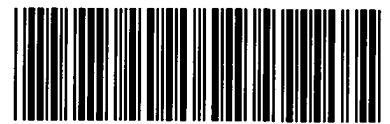


Charity registration number 1088890

Company registration number 3541037 (England and Wales)

SPREAD THE WORD
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

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LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	A Felone (Co-Chair)	
	S Dodd	(Appointed 11 May 2022)
	D Hill-Katso	(Appointed 11 May 2022)
	Dr G Ralleigh	(Appointed 11 May 2022)
	J Sedgwick	(Appointed 11 May 2022)
	S A A Ibitola	(Appointed 6 December 2022)
	H Steed	(Appointed 6 December 2022)
	A Yee	(Appointed 6 December 2022)
	S Richardson (Co-Chair)	(Appointed 6 December 2022)
Charity number	1088890	
Company number	3541037	
Registered office	The Albany Douglas Way London SE8 4AG	
Independent examiner	Frances Wilde FCCA DChA Warner Wilde Chartered Certified Accountants 4 Marigold Drive Bisley Surrey GU24 9SF	
Bankers	Barclays Bank Plc 463 - 465 Brixton Road London SW9 8HL	

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**SPREAD THE WORD
TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)
FOR THE YEAR ENDED 31 MARCH 2023**

Constitution

The company is incorporated under the Companies Act, company number 3541037 and its governing document is its Memorandum and Articles of Association. The company is a registered charity, number 1088890.

Directors and Trustees

The Directors of the charitable company ("the charity") are its Trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees.

As set out in the Articles of Association the Trustees may from time to time and at any time appoint any member of the company as a Trustee, either to fill a casual vacancy or by way of addition to their number, provided that the prescribed maximum be not thereby exceeded.

Any member so appointed shall retain his or her office only until the next Annual General Meeting when he or she will then be eligible for re-election. There shall not be more than three such appointments in any period between Annual General Meetings.

The Trustees serving during the year and since the year-end were:

A J Felone (Co-Chair)	
S Dodd	(Appointed 11 May 2022)
D Hill-Katso	(Appointed 11 May 2022)
Dr G Ralleigh	(Appointed 11 May 2022)
J Sedgwick	(Appointed 11 May 2022)
S A A Ibitola	(Appointed 6 December 2022)
H Steed	(Appointed 6 December 2022)
A Yee	(Appointed 6 December 2022)
S Richardson (Co-Chair)	(Appointed 6 December 2022)
K Roden	(Resigned 19 June 2023)
R Dastidar (Chair to Dec 22)	(Resigned 13 December 2022)
S Mahal	(Resigned 13 December 2022)
S Clark	(Resigned 22 June 22)
K Noakes	(Resigned 22 June 22)

Secretary

There is no registered Co. Secretary

Independent Examiner

Frances Wilde of Warner Wilde Limited, Chartered Certified Accountants and Registered Auditors
Charity and Not for Profit Specialists. Registered in England No. 6923262. 4 Marigold Drive, Bisley,
Surrey GU24 9SF Tel: 01483 488767

**SPREAD THE WORD
TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)
FOR THE YEAR ENDED 31 MARCH 2023 (CONTINUED)**

Bankers

Barclays Bank, 463-465 Brixton Road, London SW9 8HL.

Registered office and operation address

The Albany, Douglas Way, London SE8 4AG.

Directors' Report 2022-23

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the charity's Articles of Association, the Companies Act 2006 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)".

Principal Activity

The principal activity of the Company during the year continued to be the development of writers and their work and the engagement and development of new audiences to participate in and enjoy creative writing in all its forms.

Structure, Governance and Management

Spread the Word's memorandum and Articles of Association govern the company. In the event of the Company being wound up, the liability of each member is £10.

The charity aims to recruit Trustees with a wide range of business and sector experience from which the charity will benefit. Quorum is set at three with no more than twelve Trustees allowed at any time.

Quarterly Board meetings were held over the year. Sub-committees are convened by the Board as needs to provide governance oversight of strategic areas of work. Board and Staff Away Days take place on a regular basis to develop organisational strategy.

New Trustees are recruited as additional skills become needed in line with the strategic objectives of the company or as trustees resign. New Trustees are provided with a board induction pack that includes information about their responsibilities, a welcome letter from the Director and Chair, Articles and Memorandum of Association and the most recent Audited Financial Statements.

Trustees are encouraged to read Charity Commission and other newsletters and attend training courses designed to keep them abreast of their duties and responsibilities. Board appraisals take place once a year.

The Trustees delegate the day-to-day management of the charity to the Director who reports directly to and is line managed by the Co-Chairs of the Board.

**SPREAD THE WORD
TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)
FOR THE YEAR ENDED 31 MARCH 2023 (CONTINUED)**

Objectives and Activities for the Public Benefit

The Trustees confirm that they have considered the Charity Commission's guidance on public benefit when reviewing the charity's aims and objectives and in planning future activities.

Summary

In 2022-23, Spread the Word continued to build on the work of the previous year, with the security of continued funding from Arts Council England (ACE) as a National Portfolio Organisation (NPO).

During 2022-23, Trustees and staff worked to deliver a programme of activities which deliver on our vision, mission and values and on the outcomes in our Theory of Change:

- Writers have time, space and money to produce quality work and live as a writer.
- Readers and audiences experience a greater range of writing produced by London's writers.
- More diverse writers are published by mainstream publishing houses.

We continued our strategic programmes of activity focused on changing the stories we get to read and hear including the London Writers Awards and the launch of the Early Career Bursaries for London Writers on a low income and on celebrating creativity, community and place through the 2023 Deptford Literature Festival.

We continue supporting talent development through craft and career opportunities for writers through delivering a regular programme of workshops, masterclasses and courses, and our membership scheme the London Writers Network. In addition, staff provided 1-2-1 support and development for individual writers through professional development sessions, coaching, mentoring, 1-2-1 surgeries and assistance with grant applications.

We continue to work in partnership to extend our offer to London's writers with a focus on engaging writers from underrepresented communities in publishing. Our partnership work included delivering the Free Reads scheme with The Literary Consultancy and the Wellcome x Spread the Word Writers Awards.

In partnership with CRIPTic Arts we continue to create community for deaf and disabled writers and advocate for change through running the CRIPTic x Spread the Word Salons, launching the UK's first Disabled Poets Prize and publishing the Access to Literature Report.

We continue to engage young people with creativity, words and stories, including through a new two year creative engagement with nature and youth volunteering programme - Nature Nurtures - led by our partner the London Wildlife Trust with Black Girls Hike CIC and London Youth.

We continue to develop programmes that engage creatively with archival silences and Britain's colonial past. With John Hopkins University, Black Beyond Data and Ink Sweat & Tears Press and as part of a

**SPREAD THE WORD
TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)
FOR THE YEAR ENDED 31 MARCH 2023 (CONTINUED)**

research collaboration with Lloyd's of London, we launched Uprising & Resistance which looks to use poetry and visual art to respond to archival silences surrounding slavery in Early Modern London.

We completed our City of Stories Home project with London Libraries celebrating libraries as places to make and share stories in our local communities and inviting Londoners to get inspired and creative at local libraries across the city.

The profile of Spread the Word continues to be high and positively perceived. The dedicated and specialist staff provide outstanding development services for writers, with a friendly and 'open door' ethos.

Activity detail

In this report we highlight some of the activity that is contributing to us achieving our outcomes, including strategic programmes of activity such as the London Writers Awards and the Deptford Literature Festival.

Our priorities continue to be to provide opportunities for writers, particularly those from underrepresented backgrounds, to develop their craft and career and to support creativity, wellbeing and connection.

We continue to maintain a portfolio of projects providing opportunities for members of the public to experience and engage with new writing as audiences and as participants and reflective of our commitment to opening up access and bringing about systemic change in the publishing industry.

During 2022-23 we continued to work to ensure we reach audiences traditionally facing barriers to arts participation and to increase engagement with the least engaged through providing targeted free, low-cost and accessible activities.

Working in partnership remained key to us during 2022-23 to not only open up opportunities for writers but also to reach and engage with new audiences and those least engaged. During 2022-23, we partnered with 94 organisations, including amongst others: Olive Writers, Penguin Random House, Simon & Schuster, Mushens Entertainment, Desperate Literature Prize, London Literature Festival, Creekside Discovery Centre, Brick Lane Short Story Prize, Youth First and The Good Literary Agency.

Our total audience for 2022-23 was 1,022,086 with 642 submitting to prizes / opportunities, and 732 young people engaging directly with our work via projects, workshops and publications. Our total online audience was 1,013,229 with 126,118 engaging directly with our online marketing activities.

