

Registered number: 02902864
Charity number: 1037939

FORWARD ARTS FOUNDATION
TRUSTEES REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2017

FORWARD ARTS FOUNDATION
(A Company Limited by Guarantee)

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FORWARD ARTS FOUNDATION
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REFERENCE AND ADMINISTRATIVE DETAILS OF THE COMPANY, ITS TRUSTEES AND ADVISERS
FOR THE YEAR ENDED 31 MARCH 2017

Trustees	M J Mackle W M Sieghart N B Bennett M N C Thomas R L Marsack G R L Spackman J Sam-La Rose
Company registered number	02902864
Charity registered number	1037939
Registered office	5 Elstree Gate Elstree Way Borehamwood Hertfordshire WD6 1JD
Chairman	M N C Thomas
Senior management team	Susannah Herbert, Executive Director Holly Hopkins, Forward Prizes Manager
Independent auditors	Sopher + Co LLP Chartered Accountants 5 Elstree Gate Elstree Way Borehamwood Hertfordshire WD6 1JD
Bankers	HSBC 165 Fleet Street London EC4A 2DY
Charity office address	c/o Royal Society of Literature Somerset House Strand London WC2R 1LA

FORWARD ARTS FOUNDATION
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TRUSTEES' REPORT (continued)
FOR THE YEAR ENDED 31 MARCH 2017

The Trustees present their annual report together with the audited financial statements of Forward Arts Foundation (the Company) for the year ended 31 March 2017. The Trustees confirm that the Annual Report and financial statements of the company comply with the current statutory requirements, the requirements of the company's governing document and the provisions of the Statement of Recommended Practice (SORP), applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) as amended by Update Bulletin 1 (effective 1 January 2015).

Since the company qualifies as small under section 383, the strategic report required of medium and large companies under The Companies Act 2006 (Strategic Report and Director's Report) Regulations 2013 is not required.

Structure, governance and management

Constitution

The company is registered as a charitable company limited by guarantee and was set up and is governed by its Memorandum of Association.

There have been no changes in the objectives since the last annual report.

Method of appointment or election of trustees

The management of the company is the responsibility of the Trustees who are elected and co-opted under the terms of the Articles of Association.

Policies adopted for the induction and training of trustees

The power of appointing and removing the Trustees is vested in the members of the company. The Trustees have the power at any time to appoint any person to be a Trustee either to fill a casual vacancy or as an additional Trustee.

Risk management

The Trustees have assessed the major risks to which the company is exposed, in particular those related to the operations and finances of the company, and are satisfied that systems and procedures are in place to mitigate our exposure to the major risks.

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FOR THE YEAR ENDED 31 MARCH 2017

Objectives and activities

Introduction

Forward Arts Foundation (FAF) was set up by William Sieghart CBE to promote poetry in the public realm, celebrate poetic excellence and widen audiences for poetry. We aim

- To identify and celebrate excellence in contemporary poetry.
- To build poetry's audience, both by engaging those with limited access to the artform and improving the quality of experience of those already engaged.
- To make the strongest possible case for poetry's value to society.
- To strengthen the poetry sector by enabling partnerships and collaborations.
- To demonstrate sound financial and organisation planning so that the above aims are sustainable in the long term:

Forward Arts Foundation currently delivers its aims through two programmes: National Poetry Day (NPD) and the annual Forward Prizes for Poetry (FPP) with the associated Forward Books of Poetry. In 2016, we celebrated our 25th anniversary.

Our quarter century has been marked by a sense of renewal: not just for the charity, but for all those - poets, organisations and audiences - who look to us to champion the oldest of literary artforms, poetry.

In pursuit of our principal aims each autumn we award the annual **Forward Prizes for Poetry** and co-ordinate **National Poetry Day**, a mass participation celebration that encourages everyone in the UK to enjoy, discover and share poetry.

The charity's Trustees are keen to ensure that both these programmes, which culminate in highlights of the literary calendar, successfully engage a wide range of people, all year round. This means working closely with publishers, retailers, teachers and librarians to raise public awareness of poetry, while encouraging the poetry and literature/literacy sectors to collaborate on marketing, digital communications and education.

