)
Notes to the Financial Statements
For the year ended 31 March 2025

9 Creditors: Amounts falling due within one year

	2025	2024
	£	£
Trade creditors	89,086	51,524
Social security and other taxes	28,985	3,994
Deferred income	15,805	19,000
Accruals and other creditors	22,613	25,220
	<u>156,489</u>	<u>99,738</u>

10 Restricted Funds

	Balance at 2024	Income	Expenditure	Transfers	Balance at 2025
Alice Hunt Bartlett Fund	3,409	-	-	-	3,409
Foyle Young Poets of the Year Award	30,189	75,000	(34,985)	(31,259)	38,945
Foyle Young Poets 20	14,629	-	-	-	14,629
Geoffrey Dearmer Prize	7,251	-	-	-	7,251
Canal Laureate	7,050	2,150	(660)	-	8,540
Canal & River Trust Sheffield	3,587	-	(3,009)	(578)	-
Canal & River Trust Sefton	2,800	-	(841)	(1,959)	-
Arts Patron's Trust Young Persons and Spoken Word Projects	16,775	-	-	-	16,775
Peggy Poole Award	6,152	-	(550)	-	5,602
Young Poets Network	-	1,500	(885)	(415)	200
TS Eliot Prize Young Critics Scheme	-	3,000	(1,412)	(1,588)	-
Unwritten	1,800	-	(116)	-	1,684
Liverpool Annual Lecture Partnership	500	500	(1,000)	-	-
From Primrose Hill	400	-	-	(400)	-
Poet Laureate	1,607	15,859	-	-	17,466
TIDE Partnership	450	-	-	-	450
Remembering Mrs Powell	1,711	-	(364)	-	1,347
Tower Hamlets Spoken Word	1,746	12,585	(11,096)	(2,140)	1,095
Young Poets Performance	3,333	-	(2,236)	(1,097)	-
About Us	10,183	-	(454)	(500)	9,229
British Council Malaysia Collaborations	17,536	-	(150)	(1,200)	16,186
Portland Japanese Garden Peace Symposium	8,887	-	(50)	-	8,837
Poetry by Heart	-	2,550	-	(2,550)	-
Steph's Poetry Space	15,397	80,322	(26,497)	(9,000)	60,222
Free Verse Book Fair & Poetry Prize	1,546	9,236	(10,675)	(107)	-
National Education Nature Park	1,500	-	-	(1,500)	-
Camden Young Writers	-	14,830	(11,867)	(150)	2,813
National Poetry Competition Development Fund	-	-	-	3,000	3,000
RENEW	-	16,220	(7,319)	(2,500)	6,401
City Bridge Poet Residency	-	12,094	(10,094)	(2,000)	-
Thistle Trust Poets	-	5,000	(2,194)	(2,806)	-
Doris Lampard Legacy	-	27,430	-	-	27,430
A Greener Future	-	10,000	(6,396)	(3,104)	500
Teacher Trailblazers	-	5,000	(325)	(175)	4,500
	<u>158,437</u>	<u>293,275</u>	<u>(133,175)</u>	<u>(62,028)</u>	<u>256,509</u>

The Poetry Society (Incorporated)
Notes to the Financial Statements
For the year ended 31 March 2025

Comparative Net Movement in Funds

	Balance at 2023	Income	Expenditure	Transfers	Balance at 2024
Alice Hunt Bartlett Fund	3,409	-	-	-	3,409
Foyle Young Poets of the Year Award	31,270	75,000	(42,276)	(33,805)	30,189
Foyle Young Poets 20	19,548	-	(4,469)	(450)	14,629
Geoffrey Dearmer Prize	7,250	1	-	-	7,251
Canal Laureate	7,398	2,260	(1,958)	(650)	7,050
Canal & River Trust Sheffield	3,587	-	-	-	3,587
Canal & River Trust Sefton	3,400	-	(600)	-	2,800
Arts Patron's Trust Young Persons and Spoken Word Projects	16,775	-	-	-	16,775
Peggy Poole Award	6,452	900	(1,100)	(100)	6,152
Young Poets Network	1,250	2,655	(1,431)	(2,474)	-
TS Eliot Prize Young Critics Scheme	-	3,000	(1,665)	(1,335)	-
Unwritten	7,120	1,810	(6,494)	(636)	1,800
Liverpool Annual Lecture Partnership	-	500	-	-	500
From Primrose Hill	-	400	-	-	400
Poet Laureate	-	15,578	(13,971)	-	1,607
TIDE Partnership	450	-	-	-	450
Illuminated River Foundation	-	1,600	(1,600)	-	-
Remembering Mrs Powell	1,711	-	-	-	1,711
Love Letter to Brent	2,450	-	(236)	(2,214)	-
Tower Hamlets Spoken Word	1,355	23,532	(20,641)	(2,500)	1,746
People of 1381	2,187	-	(550)	(1,637)	-
Young Poets Performance	3,333	-	-	-	3,333
About Us	12,218	-	(1,035)	(1,000)	10,183
British Council Malaysia Collaborations	11,460	20,000	(10,303)	(3,621)	17,536
Portland Japanese Garden Peace Symposium	-	20,000	(5,113)	(6,000)	8,887
Poetry by Heart	-	23,092	(10,307)	(12,784)	-
Steph's Poetry Space	-	52,444	(28,843)	(8,205)	15,397
Free Verse Book Fair & Prize	-	3,755	(2,209)	-	1,546
Camden Spark	-	1,800	(1,800)	-	-
National Education Nature Park	-	2,015	(515)	-	1,500
RENEW	-	2,607	(1,045)	(1,562)	-
	<u>142,623</u>	<u>252,948</u>	<u>(158,161)</u>	<u>(78,973)</u>	<u>158,437</u>