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Supporting talent development through craft and career opportunities

Regular programme of activities

"Spread the Word feels like an inclusive community to me, with space for many intersectional identities. It feels like a learning environment that helps people develop their writing. I am really glad I found Spread the Word." Regular programme participant, November 2022

"It's the only place I've found that offers flexibility around my other commitments (family, job etc). Your email course has been a great way for me to dip in and out around all the curveballs that life throws at you. And it's great that you're based in London. I can't think of another organisation like yours that's open to London writers." Regular programme participant, December 2022

"Spread the Word makes accessible the often mysterious world of publishing, to people who don't have connections." Regular programme participant, October 2022

"I love the fact that I can learn skills to improve my writing craft online. I have little money so courses that I can do that cost little are fantastic too. It is lovely to be part of a writing community and you feel that when you attend these events. I was extremely impressed with the knowledgeable tutor." Regular programme participant, October 2022

We continued to run our regular programme of activities online, focused on providing talent development through craft and career opportunities, giving writers the time, space and money to produce quality work, and access paid for opportunities. The majority of the programme was free, with bursary places being offered if paid for.

We ran 196 workshops, masterclasses and courses engaging an audience of over 6,764, including, amongst others: Writing Home: A Beginner's Workshop for Migrant Writers Exploring Life Writing with Carla Montemayor, An Evening with Jason Reynolds, a life writing email course by Sarah Clement and When The Tide Goes Out with Ella Frears.

We ran 4 London Writers Network events supporting writers' career development to an audience of 150, including: Meet the Penguin Random House Editors and Meet the Footnote Press Editors.

We commissioned 18 blog posts from writers including, amongst others: Ayesha Chouglay on CRIPTic Arts x Spread the Word Writers' Salons, Advice for LGBTQ+ Writers and My Experience of a Free Read by Kayleigh Cassidy.

We gave 247 in-depth 1-2-1 development sessions to writers and organisations, 225 of which were offered for free. We ran 2 agent and publisher opportunities with Madeleine Milburn Agency and Mushens Agency, receiving 106 submissions with 14 writers from underrepresented backgrounds going on to benefit from editorial feedback on their writing projects.

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)
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Our partnership with The Literary Consultancy which provides manuscript assessments and feedback to writers on low incomes continues. 25 submissions received. 7 writers referred for Free Reads, total bursary value £2,500 with 7 receiving a Free Read.

We routinely collect feedback and monitoring forms which shows us that the audience for our regular programme of activity is diverse – 37% of our participants being Black, Asian and Global Majority; 54% LGBTQI+; 31% working class and 25% deaf and/or disabled. The majority of people engaging are under 49 years of age (70%), with 35% of people aged between 18-34.

Our audiences also enjoy and value what we do: 90% rated our tutor preparation excellent or very good; 90% rated the structure of our courses/ workshops excellent or very good and 94% strongly agreed or agreed that they feel motivated to keep improving as a writer.

Supporting writers to continue working

London's writers and organisations continued to be impacted by the loss of their means of earning a living or generating income due to the cost of living crisis and the on-going impacts of Covid-19. During 2022-23, we helped raise a total of over £425,228 in funding for writers and literature organisations.

We supported 8 successful applications to both Arts Council England Project Grants and Developing Your Creative Practice grants through project advice, letters of support, partnering, promotion and match-funding leveraging £180,232 for London writers, literature organisations and writing activity.

We continued to support poets and organisations to develop and engage audiences with their projects, including: Olumide Popoola's Futures in the Making for LGBTQ+ fiction writers, Outspoken Press's Emerging Poets Development Scheme, Tom Mallender's Write London project for marginalised writers, and Helen Bowell's Bi-Lines project strengthening the bi+ poetry community.

We engaged 156 artists, creative practitioners and freelancers during 2022-23, of which 91 were Black (54), Asian (31) or global majority (6), representing 59% of the total number employed and 41 were deaf and disabled (22) or neurodiverse (19) representing 25% of the total number employed.

Creating community for deaf and disabled writers and advocating for change

During 2022-23 we continued our partnership with CRIPtic Arts to offer creative writing opportunities for deaf and disabled writers from across the UK. Our partnership work is focused on creating community, amplifying the work of deaf and disabled writers, providing paid work for deaf and disabled writers, and advocating for the urgent change needed within the literature and publishing sectors to provide accessible spaces, development and commissioning opportunities for deaf and disabled writers.

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CRIPtic x Spread the Word Salon - building community spaces

"Spread the Word is the only organisation I have found who are so clearly inclusive and accessible. I had the confidence to join in their workshops at a time where almost nothing was available to me because of my access needs. When I first found them I was extremely isolated and didn't realise that I could participate in workshops like this. They were a light in the dark for me." Salon attendee, November 2022

"I am a chronically ill writer who is often housebound. Participating in a Spread the Word online workshop has broadened my world and exposed me to new ideas that I would not otherwise be able to access. I feel more connected to other writers and have gained skills that will help me structure my writing." Salon attendee, October 2022

We continued to run the CRIPtic Arts x Spread the Word Salon. A free, online space for deaf and disabled writers which takes place across the year. Each Salon has a workshop led by a guest artist and is followed by a reading from a guest artist and an open mic for the community to share their work.

Hosted by Jamie Hale, guest artists during 2022-23 included: Shahid Iqbal Khan, Kathryn O'Driscoll, Hannah Hodgson, Sahera Khan, Emily Howlett, Emily Branchi and Khairani Barokka. Over 368 deaf and disabled writers participated in and attended the four Salon's workshops and readings, with over 20 writers sharing their work at the open mics.

The CRIPtic x Spread the Word Salons are supported by Arts Council England.

Disabled Poets Prize 2023 - amplifying the work of deaf and disabled poets

"This feels like such a vital and important Prize, providing a platform to raise up disabled voices in poetry in a way that still isn't happening in the wider book industry." Stuart Bartholomew, Co-founder, Verve Poetry Press and Festival

With Jerwood Poetry Fellow Jamie Hale we launched the UK's first Disabled Poets Prize in collaboration with CRIPtic Arts and Verve Poetry Press. The Prize looks to find the best work created by UK based deaf and disabled poets, in written English and in British Sign Language.

Deaf and disabled poets face significant barriers to developing their careers. The Prize brings the work of the winning writers to new prominence, focusing attention on the exceptional work being produced by deaf and disabled writers. The judges for the 2023 Prize were Peter Reynard, Romalyn Ante and Jamie Hale.

Deaf and disabled poets were able to submit to three categories – best single poem, best unpublished pamphlet, and best poem performed in British Sign Language with 173 submissions being received. In each category, there was a first place prize (£500), second prize (£250), third place prize (£100), and three highly commended entries (£50).

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The Prize offered significant professional development opportunities for the winning and shortlisted writers, including a publication deal with Verve Poetry Press for the best unpublished pamphlet as well as development prizes from CRIptic Arts, Spread the Word, The Literary Consultancy and Arvon Foundation.

The announcement of the Prize winners took place as part of the 2023 Deptford Literature Festival on Saturday 18 March 2023.

The 2023 winning poem for best single poem was 'How to Sign Playground' by Jamie Field: *"As a deaf person who struggles to communicate, I feel I can only truly express myself through poetry, and to have the validation from a Prize bridging both worlds means so much."*

The winner of best unpublished pamphlet was Katherine Moss for 'The Still Point', which will be published in Autumn 2023 by Verve Poetry Press: *"Poetry can be exhilarating, feel unsettling, can place demands upon us to stop and reflect upon words and sounds. As one of the winners of the Disabled Poets Prize I have been given an amazing opportunity to discover my voice as a poet and perhaps feel authentic in claiming to be a writer."*

The 2023 Prize was funded through donations and by Spread the Word, CRIptic Arts and Verve Poetry Press with in kind support from The Literary Consultancy and Arvon Foundation.

Being Hybrid Guide - keeping access open for deaf and disabled writers

We supported the launch of the 'Being Hybrid Guide' for festivals, literature organisations and publishers written by Jamie Hale, Director of CRIptic Arts in consultation with deaf and disabled writers.

The Guide was written in response to the increasing number of literature organisations returning to in-person events post-pandemic and stopping their online offer. By doing this, closing the door to people who are more likely to be geographically dispersed, disabled, poorer, have caring responsibilities and who are likely to have been disproportionately affected by the pandemic, where online programming was vital to people's connection to the world.

The Guide is designed to support time- and resource-limited organisations in working out what they need to do to offer the best hybrid programme possible. It was published in June 2022 in text (full report and short version), Plain English (text, audio) and BSL (video) versions.

The Being Hybrid Guide was supported by CRIptic Arts and Spread the Word.

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Access to Literature Research - advocating for sector change

During 2021-22 Spread the Word and CRIPTic Arts undertook action research - Access to Literature. The Research aimed to understand the barriers to access in the literature sector for deaf and disabled writers, creative producers and audiences, and how these might be addressed, baseline the demand and need for more accessible opportunities and identify the support and upskilling needs of organisations to make their work more accessible.