In autumn 2016, after *The Bookseller* published an article headlined 'Poetry Market celebrates National Poetry Day with highest sales ever', Arts Council England reviewed our work in the following terms:

The Forward Prizes for Poetry are essential to the industry in bringing the work of the poetry publishers we fund to national attention. The media coverage the prizes generate is impressive.

National Poetry Day is perhaps the biggest day in the poetry calendar and Forward coordinate very successfully a range of organisations in their activities on this day. They (FAF) are a coordinating force and it is vitally important for the country's poetry economy that they remain sustainable and continue to grow their reach and effectiveness.

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Achievements and performance

Going concern

After making appropriate enquiries, the trustees have a reasonable expectation that the company has adequate resources to continue in operational existence for the foreseeable future. For this reason they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

Achievements

National Poetry Day 2016

In drawing attention to all forms of poetry - performed and printed – on National Poetry Day (NPD), Forward Arts Foundation rallies the sector around an agreed date and theme, enabling our poetry partners to work towards shared goals and to attract support from third parties, including the BBC, the Booksellers' Association, Royal Mail and the Premier League.

In particular we coordinate a national and international NPD media campaign, with a strong digital element. We also engage artists to create images for use by all participants; poets to write new poems for enjoyment in schools, libraries and workplaces; educators to create resources for schools and colleges; and a PR agency to drive media coverage of local events.

NPD 2016 on Thursday 6 October took the theme of 'Messages', and called on the nation to 'Say it with a poem'. The day opened with a reading of a Seamus Heaney sonnet by HRH the Prince of Wales on BBC Radio 4's Today programme, which reached a national and international audience. The 40 stations of BBC Local Radio partnered with Forward Arts Foundation to honour locally significant landmarks in poetry: this initiative, which saw the A12 in Suffolk celebrated in verse alongside the Lincolnshire sausage and the London tube-map, attracted wide-ranging regional and national press coverage.

Overall the 2016 media campaign generated a total of 3,204 press mentions - double that of 2015 - with a combined Advertising Value Equivalent of £3.5 million and an estimated readership of 520 million. (Source: Precise Media). Northern/Yorkshire was the foremost region by reach, while in volume, Midlands led with 783 media items, followed by South-West with 513.

The NPD twitter channel @poetrydayuk had 889,400 impressions and #nationalpoetryday trended as Twitter's most popular hashtag for 24 hours, featuring in 52,061 tweets for a total of 731 million impressions between 1 September and 13 October.

We recorded more than 100,000 unique visitors to the refreshed NPD website – www.nationalpoetryday.co.uk. The site pointed visitors outwards to the activities across the nation by highlighting 215 live events across the country, including ten NPD partner events. These ten alone reached a total estimated audience of 45,740 people. On the day itself, the websites of the NPD partners saw an average increase in website traffic of 450% (2015: 107%).

Forward Arts Foundation convened 9 poetry partner organisations – including the Scottish Poetry Library, the Poetry Society, the Betjeman Prize and the Poetry School - to create joint NPD teaching resources, distributed to 25,000 schools across the UK: in 2016, downloads of these resources enabled 281,000 students to enjoy, discover and share poetry in creative ways, including performances, displays and school-wide celebrations. We logged the active participation of 1,035 schools and 128 libraries.

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2016 highlights included:

- the #bbclocalpoets partnership between Forward Arts Foundation and BBC Local Radio, which went on to win a Silver award in the Best Partnership category of the Radio Academy's 2017 Aria Awards. Each new poem, broadcast on NPD, was also distributed digitally as a short video: the total estimated audience was 10 million. Testimonials from the emerging poets involved bear witness to the project's longer-term impact on their profile and professional development: 'As a consequence of the exposure gained from the BBC broadcasts, I was approached by a UK publisher and the result is a poetry collection entitled *Stone Witness*, built around that original BBC poem.' (Richard Fleming, Guernsey)
- publication with Macmillan Children's Books of a special National Poetry Day e-book featuring new poetry commissioned by Forward Arts Foundation from 14 National Poetry Day ambassadors – poets with a strong track record of successful engagement with schools and libraries. The e-book *Messages: A National Poetry Day anthology*, was free to download from Amazon and the NPD website and was complemented by a teaching sequence developed by the Centre for Literacy in Primary Education: together these reached an estimated 40,590 students.
- more than 200 poetry performances/readings registered by community organisers on NPD's online map: including 26 in pubs and 38 by library authorities. HighSpeed1, owners of St Pancras railway station, printed poetry on train tickets, while in Bradford, the city-wide celebrations marked the culmination of months of creative and collaborative work, as the city's Big Screen in Centennial Square broadcast poems performed by a cross-section of the city's population, from the Mayor to an 11-year-old refugee.

Forward Prizes for Poetry 2016

The Forward Prizes (FPP) have for 25 years honoured the best new poetry published in the UK and Ireland. They are awarded each September by a five-strong jury, which draws up three shortlists for three awards: the Forward Prize for Best Collection, the Felix Dennis Prize for Best First Collection and the Forward Prize for Best Single Poem. These awards, presented at the Royal Festival Hall at London's Southbank centre, are important career milestones for both emerging and established poets: the mere fact of being shortlisted or highly commended can transform a poet's profile and pave the way to new opportunities.

The 2016 Forward Prize for Best Collection was awarded to Vahni Capildeo for *Measures of Expatriation* (Carcenet), while Tiphonie Yanique's *Wife* (Peepal Tree) and Sasha Dugdale's 'Joy' (PN Review) won the Best First Collection and Best Single Poem Prizes respectively. Work by all the shortlisted and highly commended poets is brought together in the annual *Forward Book of Poetry*, reviewed by Bel Mooney in the *Daily Mail* as 'rich and various - essential reading for the poetry lover'.

The Prizes' main sponsor, Forward Worldwide, increased its sponsorship by £10,000 to mark the anniversary: this enabled an uplift in the 2016 prize-money. The year also saw the publication of a celebratory anthology *100 Prized Poems: twenty-five years of the Forward Books* and the launch of an appeal to fund a Forward Prizes Studentship.

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This Studentship was awarded to 18 year old Shukria Rezaei of Oxford Spires Academy, to enable her to stay on at school for an extra year as a teaching assistant specializing in the reading and writing of poetry. In this capacity, she mentored a number of younger students, including many from homes where little English is spoken. Shukria, who arrived in the UK with only rudimentary English as a refugee from Afghanistan, also used the year to re-sit her A Levels and has since been awarded a full scholarship to Goldsmith's College, University of London. Poetry by Shukria and her students, including many poems directly inspired by Forward anthologies, has featured on the BBC, Channel Four, the Guardian and in leading poetry publications: a collection of their work and a documentary film are now in the pipeline.

Education

2016/17 marked an increased focus on education as we responded to demand from teachers and students for deeper insight into our flagship anthology, *Poems of the Decade*, which has been since 2015 a set-text for more than 6,000 students sitting A Level English Literature with the exam board Edexcel. In June 2016, for the first time, we worked with the English and Media Centre, a leading education organization, to hold the inaugural Poems of the Decade Conference, in which 800 students and 25 teachers from schools across England encountered live performance by eight poets at the Institute for Education in London. Speakers included Simon Armitage, Ian Duhig and Patience Agbabi. The conference increases understanding of new poetry in secondary schools, reinforces our links with teachers and contributes financially to our work. It is now set to become an annual fixture.