The Poetry Society (Incorporated) Notes to the Financial Statements For the year ended 31 March 2025

10 Restricted Funds (continued)

Alice Hunt Bartlett Fund – this is The Poetry Society's prize fund, for a historic award for the best first published poetry collection.

Foyle Young Poets of the Year Award – this scheme fosters the most promising young poetic talent in the UK and internationally and is supported by the Foyle Foundation. Each year, one hundred young poets of the year are selected, with the top winners attending a week-long residential writing course at an Arvon Centre. The winning poems are published in an anthology which is distributed to schools and libraries.

Foyle Young Poets 20 – a programme marking the twentieth anniversary of the Foyle Young Poets of the Year Award, with support from The Foyle Foundation. The project's legacy includes a publication to support creative writing in schools.

Geoffrey Dearmer Prize – An annual award is made to the poet whose poem was judged to be the best poem published in The Poetry Review that year by a poet yet to publish a full collection. The transfer relates to the part of the prize which this year was not fully covered by the investments, as this is reimbursed from unrestricted funds.

Canal Laureate – in a well-established partnership with Canal & River Trust, The Poetry Society continued to generate new poetry inspired by our inland waterways nationally, including the appointment of a national poet in residence.

Canal & River Trust (Sheffield) – the Sheffield region of CRT supported a poetry & community project, including the installation of the poem on the Sheffield & Tinsley Canal.

Canal & River Trust (Sefton) – the Sefton region of CRT supported a poetry & community project, including the installation of the poem on the Sefton Canal.

Arts Patron's Trust Young Persons and Spoken Word Projects – funds from an arts trust which enables delivery of targeted young people's poetry and spoken word activities.

Peggy Poole – this Award helps emerging writers develop their craft, and gives poets in the North West of England the chance to win a year of mentoring from a leading poet. Running alongside the National Poetry Competition, the award is presented in memory of the poet and broadcaster Peggy Poole and made possible thanks to the generosity of her extended family and many friends.

Young Poets Network – a digital project fostering informal poetry learning opportunities for young people. Funds reflect two distinct projects – Soundworlds and Songscapes (a partnership with the charity People Need Nature), the Toolbox Challenge (funded by a donation from Hubert Wooten).

TS Eliot Prize Young Critics Scheme – a programme to develop the skills of emerging poetry reviewers aged 18–25 from the UK and Ireland. Funded by the T.S. Eliot Foundation.

Unwritten – with a grant from The Imperial War Museum/1418NOW, The Poetry Society worked with poet Karen McCarthy Woolf to explore connections between WW1 and contemporary unheard voices, culminating with release of a final animated film.

Poet Laureate Support – a grant from DCMS enables The Poetry Society to offer administrative support to the Poet Laureate, awarded for the ten years of Simon Armitage's tenure.

TIDE Partnership – this grant supports new poetry films, recordings and resources, in collaboration with Oxford University, for a project which received funding from the European Research Council under the European Union's Horizon 2020 research and innovation programme – ERC grant agreement number 681884.

Remembering Mrs Powell – this fund raised via JustGiving by the friends and family of Pat Powell supports poet visits to schools in the North West.

Teacher Trailblazers – a programme encouraging outstanding teachers of poetry supported by a legacy from Sue Dymoke.

Tower Hamlets Spoken Word – Inter-school spoken word championships for Tower Hamlets students funded by Tower Hamlets School Library Service, in secondary and primary schools.

Young Poets Performance – funds from the Backstage Trust support performance opportunities for young poets.

About Us – Fees from UNBOXED: Creativity in the UK delivering legacy educational activities.

British Council Malaysia Collaborations – a grant from the British Council Malaysia enabled a partnership with George Town Literary Festival in Penang, including new commissions from UK and Malaysian poets. A further grant from the British Council/UNBOXED focused on extension activity, including work with younger writers, a collaboration with poets in Borneo, and showcase opportunities for UK poets with Malaysian heritage.