The action research methodology included: an accessible online writers' retreat for deaf and disabled writers, focus groups with deaf and disabled writers and literature organisations, and surveys for disabled writers and literature organisations.

The full Access to Literature research report with recommendations for change, alongside the executive summary and case study, were published in October 2022 in text, BSL, audio and easy read formats. The report was distributed to literature organisations, publishers and funders.

<https://www.spreadtheword.org.uk/projects/cryptic-writes-x-spread-the-word/>

An online presentation and discussion about the research findings was given by Ruth Harrison to The Society of Authors' Authors with Disabilities and Chronic Illnesses group in September 2022. Ruth Harrison and Jamie Hale were commissioned to write the lead article for The Bookseller's disability edition published on 14 October 2022.

The Access to Literature Action Research and Report were funded by Arts Council England.

Engaging young people with creativity, words and stories

Nature Nurtures - creative engagement with nature and youth volunteering

"I had a really good time and can't wait to get involved in the next event, thank you to all! I felt comfortable right in the beginning to get involved. It made me very happy to see Black women leading :)" Young person, Nature Nurtures participant

We are a partner on the London Wildlife Trust's Nature Nurtures two year cross-sector consortium project with partners Black Girls Hike CIC and London Youth. The project aims to work with young people (aged 17-25 years old) and partners to develop a new model for youth volunteering, using creative nature writing as an innovative engagement tool. The project focuses on young people from under-represented groups, from Black and Asian and minoritised ethnic heritage, who are not currently accessing volunteering.

In the first year of the project, 117 young people engaged with 10 monthly creative engagement workshops in nature reserves across London, including: at Camley Street Natural Park - Explore Nature and Poetry Writing at Camley Street Natural Park with Theresa Lola and Practical Conservation and

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Drawing from Nature at Camley Street Natural Park with Woodrow Phoenix and at Walthamstow Wetlands - Explore Nature, Conservation and Photography with Melissa Lagarda.

29 young people submitted their creative work for the Nature Nurtures Anthology with 25 pieces being selected. The Anthology will be launched in May 2023.

83% of young people reported that they learnt new creative skills; 87% felt more confident to be creative on their own; 81% felt motivated to keep improving as a creative and 96% felt motivated to join more creative workshops.

43% of participants live in the top 30% most deprived communities in England. 27% of participants were Black/ Black British, 27% Asian/ Asian British, 25% White British, 12% Mixed and 9% Other White. The majority of participants (81%) were aged 21-25 years old.

Nature Nurtures is supported by funds awarded by the Department for Digital, Culture, Media and Sports, via the Volunteering Futures Fund distributed by Arts Council England.

Outside the Frame - exploring untold stories

We partnered with the National Gallery to pilot a youth programme in January-February 2023 which used poetry as a way to engage young people with the silences and exclusions in their collection and gallery interpretation.

Outside the Frame offered young people the opportunity to use poetry and spoken word to develop critical thinking, language and performance skills, by exploring untold stories behind the National Gallery's collection, exploring the blank spaces and silences that surround the dominant narratives presented in their artworks.

Working with the poets Gboyega Odubango and Remi Graves, young people from the City of London Academy Highgate Hill and City of London Academy Hackney were invited to question compositional and curatorial choices made by artists and collectors. The young people worked with the poets both in the gallery and back in school to develop creative responses to these provocations and develop them into spoken word pieces for performance. The students shared their work to young people from other schools, with some of the project participants being offered the opportunity to perform at a National Gallery Late.

Young Poets of London Festival - engaging young people with poetry in the community

In July 2022, we partnered with Support the Arts CIC on the Young Poets of London Festival open air event at the Church House Gardens Amphitheatre in Bromley. The event featured the poets Theresa Lola and Kobi Essah alongside emerging poets Makella Ama, Carlos Mouricio Rojas, Georgie Jones and Laura Zuwa. The event aimed to highlight poetry and the talented young poets of London and was part

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of a wider community Festival, free for people to attend and with a focus on engaging young people. As part of the Festival workshop programme, Laurie Bolger ran creative poetry workshops for young people. Over 100 people attended the event and more than 40 young people engaged with the workshops.

The Young Poets of London Festival was supported by the London Borough of Bromley and Greenwich Leisure.

Engaging creatively with archival silences and Britain's colonial past

Uprising and Resistance - Lloyds of London and the business of slavery

"As much as violence, brutality and dehumanizing conditions were ever-present aboard slave ships, so was resistance to that inhumanity. Kidnapped and enslaved people fought against their capture and enslavement constantly. It is estimated that as many as one in ten or even one in five slaving ships experienced a significant insurrection during the voyage from the coasts of Africa to the Americas. While we know that they occurred we have little documentary evidence of what transpired. Despite unimaginable odds people resisted the conditions of their commodification at every turn. We need poetry and art to give life and meaning to these moments where historical evidence cannot." Dr. Alexandre White, Assistant Professor, Johns Hopkins University Department of Sociology and Johns Hopkins University School of Medicine

With partners Ink Sweat & Tears Press, Johns Hopkins University and Black Beyond Data, and as part of a research collaboration with Lloyd's of London, Spread the Word launched Uprising & Resistance, a project which looks to use poetry and visual art to respond to archival silences surrounding slavery in Early Modern London.

Running between approximately 1526 and 1867, the transatlantic trade in enslaved people kidnapped, trafficked and subjugated people from across Africa as both property and unfree labour. This trade shaped our City, and many institutions directly and indirectly benefited from the abusive, unpaid labour upon which this so-called trade was based.

Investigating this heritage, Johns Hopkins University and Black Beyond Data are examining the Collection of Lloyd's insurance market to investigate its direct involvement in slavery and in associated business practices profiting from slavery.

The lead commissioned poets are Remi Graves and Keith Jarrett and the lead visual artist is Jess Nash. We ran a creative commissions open call in October 2022 with 29 emerging poets and visual artists applying. The poets Courtney Conrad and Malakai Sargent and visual artist Levi Naidu-Mitchell were commissioned.

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Working with the lead academic researcher Dr Alexandre White and the Lloyd's Collection archivist Victoria Lane and taking the historical research as a starting point, the commissioned poets and visual artists will respond to these challenging, traumatic and problematic archives, as well as the surrounding silences that they don't record.

The creative work produced by the poets and visual artists will be published in an anthology edited by Gboyega Odubango and published by Ink Sweat & Tears Press. The anthology will be launched at St Ethelburga's Centre for Reconciliation and Peace in June 2023.

"It feels especially vital now to confront the cruelty and complexity of our history – and, indeed, our present. There's so much buried in the archive, hidden in plain sight! There's also so much potential to capture this in poetry, through language. I'm honoured to be a part of this project, responding to this history and its ongoing legacy." Keith Jarratt, lead poet, Uprising & Resistance

The Uprising & Resistance project is supported by The Mellon Foundation.

Runaways London - History, storytelling and escape from slavery in 17th + 18th Century London

Between the 1650s and 1780s many hundreds of enslaved people were brought to London. Most were African although a significant minority were South Asian and a smaller number were indigenous American. While in the capital some attempted to escape and, on occasions, those who pursued them placed advertisements in London newspapers seeking the capture and return of these freedom-seekers. The average age of the runaways was 16.

These 'runaway advertisements' reveal the existence of enslaved people in London yet tell us very little about them, and all through the eyes of those who enslaved and pursued them.

It is all that we *don't* know about London's freedom seekers that led to the development of Runaways London, a partnership project between Spread the Word, Ink Sweat & Tears press and the University of Glasgow. Taking the historical research of Professor Simon Newman and Dr Peggy Brunache as the starting point, the commissioned lead poets, Gboyega Odubango and Momtaza Mehri and lead visual artist Olivia Twist and early stage poets, Oluwaseun Olayiwola, Kobi Essah, Memoona Zahid and visual artist Tasia Graham investigated those archival silences.

The Runaways London anthology was published by Ink, Sweat & Tears Press and launched at the Museum of London Docklands October 2021 alongside a short film about the project and a series of accompanying teaching resources.

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We ran two Runaways London engagement events in May 2022.

- City of London libraries to run a Black History Walk led by Tony Warner visiting sites associated with the trade in enslaved people. This was followed by a creative writing workshop led by Kobi Essah and Oluwaseun Olayiwola at the Barbican Library which took participants through their creative processes on their Runaways London commissions, leading the group to producing their own works building on the material discussed on Tony's tour.
- Museum of London to deliver a Runaways London event as part of the museum's wider public consultation on redesigning their London, Sugar and Slavery Collection. Momtaza Mehri and Memoona Zahid read their commissioned works in the space and Tasia Graham led audiences through a display of her artworks. This led to a discussion of the galleries' broader coverage of the trade in enslaved people facilitated by the poet Remi Graves and writer Carinya Sharples.