- 'This was a fantastic event. It was brilliant to hear from the poets themselves. Excellent!' (Teacher)
- 'I loved how the conference concluded with Luke Wright as it takes us students out of the exam mode and truly appreciate poetry in its true form with the intention to only be pleased by it and not analyse it to the depths of Edexcel's mark scheme.' (Student)

Later in the same day, we hosted a sold-out event at Keats House Community Library called 'How (Not) to be a Critic' which focused on the role of poetry criticism in defining standards of excellence in both performance and page poetry. The debate, featuring Chicago poetry educator Peter Kahn and Jeremy Noel-Tod from UEA, with poets Ian Duhig and Paula Varjack, was attended by representatives of the British Council and the national press, alongside leading poets and poetry critics. It was warmly reviewed in the *Times Literary Supplement*.

Sector development

In December 2016, FAF commissioned interviews with 16 NPD stakeholders to explore ways of working together more effectively. The interviewees, a selection of existing NPD partners plus organisations with useful networks, were unanimously positive about NPD, which they saw as having a 'collective strength', and called for deeper co-operation and more strategic leadership from FAF. (*National Poetry Day: A Review of its reach, impact, sustainability and reputation*: Tom MacAndrew, 2016)

- 'It's useful to connect with national conversations in order to punch above our weight' (Poetry Archive)
- 'Forward's commitment to creating moments and spaces when everyone can come together is changing the game. It's so valuable to get a real pull-together of the thinking and activity of the main people who are behind National Poetry Day.' (BBC)

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The stakeholders noted that FAF already achieves an outstanding amount with NPD for such a small team but could be still more effective if it developed 'a truly national network of poetry and literature organisations, bringing them together for symposiums and networking opportunities'. They felt an integrated communications strategy would make better use of their own contacts and networks. Finally, they wanted to work with FAF to develop their own programmes and integrate them into the NPD campaign. To date, limited capacity at FAF had meant this has been above and beyond our reach.

The MacAndrew review prompted us to recruit Andrea Reece, a former publisher and festival organizer, as the first National Poetry Day manager, on an eight-month contract. In the same month, March 2017, we convened 70 stakeholders to gauge wider sector support for change at the first ever NPD symposium, hosted by Penguin Random House at its London headquarters. We presented our findings from this at a second symposium in Newcastle in June with Inpress Books, the Poetry Book Society and Newcastle University.

Through the overhaul of National Poetry Day, we are now at the centre of an elective and purposeful partnership between a wide range of key organisations. Our efforts in bringing people together to celebrate poetry in all forms are valued, not just by ACE and the BBC, but by participants at every level.

Organisations involved in the NPD review and symposia include Apples and Snakes, Arts Council Northern Ireland, BBC, Centre for Literacy in Primary Education, Chartered Institute of Library and Information Professionals, First Story, Literature Wales, Macmillan Children's Books, New Writing North, Poet in the City, the Poetry Archive, the Scottish Poetry Library, Writers Centre Norwich, Writing East Midlands, Writing West Midlands, World Book Day.

Resilience and Income Diversification

We continue to diversify our income stream, grow earned income and reduce long term reliance on one-off donations and grants. Sales of *Poems of the Decade* – the nation's best-selling anthology of contemporary poetry – supplement the regular income from our annual books, albeit at a slightly lower level than 2015/16, which is to be expected in the second year after the introduction of a new textbook. Our 25th anniversary publication, *100 Prized Poems: Twenty five years of the Forward Books*, sold out almost immediately, boosted by a launch event at the British Library with Don Paterson, Jackie Kay, Emily Berry and its editor, our founder William Sieghart. It has since been reprinted and in partnership with the national poetry speaking competition Poetry By Heart we have been able to distribute 2,500 copies: one for every secondary school in the country.

We focused for the first time on National Poetry Day's income generating potential: December 2016's independent review of NPD brought us into alliance with World Book Day, which is supported by both the Booksellers' Association and the Publishers' Association. We are now working with the Booksellers' Association - which represents more than 500 independent bookshops – plus leading retailers and distributors including Waterstones, Foyles, Gardners and Bertrams.

These retailers' support for a National Poetry Day promotion has incentivised participation of more than 20 leading publishers in the first ever NPD trade promotion, scheduled to coincide with National Poetry Day 2017. In early 2017, these publishers, including Penguin Random House, Bloomsbury, Faber and Macmillan each pledged to contribute towards the costs of this promotion, nominating poetry books for inclusion on a list of 40 'National Poetry Day recommended reads'.