Portland Japanese Garden Peace Poetry – an international project commissioning and showcasing new work by young poets, funded by the Japan Institute of Portland Japanese Garden, USA.

Poetry By Heart – The Poetry Society partners with the national poetry speaking competition for schools and colleges funded by DfE by attending consortium meetings and supporting judging.

Steph's Poetry Space – this project in UK secondary schools uses poetry to encourage a sense of wellbeing in students taking part, through self-expression, creativity and collaboration. It is supported by the Steph Lampl Foundation.

Free Verse Book Fair & Poetry Prize – Funds from participating publishers and poets support The Poetry Society's poetry community book fair.

Liverpool Annual Lecture Partnership – the Poetry Society Annual Lecture / Kenneth Allott lecture is supported in partnership with the University of Liverpool.

From Primrose Hill – publication of poems by Grey Gowrie by the Greville Press / Lumphanan Press was supported by a grant from the Hugonin Family Trust.

National Education Nature Park – The Poetry Society's work creating poetry resources for schools exploring biodiversity, working with the Natural History Museum and RHS for the DfE funded National Education Nature Park.

RENEW – The Poetry Society's work in partnership with the University of Exeter and National Trust using poetry to explore biodiversity renewal. Funds include a fee from Natural England to work on Bog Talk, in partnership with South West Peatland Partnership.

City Bridge Poet Residency – an 18-month Poet in Residence scheme supported by City Bridge Foundation.

Thistle Trust Poets – internship, mentoring and workshop opportunities for young poets, supported by the Thistle Trust.

Doris Lampard Legacy – a legacy from Doris Lampard supports adult participation activities in England.

Camden Young Writers – a skills-based development project for young writers in Camden, funded by Camden Council.

A Greener Future – a project funded by Rotherham-based green engineering firm AESSEAL, running a Young Poets Network ecopoetry challenge and supporting eco-focussed poet visits to schools in South Yorkshire.

National Poetry Competition Talent Development – a programme of CPD for writers recognised in the competition.

The Poetry Society (Incorporated)
Notes to the Financial Statements
For the year ended 31 March 2025

11 Unrestricted Funds

	Balance at 2024	Incoming Resources	Resources Expended	Transfers	Balance at 2025
	£	£	£	£	
Designated Funds					
Freehold land & property	454,299	-	(50,235)	-	404,064
Investment Fund	525,000	-	-	-	525,000
Poetry Society Library – University of York	6,500	-	-	-	6,500
	<u>985,799</u>	<u>-</u>	<u>(50,235)</u>	<u>-</u>	<u>935,564</u>
General Unrestricted Funds	406,548	797,861	(766,593)	62,028	499,844
	<u>1,392,347</u>	<u>797,861</u>	<u>(816,828)</u>	<u>62,028</u>	<u>1,435,409</u>

The Freehold land & property fund represents the depreciated value (£311,572) of the initial investment in the freehold property, 22 Betterton Street, and the depreciated value (£92,494) of the renovation of the building, completed in 2018.

The trustees have designated £525,000 of reserves as an investment fund to cover a combination of upgrades to premises and investment to diversify the Society's revenues and further its objects.

The £6,500 represent the investment in books purchased by the Poetry Society and now held at the University of York.

Comparative Net Movement in Funds

	Balance at 2023	Incoming Resources	Resources Expended	Transfers	Balance at 2024
	£	£	£	£	
Designated Funds					
Freehold land & property	504,534	-	(50,235)	-	454,299
Investment Fund	-	-	-	525,000	525,000
Poetry Society Library – University of York	6,500	-	-	-	6,500
	<u>511,034</u>	<u>-</u>	<u>(50,235)</u>	<u>525,000</u>	<u>985,799</u>
General Unrestricted Funds	724,762	889,686	(761,873)	(446,027)	406,548
	<u>1,235,796</u>	<u>889,686</u>	<u>(812,108)</u>	<u>78,973</u>	<u>1,392,347</u>

12 Analysis of Net Assets Between Funds

	Tangible Fixed Assets	Investments	Net Current Assets	Total 2025	Total 2024
	£	£	£	£	£
Designated Funds					
Freehold Land and Property	404,064	-	-	404,064	454,299
Investment Fund	-	-	525,000	525,000	525,000
Library – University of York	6,500	-	-	6,500	6,500
	<u>8,949</u>	<u>2</u>	<u>490,893</u>	<u>499,844</u>	<u>406,548</u>
General Unrestricted Funds	419,513	2	1,015,893	1,435,408	1,392,347
	<u>-</u>	<u>-</u>	<u>256,509</u>	<u>256,509</u>	<u>158,437</u>
Restricted Funds	<u>419,513</u>	<u>2</u>	<u>1,272,402</u>	<u>1,691,917</u>	<u>1,550,784</u>
Total Funds					