Runaways London was supported by the British Association for American Studies small grants programme (US Embassy), the Economic and Social Research Council Impact Acceleration Accounts, private donations and the City of London Grants Programme.

Engaging local communities with writing and reading

City of Stories Home - libraries as the place to make and share stories

"Attending the City of Stories Home workshop got me writing again after a long absence. Being published in the anthology has helped to spur me on even further and I feel encouraged and motivated by the activities I have taken part in". City of Stories Home participant

"Good to be part of a project that is happening across London boroughs. Good opportunity to promote creative writing, to encourage attendees to join and use the library and also to show them what is on offer. It was also our first main event after the pandemic, so it was really lovely to see attendees in person and back in the library at the launch event. It helped to give the library a strong community feel."
Library Service

In partnership with London Libraries, City of Stories Home, was a free six month creative writing and reading programme which took place across every London Borough and the City of London. City of Stories Home celebrated libraries as the place to make and share stories in our local communities. The programme ran from February 2022 to June 2022.

The programme invited Londoners to get creative in their local library and aimed to discover aspiring local writers and introduce new stories from diverse writers to audiences across the city.

The lead writers Amer Anwar, Natasha Brown, Jarred McGinnis, Caleb Azumah Nelson and the emerging writers, Lizzie Damilola Blackburn, Ruth Goldsmith, Iqbal Hussain and S. Niroshini were commissioned to write an original short story on the theme of home to inspire Londoners to get creative and write their own story.

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A short story writing competition was run with 300 entries being received from writers across London. In May 2023, 28 of the competition winning local writers took part in a StoryLab development day co-curated by the emerging writers with creative writing sessions from the lead writers and an agent.

"I am glad to meet other writers across London. Writing can feel like a lonely, solitary process but workshops and events like these remind me that you are not alone and there is a network of support and similar minded people. I am also very happy that small things like expenses and lunch were covered as I think it is important in addressing equality of opportunity." StoryLab participant

3,300 copies of The City of Stories Home Anthology, featuring over 70 writers, including 63 competition winners and 8 commissioned writers, were distributed to library services. A digital edition was also made available.

"I won City of Stories: Home for Newham, which meant so much to me! I'm in a book. I'm a queer, nonbinary, autistic working class writer with multiple sclerosis and without a formal education. So the writing world is very hard for me to get into." City of Stories Home participant, July 2022

10 library reading groups were invited to read and review the Anthology.

"We were completely captivated by the Anthology despite none of us usually choosing short stories to read. We found the writing to be very good across the board and enjoyed all the stories though inevitably some had more resonance. Our discussions turned out to be one of the best of all our meetings as we linked the stories to our own experiences." Reading group participant, Sutton Libraries

We also published and distributed across library services 3,300 copies of a City of Stories Home Writers' & Readers' Handbook including libraries' writing and reading offer; writing tips, resources to take writing forward and list of short story collections and anthologies co-curated with librarians and writers. Digital edition was also produced.

The Anthology and Handbook were launched at 33 free in-person celebration events across London's libraries throughout June 2022 with creative writing workshops followed by readings from local competition winning writers.

"The workshop was excellent as was the reading - the ability to use this public space together with the community and share amongst a diverse group was really valuable and powerful." City of Stories Home participant

"Both books [Anthology + Handbook] were really popular with our readers and flew off the shelves."
Library Service

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Through City of Stories Home 1,584 people participated in creative writing workshops and events; of these 46% had not used the services of their local library service before and 52% were not currently a member of the library service. 87% said that they would come back to their local library.

54% of the local winning writers whose work was featured in the Anthology had not been published before. 24% of the writers participating in the StoryLab never taken part in writer development.

100% of participants would like to see more creative writing and reading events taking place in their local library and 35% of library services are looking at setting up or have set up a writing group based on their experience of being part of City of Stories Home.

The City of Stories Home partners were London Libraries, Libraries Connected and the RNIB Library.

City of Stories Home was supported by Arts Council England, Cockayne Grants for the Arts and the London Community Foundation.

Strategic programmes of activity

During 2022-23 Spread the Word continued our strategic programmes of activity including the London Writers Awards and the Deptford Literature Festival, piloting the Wellcome x Spread the Word Writing Awards, and launching the Early Career Bursaries for London Writers on a low income.

The London Writers Awards - changing the stories we get to read and hear

"Receiving a London Writers Award transformed my writing life. I have wholeheartedly recommended it to other writers I meet who similarly are struggling to get the support, resources, community and confidence to break into publishing. In an opaque and sometimes exclusionary industry, programmes like the London Writers Awards are indispensable." London Writers Awards awardee

"London Writers Awards has had more impact on my craft and career than anything else I've done in the 13 years since I decided I wanted to write. I have often felt alienated and discouraged in other spaces, and some programmes I've done have even been detrimental to my chances. The staff at Spread the Word are so supportive, and they in turn shape a distinct environment, especially suited to writers underrepresented in publishing, that is hard to find." London Writers Awards awardee

The London Writers Awards is Spread the Word's development programme for London writers. Our 2015 *Writing the Future* report showed that writers from diverse backgrounds face multiple barriers to artistic progression and to being published. To achieve the aspiration of many writers to be agented and published, sustained professional input and quality feedback is crucial. The London Writers Awards programme, launched in 2018, responds to this need.

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The aim of the Awards is to increase the number of writers from underrepresented communities being taken up by agents and publishers and to influence change in how effective intersectional and equitable writer development practice for underrepresented writers is developed.

It supports 30 London-based Black, Asian and Global Majority, working class, LGBTQIA+ and disabled writers each year. Writers are selected via open application, participation is free and bursaries for writers in need and an access fund for disabled writers are in place to ensure equity of opportunity.

"London Writers Awards is an incredible programme that opened a lot of doors for me and gave me access to a network of writers. I didn't consider myself a proper writer until I was part of it and I hope it continues to help a lot of other writers with limited financial means." London Writers Awards awardee

Successful applicants become part of a critical feedback group, receive 1-2-1 professional development sessions, participate in craft and career masterclasses run by professional writers and industry speakers and experts. They participate in two WritersLabs, with the second being an industry networking event.

The 2022 London Writers Awards

In its fourth year, the Awards focused on four genres of writing: literary fiction (including short stories); commercial fiction (for e.g.: crime, science fiction, romance), narrative non-fiction and YA/children's. The programme ran from February 2022 to November 2022.

The 2022 judges were: Writers: Louise Hare, Ashley Hickson-Lovence, Sara Jafari, Sara Gibbs and Benjamin Dean. Industry: Matt Turner, Milly Reilly, Emma Grundy-Haigh, Emma Bal and Davinia Andrew-Lynch.

2022 partners were: RCW Literary Agency, Jo Unwin Literary Agency, Joffe Books, Madeleine Milburn Literary Agency, Andlyn Literary Agency. On-going partnerships continued with the Independent Publishers Guild and the Society of Authors.

In 2022 the London Writers Awards received 197 applications for the 30 places available. The 30 writers selected self-identified as follows: 57% Black, Asian, Global Majority; 40% working class; 47% LGBTQIA+ and 23% disabled. 3 bursaries for writers most in need were awarded and 1 access fund was distributed in 2022-23. 60% of the Year 4 cohort had not participated in a development scheme before and 15% had not attended a creative writing workshop.

To support participants' wellbeing we ran a Living as a Writer module led by Christina Carè and Sandro Voi focusing on values, barriers and developing a creative practice.

An Agents Booklet was produced with biographies of each awardee and a synopsis and extract from each their writing projects. This was distributed to over 300 agents, publishers and commissioning

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editors. An end of programme WritersLab was held at the St Bridge Foundation which included networking with 40 agents.

Sustained support and career development

The Award's Alumni programme continued, offering on-going support through professional development masterclasses and networking opportunities, including sessions with Hinterland Magazine, Mentoring Seminar with Lily Dunn and Manuscript Feedback Seminar with Ana Fletcher.

"The Award transformed my creative life in many ways. I have an agent, I've facilitated workshops and now work in a creative business. The change is profound, and during these times where arts funding is dwindling away, the London Writers Awards offers a beacon of hope for those that might not have the resources or confidence to chase their dreams." London Writers Awards awardee

We continued the Developing Tutors strand of the programme, for alumni to gain paid experience of developing and delivering creative writing workshops to support their career development, including, amongst others: Exploring The Moral Conundrum with Nilesa Chauvet, Using Drawing as a Tool to Write with Megan Preston Elliot, and Collage for Writer's Block with Kayleigh Cassidy.

"I like how Spread the Word's developing tutors series in particular tackles niche topics within writing. So often a writing workshop follows a formula, but in these I feel like I am always learning something new and stretching my ability. They are always well planned and the tutors are encouraging and engaged - I couldn't recommend this series of workshops and Spread the Word enough!" Developing Tutors workshop participant, September 2022

Changing the stories we get to read and hear

To date, from the four cohorts of London Writers Awards' writers, 45 have been agented and 32 have received book publishing deals or been published. 83% of awardees said that the programme played an important or essential role in their journey to being published.

Books published by London Writers Awards writers include, amongst others:

- *Assembly* by Natasha Brown shortlisted for 2022 Betty Trask and The Folio Prizes. Announced every 10 years, Natasha was named as one of Granta's 2023 Best Young Novelists under 40.
- *Keeping the House* by Tice Cin winner of 2022 Somerset Maugham Award, shortlisted for Desmond Elliot Prize 2022. Both Tice's and Natasha's books shortlisted for 2022 British Book Awards.
- *Wandering Souls* by Cecile Pin longlisted for The Women's Prize for Fiction 2023 and Prix Femina Etranger and shortlisted for Waterstones Debut Fiction Prize.
- *Marv and the Mega Robot* by Alex Falase-Koya's debut title of a six book series. Alex is co-writer on Marcus Rashford's *Breakfast Club Adventures* series.

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The 2022 London Writers Awards marks the end of this iteration of the programme. Since 2018, the London Writers Awards has supported 117 writers from communities underrepresented in publishing to develop their work, build their writing careers and reach readers. An independent impact evaluation by Neela Doležalová is taking place and will report in 2023-24.

The 2018-2022 London Writers Awards were supported by Arts Council England, the Esmée Fairbairn Foundation and the Authors Licensing and Collecting Society (ALCS).

Wellcome x Spread the Word Writing Awards - changing the non-fiction landscape

"I have never received any formal training in either fiction or non-fiction writing, my skills have thus far been fine tuned by the arbitrary feedback of editors who either reject or accept my pitches. Painfully high childcare fees and rent have priced me out of affording writing courses that could help start my career as an author. The offer of this Award is the first time I have been able to dare to think the efforts behind my writing dreams may become a reality. I am very grateful for this amazing opportunity and the doors that may open as a result." Awards recipient

"I know how infrequently patients' voices are heard outside of a clinical setting. Being selected to write a book about OCD as part of a programme that challenges this kind of status quo is an enormous honour. The Award is an incredible opportunity to get professional support and meet other writers pushing the boundaries of traditional storytelling." Awards recipient

From October 2021 to July 2022 we partnered with Wellcome Collection to launch an ambitious project - the Wellcome x Spread the Word Writing Awards. The Awards aimed to find and support writers from underrepresented groups, who had a big idea for a non-fiction book for general readers, that engages with health and being human.

Responding to the barriers faced by diverse writers of non-fiction in progressing their careers, the Awards put access and equity at the forefront to give writers not only space and support to develop ideas but also funds to help turn their ideas into publishable books.

The programme offered insight days, mentoring by authors and publishers, access to the Wellcome Collection's team and resources, masterclasses and agent meetings. Each selected writer received a bursary of £2,000 for research and travel based upon their proposal. The Awards also offered an access fund for reasonable adjustments to be made.

The judges for the Awards were Dr Annabel Sowemimo, Camila Pang and Raymond Antrobus.

Black, Asian and global majority and deaf and disabled unagented and unpublished writers from across the UK were invited to apply through an open call. 187 applications were received and 6 writers were selected to develop their proposal and first 10,000 words of their project

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The selected six writers were: Aimee Cliff, Dylan Brethour, James Zatkan-Haas, Mashal Iftikhar, Masud Husain and Rageshri Dhairyan.

The Awards mentors were: Frank Tallis, Camilla Pang, Lucy Foulkes, Gavin Francis, Angela Saini and Alice Hatrick and the Wellcome Collection editors. Over the April-June 2022 period, the writers took part in masterclasses led by Nikesh Shukla and Marianne Tatepo, a feedback group led by Clare Lynch and continued to have access to the Wellcome Collection library and research support alongside receiving feedback on their proposals through a one to one meeting with an agent.

In July 2022 a booklet was produced featuring each writer and their project which went out to over 100 non-fiction commissioning editors and agents and we hosted a reading and networking event with 50 agents and commission editors attending at the Wellcome Collection.

By the end of the Awards programme, four of the writers had been agented, and three have gone on to secure book deals.

The Wellcome x Spread the Word Writing Awards were supported by the Wellcome Trust.

Early Career Bursaries for London Writers - levelling the playing field

"It is no overstatement to say that, for an early-career working class writer based in London, a bursary like this could be the difference between staying the course or having to accept the barriers are too many. Working class writers are particularly vulnerable at this stage in their career because there is a lot of graft, often very little monetary reward and even less resources to go around. London is one of the most expensive cities in the world but it is also, for better or worse, still very much the hub of publishing and one which emerging writers benefit by having access to. If we want those from working class backgrounds to have access to a career in writing that is based not on resource but on talent then bursaries like these level the playing field." **Kerry Hudson, writer and mentor**

Launched in 2022, the Early Career Bursaries for London Writers on a low income seek to identify unagented and unpublished London-based writers on a low income and without access to alternative sources of funds (including personal savings) who: have talent, a clear idea of how they will use the bursary and their time, confidence and readiness to profitably spend a year on their project, and the difference the bursary will make to their writing and to them as a writer after 12 months.

The need for early career writers to receive support is stark. Unlike other artistic professions there is no defined career pathway. It is particularly true for writers whose voices are underrepresented in the UK's publishing industry who do not have the networks and connections to support them to take their first steps as a writer. All writers need time. Time to create. And time to write. When you are at the

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beginning of your career creating time to write, and sustaining your life while doing so, is a priority. Without time, you cannot develop work to gain commissions or demonstrate your talent to agents and publishers.

With this in mind, the Bursaries have been developed to:

- Make a significant difference to writers' work and development of their craft.
- Support career progression through building networks.
- Create an alumni network of talented diverse writers whom we can commission and promote paid writing opportunities to.
- Model early career intervention for writers and share learnings.

The programme offers three bursaries with a value of £15,000 each with £10,000 being awarded as cash and £5,000 towards development support alongside an access fund. The programme also seeks, through its communications, to encourage a wider conversation on philanthropic support for writers.

The judges for the first year of the Bursaries were the writers Tice Cin, Jeffrey Boayke, Luan Goldie and Dr Mark Blacklock.

"So much of the journey of bringing a manuscript to fruition often misses out the humanity of the writer – the routines and realities that make support as working-class writers ever necessary. The writers selected will now be able to have their work championed by key industry stakeholders, and move forward with their writing in ways bespoke to their needs, this expansiveness and choice will provide a great example of what can be done when the keys are placed firmly in the hands of working class writers." Tice Cin, 2023 Early Career Bursaries' Judge

The Bursaries opened for applications in September 2022 and received 135 applications. A free online information session on applying for a Bursary was attended by 70 writers. The Early Career Bursaries web pages were viewed 9,151 times since being launched on 22 September 2022, representing 18.39% of our total web traffic in that time.

6 writers were shortlisted, with 3 writers being awarded a Bursary: Sheila Atuona (working on her short story collection *Onitsha*), C.E. Cathcart (working her novel *Maudlin*) and Selina Suzelle (working on her autobiographical project). Their Bursary year began in February 2023 and runs through to January 2024.

The Early Career Bursaries for London Writers on a low income programme is supported by a generous philanthropic gift from Sam and Rosie Berwick. They were joint winners of the 2022 Achates Philanthropy Prize for their gift, announced in November 2022 at a ceremony attended by Trustee Sandeep Mahal.

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"The Early Career Bursary will support me in carving out quality time and space for creating and honing my work. This is crucial for carers like me, who often have to choose between writing and life events."
Sheila Atuona, 2023 Bursary recipient

"Having struggled on my own for so long to support and nurture my writing, to have this expert support and guidance will be life changing. Not only is it a recognition of someone else's belief in me and my writing, but it will give me the most precious gift of all—time to devote to finishing my novel." C.E
Cathcart, 2023 Bursary recipient

"It's an exciting and encouraging prospect to be supported with the development of a project that I am so passionate about. Both the mentorship and funding are going to be vital assets that will allow me to commit to a dedicated writing practice" Selina Suzelle, 2023 Bursary recipient

Celebrating community, creativity and place

Deptford Literature Festival - developing infrastructure + audiences for literature in Lewisham

"Wonderful free festival rooted in the community." 2023 Festival participant

"The programme was brilliant, diverse, interesting, a range of genres - bravo." 2023 Festival participant

"I learned that DLF is welcoming, fun and inclusive." 2023 Festival young participant

Taking place in Spread the Word's home borough of Lewisham, the annual Deptford Literature Festival celebrates the diversity and creativity of Deptford and Lewisham through words, stories and performance.