The Poetry Society (Incorporated)
Notes to the Financial Statements
For the year ended 31 March 2025

Comparative Analysis of Net Assets Between Funds

	Tangible Fixed Assets	Investments	Net Current Assets	Total 2024
	£	£	£	£
Designated Funds				
Freehold Land and Property	454,299	-	-	454,299
Investment Fund	-	-	525,000	525,000
Library – University of York	6,500	-	-	6,500
General Unrestricted Funds	9,517	2	397,029	406,548
	<u>470,316</u>	<u>2</u>	<u>922,029</u>	<u>1,392,347</u>
Restricted Funds	-	-	158,437	158,437
Total Funds	<u>470,316</u>	<u>2</u>	<u>1,080,466</u>	<u>1,550,784</u>

13 Reconciliation of Net Income from Operating Activities to Net Cash Flows

	2025	2024
	£	£
Net Income for the reporting period	141,134	172,365
Investment income	(20,379)	(2,579)
Depreciation	58,575	54,991
Losses/(Gain) on investments	-	7,252
Decrease/(Increase) in debtors	(86,363)	8,698
(Decrease)/Increase in creditors and provisions	<u>56,751</u>	<u>(58,295)</u>
Net cash (used by)/provided from operating activities	<u>149,719</u>	<u>182,432</u>

14 Cash Flows from Investing Activities

	2025	2024
	£	£
Interest Received	20,379	2,579
Purchase of Property, Plant & Equipment	<u>(7,772)</u>	<u>(1,570)</u>
Net cash (used by)/provided from operating activities	<u>12,607</u>	<u>1,009</u>

15 Analysis of Net Cash

	2025	2024
	£	£
Deposit Accounts	1,227,748	952,379
Cash at bank and in hand	<u>64,114</u>	<u>177,157</u>

The Poetry Society (Incorporated)
Notes to the Financial Statements
For the year ended 31 March 2025

16 Analysis of Changes in Net Debt

	At 31 March 2024	Cashflows	Non-Cash Changes	At 31 March 2025
Cash and Cash Equivalents				
Cash	1,129,536	162,326	-	1,291,862
	1,129,536	162,326	-	1,291,862

17 Membership

At the year end The Poetry Society had 5,226 members and subscribers (2024: 5,385).

The Poetry Society is a company limited by guarantee. Liability is limited to 25 pence per member.

18 Operating Lease Commitments

At 31 March 2025, The Poetry Society had future minimum commitments under operating leases as follows:

	2025	2024
	£	£
The equipment lease:		
Within one year	2,682	2,682
In more than one year	447	3,129
	<u>3,129</u>	<u>5,811</u>

19 Related Parties

During the year, there were recharges to The Poetry Society from Poetry Place Ltd (a 100% owned subsidiary of the charity) of £4,373 (2024: £4,198).

During the year, Keith Jarrett continued to provide educational services to the charity after his appointment as a Trustee. As allowed by the charity's governing document he was paid a total of £360 in the period (2024: £575).

There were no other related party transactions, apart from the remuneration and reimbursement of expenses paid to trustees set out in Note 3.

20 Capital Commitments

The Charity had no capital commitments at the year-end (2024: nil)

The Poetry Society (Incorporated)
Notes to the Financial Statements
For the year ended 31 March 2025

21 Comparative Fund and SOFA Balances

	Unrestricted Funds	Designated Funds	Restricted Funds	Total Funds Year Ended 2024
INCOME AND EXPENDITURE	£	£	£	£
Income from:				
Donations and grants				
Donations and legacies	128,509	-	1,300	129,809
Grants Receivable	361,083	-	164,188	525,271
Income from generated funds				
Publications & membership	243,576	-	3,755	247,331
Young People's Education	39,664	-	56,901	96,564
Adult Participation & Learning	112,636	-	24,360	136,996
Other Charitable Income	4,218	-	2,444	6,663
Total Income	889,686	-	252,948	1,142,634
Expenditure upon:				
Charitable Activities				
Publications & membership	293,590	17,080	8,703	319,373
Young People's Education	213,491	16,075	114,813	344,379
Adult Participation & Learning	254,792	17,080	34,645	306,517
Other Charitable Expenditure	-	-	-	-
Total Expenditure	761,873	50,235	158,161	970,269
Gain/(loss) on revaluation of investments	-	-	-	-
Net Income/(Expenditure)	127,813	(50,235)	94,787	172,365
Transfers between funds	(446,027)	525,000	(78,973)	-
Net Movement in funds for the year	(318,214)	474,765	15,814	172,365
Net funds at 1 April 2023	724,762	511,034	142,623	1,378,419
Net funds at 31 March 2024	406,548	985,799	158,437	1,550,784

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