The 2023 Deptford Literature Festival took place on Saturday 18 March 2023 and invited audiences to explore what literature means to us today in Deptford with many of the events programmed under the Festival themes of nature, climate and food. The programme featured workshops, talks, walks and performances, including ways to get involved from home.

The 2023 Festival reached and engaged 6,573 people with 29 accessible live literature events. The majority of the events were free, all were BSL interpreted and 7 were livestreamed with captions.

The headline Festival commissions and events included:

- Blindmouth by Caleb Femi x SLOGhouse capturing the energy of a South London club and exploring the theme of community with poets and DJs including Latekid, fwrdmtn, Danielle Wilde and Dillon Kalyabe.
- immersive, inclusive, sensory 'happening' where gesture and sound become poetry and non-verbal stories emerge from Entelechy Arts' Ambient Jam collective of people with people with profound, complex and learning disabilities
- Imagining Fantasy Worlds and Bodies a conversation between Leone Ross and Judith Bryan

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- Fitzcarraldo Editions present Short Stories with Vanessa Onwuemezi, Anna Wood and Alice Slater
- Crime Writers of South London in Conversation with Nadine Matheson, Adam Simcox and Lara Thomson
- Disability Poetics discussion of the poetics of disability, and the concepts and experiences that disabled writers share with Daniel Sluman
- All You Can Do Is Hum dynamic spoken word/ music performance by Joshua Idehen
- Festival in the Park creative workshops exploring nature and climate science with Laura Barker and Lili K. Bright in Brookmill Park
- Announcement of the 2023 winners of UK's first Disabled Poets Prize hosted by Jamie Hale
- Black History in Deptford audio walking tour by Jody Burton
- Queer Poetry at Triangle LGBTQ+ Cultural Centre with open mic slots, featured artists, and headline sets from Ollie O'Neill and Remi Graves
- Festival at Home downloadable creative writing workshops from Laurie Bolger, Khairani Barokka, Nadine Matheson and Tice Cin for people to do in their own space and time

All the Festival workshops were open to writers with different levels of experience — from regular writers to complete beginners, including: Experimenting with Form with Natasha Brown; I Know a Spot: Food and Place with Tice Cin; Writing Lewisham with Carinya Sharples and Creative Writing and Mindfulness for Families with Laurie Bolger.

The Festival ran a day-long programme of family and children's events co-curated with Round Table Books with Dapo Adeola, Funmbi Omotayo, Annemarrie Anang, Monika Singh Gangotra and Milk Honey Bees with Ebinehita Iyere.

We ran a community commissions callout to local artists and community and arts organisations to submit their ideas for activity to take place on the Festival day, with 40 submissions received and 3 local artists and 2 organisations selected, including: Identities and Nature with Oakley Flanagan, Courtney Conrad and Cecilia Knapp; Writing about Labour Rights with Poetry London; How Memory Survives the Drum with Christxpher Oliver and Véronique Belinga; Matchstick Theatre's Hits and Pieces and The Girl, The Star and The End of All Things: Storytelling with Niall Moorjani.

A special Deptford Literature Festival edition of TOKEN Magazine, edited by local writer Sara Jafari, featuring artwork and writing from 12 local writers and artists (from 36 submissions received) inspired by the Festival themes was distributed for free at the Festival and made available online.

In addition to its public programme, the Festival delivered two community engagement projects:

- Young People's Film-in-a-Day in partnership with Youth First we ran 5 workshops with vulnerable young people from the Woodpecker Youth Club in Deptford. They co-created a film with the artists Kobi Essah Ayensuo and Mmoloki Chrystie. The young people's film -

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'Woodpecker Instruction Manual' - is a short film of imagination, dreams and hope and was made available online as part of the Festival's at Home offer.

- Lewisham Comedy Novices in partnership with Phoenix Community Housing offered opportunities to local residents and tenants aged 25+ to try stand-up comedy through a series of comedy workshops at the Fellowship Inn in Bellingham led by professional comedian Bentley Browning. Each participant created original material which they performed at a showcase event at the Fellowship, with 8 participants performing their work to an audience of 48 people, including friends, family and members of the public.

"Benefits I've experienced were not the ones I planned for... I never expected this course to help my mental health." Comedy Novices Participant

"It's been really good because we have people with some learning difficulties, we have people with confidence issues, we have people who've never spoken in public before... So that's what our coach keeps telling us: No matter what happens tonight on stage remember a lot of people in that audience will be sat there thinking 'I would never do this'." Comedy Novices participant

Books by Festival writers and artists were available to buy at the Festival Marketplace from The Word bookshop and Round Table Books with book signings by featured Festival authors taking place. Local publishers and literature organisations, including Fitzcarraldo Editions and Arachne Press, also had stalls. Author Angela Catherine Cain sold and talked about her book on the history of the Deptford Show Ground that her great grandfather, a travelling showman, ran from 1890.

In recognition of the impact of the cost of living on many within our community, we put in place:

- A community mutual aid notice board inviting people to buy a book from one of the Festival booksellers for people who could not afford one.
- A collection point for a local food bank inviting people to make donations of needed items for a local food bank.

The Festival worked with 78 artists - 75% from Black, Asian and Global Majority communities - and 26 partners. 23% of the Festival's audiences and 50% online audiences were deaf and/ or disabled. 34% of attendees were from Black, Asian and Global Majority backgrounds. 78% of the events were led by Lewisham-based artists or organisations and 56% in-person audiences were from within the borough.

The Festival was delivered in partnership with creative producer Tom MacAndrew.

The 2023 Deptford Literature Festival was funded by Arts Council England, St James's Place Foundation and Phoenix Community Housing's Community Chest and supported by The Albany and Deptford Lounge.

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Digital reach and engagement

Spread the Word uses digital media to profile talented writers, develop an audience for new creative writing and to broaden engagement with our programme of activity.

In 2022-23 our total online audience was 1,013,229 (these are people who have actively engaged and have signed up to our newsletter, looked at our website, followed us on Twitter, Instagram and Facebook, seen our Tweets, and Instagram and Facebook posts) with 126,118 direct online engagement (these are: Instagram and Facebook Page followers, unique website users, number of newsletter subscribers and Twitter followers).

Plans for Future

Spread the Word's plans for the future include continuing to deliver on an ambitious artistic programme of activity and being responsive to the on-going impacts of the cost of living crisis, Covid-19 and Climate Change on the communities we work with and for.

During 2022-23, the Company successfully re-applied to Arts Council England to retain its National Portfolio Organisation status for the investment period 2023-2026 with an increase of £80,000 per annum being awarded on the core revenue grant from 2023-24.

During 2023-24 Trustees will be seeking to continue to build organisational resilience through strategic fundraising and by making investments into: governance and financial training for Trustees and review of financial policies; review of job descriptions, roles and responsibilities and staffing structure to align resourcing and capacity against the delivery of the new Theory of Change outcomes and the development of a new website and branding.

Board will be continuing to implement the new Theory of Change from 2023-24 with a focus on the delivery of equitable and accessible programmes of activity against outcomes for its primary beneficiaries: Black, Asian, Global Majority, deaf and disabled, LGBTQIA+, working class, low income and young people, including:

- Board will continue to oversee the independent evaluation of the London Writers Awards by Neela Doležalová with impact reporting scheduled for 2023-24, alongside the development of the next iteration of the programme.
- Board will be building on the work of the annual Deptford Literature Festival by continuing to develop infrastructure and audiences for literature in Lewisham to achieve the Company's aim of having Lewisham named the first Borough of Literature.

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Staff and volunteers

The company had the following staff for the period 2022-23:

Director:	Ruth Harrison (Full-time)
Writer Development Manager:	Eva Lewin (Part-time, 3 days per week)
Programme Manager:	Bobby Nayyar (Full-time)
Programme Assistant:	Emily Ajgan (Full-time)
Communications services provided by:	Laura Kenwright
Production services provided by:	Tom MacAndrew
Bookkeeping services provided by:	Steve Willcox

During 2022-23, the Board was focused on developing organisational resilience through taking a strategic approach to fundraising with the support of external consultants Red Pencil.

During 2022-23 10 volunteers were provided training and supported the 2023 Deptford Literature Festival.

Financial Review

The Statement of Financial Activities shows income generated of £427,055 with resources expended of £470,673, resulting in a deficit of £43,618. Funds carried forward at the close of this year are £313,947. These were £357,565 in 2021-22.

Reserves Policy

The designated fund agreed by Trustees is for Access. This fund supports a key aim for the Company to build access and equity for beneficiaries into the programme of activity. The policy also makes a contingency provision for three months' operating and redundancy costs of £100,000. These figures were reviewed and adjusted to reflect changing opportunities and circumstances and will be reviewed again as part of the business planning process for the period 2023-24.

The current funds position shows restricted funds of £68,197, designated funds of £5,405, and general unrestricted funds £240,345. It is Spread the Word's Policy to ensure that a reserve of £100,000 is maintained in excess of three months running costs. Details of the restricted and designated funds can be found in notes 14 and 15 of the financial statements.

Major Risks

The Arts Council England's annual assessment of the Company scored it as a minor risk with a risk rating of 4 (on the Arts Council risk rating scale, a risk rating between 1 to 6 is minor). This was based on a review of governance, financial management, quality of artistic activity and audience impact and engagement. The company continues to be a National Portfolio Organisation (NPO).

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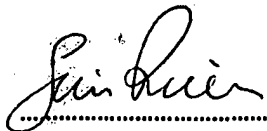
The major risks identified in the Company's risk register are:

Financial: fundraising/ income targets not met. The Board is mitigating financial risk by taking a strategic fundraising approach and ensuring financial planning and monitoring systems are in place with regular reporting to Board ensuring oversight is in place on the organisation's sustainability and financial position. In a challenging fundraising environment, the Board is progressing the implementation of the new Theory of Change and revised business plan as it enters the new Arts Council England National Portfolio investment period 2023-2026.

Organisational: staff recruitment and retention. The Board is mitigating organisational risk by putting in place succession planning and recruitment strategy and appropriate management and support framework for staff. Board continues to monitor and review staffing skills, training needs and capacity as it transitions into implementing the organisation's new Theory of Change.

Programme delivery: failure to deliver projects. The Board is mitigating programme delivery risk by ensuring project and partnership management processes and sufficient capacity are in place for effective delivery.

The trustees' report was approved by the board of trustees.



S Richardson (Co-chair)

Date: 15/12/23

SPREAD THE WORD

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF SPREAD THE WORD

I report to the trustees on my examination of the financial statements of Spread The Word (the charity) for the year ended 31 March 2023.

Responsibilities and basis of report

As the trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

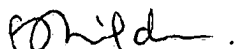
Independent examiner's statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of The Association of Chartered Certified Accountants, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.



Frances Wilde FCCA DChA

Warner Wilde
Chartered Certified Accountants
4 Marigold Drive
Bisley
Surrey
GU24 9SF

Dated: 18 December 2023

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STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 MARCH 2023

Current financial year

		Unrestricted funds general 2023 £	Unrestricted funds designated 2023 £	Restricted funds 2023 £	Total 2023 £	Total 2022 £
	Notes					
<u>Income from:</u>						
Voluntary income	3	204,269	-	62,834	267,103	212,136
Incoming resources from charitable activities	4	96,405	-	63,379	159,784	282,968
Investments	5	168	-	-	168	154
Total income		300,842	-	126,213	427,055	495,258
<u>Expenditure on:</u>						
Raising funds	6	17,171	-	-	17,171	22,217
Charitable activities	7	265,893	860	186,749	453,502	471,549
Total expenditure		283,064	860	186,749	470,673	493,766
Net income/(expenditure) for the year/ Net movement in funds		17,778	(860)	(60,536)	(43,618)	1,492
Net income/(expenditure) for the year/ Net movement in funds		17,778	(860)	(60,536)	(43,618)	1,492
Fund balances at 1 April 2022		222,567	6,265	128,733	357,565	356,073
Fund balances at 31 March 2023		240,345	5,405	68,197	313,947	357,565

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

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STATEMENT OF FINANCIAL ACTIVITIES (CONTINUED) INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2023

Prior financial year

		Unrestricted funds general 2022 £	Unrestricted funds designated 2022 £	Restricted funds 2022 £	Total 2022 £
	Notes				
Income from:					
Voluntary income	3	185,147	-	26,989	212,136
Incoming resources from charitable activities	4	48,671	-	234,297	282,968
Investments	5	154	-	-	154
Total income		233,972	-	261,286	495,258
Expenditure on:					
Raising funds	6	22,217	-	-	22,217
Charitable activities	7	189,759	775	281,015	471,549
Total expenditure		211,976	775	281,015	493,766
Net Income/(expenditure) for the year/ Net movement in funds		21,996	(775)	(19,729)	1,492
Fund balances at 1 April 2021		200,571	7,040	148,462	356,073
Fund balances at 31 March 2022		222,567	6,265	128,733	357,565

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BALANCE SHEET

AS AT 31 MARCH 2023

	Notes	2023 £	£	2022 £	£
Fixed assets					
Tangible assets	11		7,668		211
Current assets					
Debtors	12	45,825		3,926	
Cash at bank and in hand		285,281		379,235	
		<u>331,106</u>		<u>383,161</u>	
Creditors: amounts falling due within one year	13	<u>(24,827)</u>		<u>(25,807)</u>	
Net current assets			306,279		357,354
Total assets less current liabilities			<u>313,947</u>		<u>357,565</u>
Income funds					
Restricted funds	14		68,197		128,733
<u>Unrestricted funds</u>					
Designated funds	15	5,405		6,265	
General unrestricted funds		<u>240,345</u>		<u>222,567</u>	
			245,750		228,832
			<u>313,947</u>		<u>357,565</u>

SPREAD THE WORD

BALANCE SHEET (CONTINUED)

AS AT 31 MARCH 2023


The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2023.

The trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 15/12/23


.....
S. Richardson (Co-Chair)
Trustee

Company registration number 3541037

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NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

Charity Information

Spread The Word is a private company limited by guarantee incorporated in England and Wales. The registered office is The Albany, Douglas Way, London, SE8 4AG.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's governing document, the Companies Act 2006 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 charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The accounts have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

(Continued)

1.5 Expenditure

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at the undiscounted amount of the cash or other consideration expected to be paid.

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Fixtures, fittings & equipment	25% straight line
Computers	33.3% straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.9 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

(Continued)

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at the undiscounted amount of the cash or other consideration expected to be received.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at the undiscounted amount of cash or other consideration expected to be paid.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at the undiscounted amount of cash or other consideration expected to be paid.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.10 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.11 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

3 Voluntary income

	Unrestricted funds general 2023 £	Restricted funds 2023 £	Total 2023 £	Unrestricted funds general 2022 £	Restricted funds 2022 £	Total 2022 £
Donations and gifts	715	62,834	63,549	968	26,989	27,957
Grants receivable	201,029	-	201,029	181,329	-	181,329
Membership fees	2,525	-	2,525	2,850	-	2,850
	<u>204,269</u>	<u>62,834</u>	<u>267,103</u>	<u>185,147</u>	<u>26,989</u>	<u>212,136</u>
Grants receivable for core activities						
ACE NPO	201,029	-	201,029	171,329	-	171,329
Kusuma Trust	-	-	-	10,000	-	10,000
	<u>201,029</u>	<u>-</u>	<u>201,029</u>	<u>181,329</u>	<u>-</u>	<u>181,329</u>

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

4 Incoming resources from charitable activities

	2023 £	2022 £
Box Office	3,310	4,802
Commissions	44,920	13,851
Arts Council England - Deptford Literature Festival	74,782	-
Performance related grants	33,577	263,997
Other income	3,195	318
	<u>159,784</u>	<u>282,968</u>
Analysis by fund		
Unrestricted funds - general	96,405	48,671
Restricted funds	63,379	234,297
	<u>159,784</u>	<u>282,968</u>
Performance related grants		
Arts Council England	4,960	98,342
British Council	-	25,000
Cockayne Grant for Arts	-	20,000
Granta Trust	-	10,000
Esmee Fairbairn Trust	-	37,500
Wellcome Collection	11,562	25,425
Kent University	-	10,480
Emergence Foundation	-	10,000
City Bridge Trust	-	10,000
London Wildlife Trust	12,065	-
St James's Place Foundation	2,500	-
Phoenix Community	2,490	-
Other	-	17,250
	<u>33,577</u>	<u>263,997</u>

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

5 Investments

	Unrestricted funds general 2023 £	Unrestricted funds general 2022 £
Interest receivable	168	154

6 Raising funds

	Unrestricted funds general 2023 £	Unrestricted funds general 2022 £
<u>Fundraising costs</u>		
Other fundraising costs	17,171	22,217
	<u>17,171</u>	<u>22,217</u>

7 Charitable activities

	2023 £	2022 £
Artistic Programme	218,016	268,593
Share of support costs (see note 8)	233,446	201,317
Share of governance costs (see note 8)	2,040	1,639
	<u>453,502</u>	<u>471,549</u>
Analysis by fund		
Unrestricted funds - general	265,893	189,759
Unrestricted funds - designated	860	775
Restricted funds	186,749	281,015
	<u>453,502</u>	<u>471,549</u>

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

8 Support costs

	Support costs	Governance costs	2023	Support costs	Governance costs	2022
	£	£	£	£	£	£
Staff costs	146,176	-	146,176	151,974	-	151,974
Depreciation	4,045	-	4,045	1,080	-	1,080
Premises/ office costs	26,226	-	26,226	22,976	-	22,976
Freelance staff	55,390	-	55,390	23,760	-	23,760
Other staff costs	1,609	-	1,609	1,527	-	1,527
Independent Examination fee	-	1,992	1,992	-	1,350	1,350
Governance costs	-	48	48	-	289	289
	<u>233,446</u>	<u>2,040</u>	<u>235,486</u>	<u>201,317</u>	<u>1,639</u>	<u>202,956</u>
Analysed between Charitable activities	<u>233,446</u>	<u>2,040</u>	<u>235,486</u>	<u>201,317</u>	<u>1,639</u>	<u>202,956</u>

9 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

10 Employees

The average monthly number of employees during the year was:

	2023 Number	2022 Number
Programme	1	1
Communications and Projects	1	1
Writer Development	1	1
Director	1	1
Total	<u>4</u>	<u>4</u>

Employment costs

	2023 £	2022 £
Wages and salaries	133,970	142,460
Social security costs	8,983	6,892
Other pension costs	3,223	2,622
	<u>146,176</u>	<u>151,974</u>

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

10 Employees

(Continued)

Key management personnel (KMP) are defined as the senior management team. Total cost of KMP included in salaries is £53,930 (2022: £51,399), which includes employer's National Insurance and pension contributions). This does not include an apportionment of any employers allowance received which reduced the cost of employer's national insurance.

There were no employees whose annual remuneration was more than £60,000.

11 Tangible fixed assets

	Fixtures, fittings & equipment £	Computers £	Total £
Cost			
At 1 April 2022	762	15,175	15,937
Additions	-	11,502	11,502
At 31 March 2023	762	26,677	27,439
Depreciation and impairment			
At 1 April 2022	762	14,964	15,726
Depreciation charged in the year	-	4,045	4,045
At 31 March 2023	762	19,009	19,771
Carrying amount			
At 31 March 2023	-	7,668	7,668
At 31 March 2022	-	211	211

12 Debtors

	2023 £	2022 £
Amounts falling due within one year:		
Trade debtors	6,737	1,215
Other debtors	36,377	-
Prepayments and accrued income	2,711	2,711
	45,825	3,926

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

13 Creditors: amounts falling due within one year

	2023 £	2022 £
Other taxation and social security	3,338	3,103
Trade creditors	8,855	13,326
Other creditors	4,064	2,965
Accruals	8,570	6,413
	<hr/>	<hr/>
	24,827	25,807
	<hr/>	<hr/>

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

14 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Movement in funds			Movement in funds			
	Balance at 1 April 2021	Incoming resources	Resources expended	Balance at 1 April 2022	Incoming resources	Resources expended	Balance at 31 March 2023
	£	£	£	£	£	£	£
Life Writing Prize	12,748	12,500	(25,248)	-	-	-	-
Food on Our Table	-	4,500	(3,096)	1,404	-	(1,404)	-
Young People's Programmes	7,626	10,000	(10,729)	6,897	-	(2,500)	4,397
City of Stories Home	-	20,000	(22,199)	(2,199)	-	(62,720)	(64,919)
Access to Literature	-	8,505	(11,035)	(2,530)	-	(936)	(3,466)
London Writers Awards	77,146	37,500	(14,201)	100,445	-	(29,161)	71,284
Nature Nurtures	-	-	-	-	12,065	(12,065)	-
Uprising and Resistance	-	-	-	-	29,802	(20,100)	9,702
Our Place	13,070	10,000	(23,070)	-	-	-	-
Deptford Literature Festival 2022	-	46,637	(41,514)	5,123	4,960	(2,350)	7,733
Deptford Literature Festival 2023	-	-	-	-	4,990	(4,990)	-
Youth First	17,794	-	(17,794)	-	-	-	-
Early Career Bursaries	-	-	-	-	62,500	(15,979)	46,521
Speaking Silences	-	-	-	-	-	(2,239)	(2,239)
Runaways	13,816	22,960	(32,327)	4,449	-	(4,449)	-
Disabled Poet's Prize	-	-	-	-	334	(1,150)	(816)
OUP - ELT	(2,160)	12,750	(10,590)	-	-	-	-
Wellcome	-	25,425	(10,281)	15,144	11,562	(26,706)	-
Other	8,422	50,509	(58,931)	-	-	-	-
	<u>148,462</u>	<u>261,286</u>	<u>(281,015)</u>	<u>128,733</u>	<u>126,213</u>	<u>(186,749)</u>	<u>68,197</u>

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

14 Restricted funds

(Continued)

It is not considered necessary to transfer unrestricted funds to restricted funds with a negative year-end balance, as funding is anticipated to cover the deficit.

Young People's Programmes: fund to support development of young people's engagement and participation in creative activities, including Young People's Laureate, a high profile annual programme that gives London's young people a voice through poetry.

London Writers Awards: annual development programme for 30 London writers which aims to increase the number of writers from underrepresented backgrounds in getting agented and going on to be published.

Runaways: a history, storytelling and escape from slavery in 17th and 18th century London project commissioning poets and artists in partnership with University of Glasgow and Ink Sweat & Tears.

City of Stories Home: a creative reading and writing programme taking place in the heart of local communities across London, discovering aspiring local writers and introducing new stories from diverse writers to audiences in library reading groups and at events. Run in partnership with London Libraries.

Wellcome: Wellcome Collection x Spread the Word Writing Awards. A development programme for Black, Asian and Global Majority and deaf and disabled non-fiction writers with the aim to getting agented and going on to be published.

Early Career Bursaries: annual programme to provide three London-based writers on a low income with a bursary to create time and space to write, and a development fund to support craft and career development.

Uprising & Resistance: history and storytelling project commissioning poets and artists to explore and respond to the archival silences surrounding slavery in Early Modern London through examining the Collection of Lloyd's insurance market. Run in partnership with Black Beyond Data, John Hopkins University and Ink Sweat & Tears.

Disabled Poets Prize: a partnership project with CRIPTic Arts and Verve Poetry Press, the Prize is UK's first Disabled Poets Prize and looks to find the best work created by UK based deaf and disabled poets, in written English and in British Sign Language.

Nature Nurtures: a cross-sector project led by London Wildlife Trust with partners Black Girls Hike CIC and London Youth. It aims to link natural heritage with creative arts to get more young people volunteering and taking action for nature.

Food on Our Table: a Lewisham 2022 Creative Change Fund project created and led by writer Carinya Sharples which captured stories from Lewisham residents about what, where, when, why and how we eat through commissioning local writers as writers in residence in local restaurants and cafes.

Access to Literature: an action research project and published report presenting the first national picture of the barriers deaf and disabled people experience in accessing the literature and publishing sectors as writers, creative producers and audience members. Run in partnership programme with CRIPTic Arts.

Speaking Silences: a creative writing, spoken word and film-making project engaging young people with local heritage and archives, exploring untold and hidden stories with a poet and film-maker. Commissioned by Royal Docks.

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

15 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

	Balance at 1 April 2021	Resources expended	Balance at 1 April 2022	Resources expended 31 March 2023	Balance at 31 March 2023
Experimental (Research and Development)	5,700	-	5,700	(460)	5,240
Access	1,340	(775)	565	(400)	165
	<u>7,040</u>	<u>(775)</u>	<u>6,265</u>	<u>(860)</u>	<u>5,405</u>

Designated funds have been established for the following purposes:

Experimental (research and development): to test and/or match fund new ideas and initiatives

Access: to support delivery of accessible activity for deaf, disabled and neurodivergent participants and audiences

16 Analysis of net assets between funds

	General fund 2023 £	Designated fund 2023 £	Restricted fund 2023 £	Total 2023 £	General fund 2022 £	Designated fund 2022 £	Restricted fund 2022 £	Total 2022 £
Fund balances at 31 March 2023 are represented by:								
Tangible assets	7,668	-	-	7,668	211	-	-	211
Current assets/(liabilities)	232,677	5,405	68,197	306,279	222,356	6,265	128,733	357,354
	<u>240,345</u>	<u>5,405</u>	<u>68,197</u>	<u>313,947</u>	<u>222,567</u>	<u>6,265</u>	<u>128,733</u>	<u>357,565</u>

SPREAD THE WORD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) **FOR THE YEAR ENDED 31 MARCH 2023**

17 Related party transactions

Transactions with related parties

During the year the charity entered into the following transactions with related parties:

The Deptford Literature Festival 2023's primary funder was Arts Council England (ACE) with an award of £74,782 being contracted to Laura Kenwright. Laura Kenwright provided communications services to the Company during the 2022-23 period. She sub-contracted Spread the Word to secure, deliver and report on all 2023 Festival activity related to the primary award and associated match-funding. The balance due from ACE at the year end was £4,303.