In early 2017, we also laid the ground for NPD's first directly-delivered education initiative, a poetry festival involving poet residencies in four Hull primary schools, funded by Hull City of Culture. The residencies, for delivery in May 2017, will serve as a case-study for a funded package of poetry intervention focused on improving outcomes for children in areas of low cultural engagement.

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The anniversary celebrations led to the recruitment of new supporters, including pledges for long-term gifts totalling £30,000. An online Just Giving campaign focused on the Forward Prizes Studentship and Oxford Spires (the Very Quiet Poetry Project) was particularly successful in bringing in smaller donations and increasing awareness of our work.

Income from Trust and Foundations was down on 2015/16, largely because of timing: in several cases, processing of applications has taken longer than anticipated, coming through later in the calendar year 2017.

Organisational development

Forward Arts Foundation's capacity was bolstered in 2016/17 with the engagement of a Forward Prizes manager, Holly Hopkins, to support the executive director, Susannah Herbert. In early 2017, as detailed above, we recruited Andrea Reece as the part-time manager of National Poetry Day on a short-term contract: we are currently fund-raising to turn this from an 8-month to 12-month post, enabling the development of National Poetry Day into the hub of a year-round national poetry network.

Financial Review

Reserves policy

Surplus funds retained at the year end amounted to £58,324 (2016 - £58,281).
Total incoming resources amounted to £274,071 (2016 - £292,015).
Total resources expended amounted to £274,028 (2016 - £267,786).

Ensuring sufficient resources for the charity is the Trustees' priority. We aim to maintain cash reserves sufficient for three months spending on committed costs, to include salaries and office rent. We currently observe these reserve levels.

Future Developments

Our plans for the next five years have two major strands: while continuing to focus on developing audiences for poetry, we will prioritise initiatives that demonstrate poetry's potential for positive social impact, whether in bringing communities together, engaging those with limited access to culture, or simply increasing enjoyment of language – widely recognized as the first step on the journey to literacy.

In growing National Poetry Day into a national poetry network, we will enable all who share our values and objectives to achieve more by working together. Existing partnerships are crucial: we will collaborate still more closely with the BBC and others, especially publishers and retailers, to channel growing public interest in the artform into measurable outcomes. We are also targeting new partners in the cultural, healthcare and academic sectors.

Our relationships with the BBC and other major stakeholders ensure the limelight falls on poetry once a year, during the twin 'calendar spikes' of National Poetry Day and the Forward Prizes, but this is only part of the story. We will in the next few years, aim to communicate more effectively the year-round impact of our work as the national campaign for poetry, particularly in schools, FE colleges, libraries and other institution/networks championing social inclusion.

Finally, we will develop our strategy and plan to reflect the importance of digital technology as a means of reaching audiences and as a way of increasing our sustainability through more effective income-generation and fund-raising.

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Trustees' responsibilities statement

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

Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgments and accounting estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

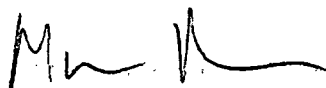
The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Disclosure of information to auditor

Each of the persons who are Trustees at the time when this Trustees' Report is approved has confirmed that:

- so far as that Trustee is aware, there is no relevant audit information of which the charitable company's auditors are unaware, and
- that Trustee has taken all the steps that ought to have been taken as a Trustee in order to be aware of any information needed by the charitable company's auditors in connection with preparing their report and to establish that the charitable company's auditors are aware of that information.

This report was approved by the Trustees on 19 December 2017 and signed on their behalf by:



.....
M N C Thomas
Chairman

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INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF FORWARD ARTS FOUNDATION

We have audited the financial statements of Forward Arts Foundation for the year ended 31 March 2017 set out on pages 12 to 19. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an Auditors' Report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and its members, as a body, for our audit work, for this report, or for the opinion we have formed.

Respective responsibilities of trustees and auditors

As explained more fully in the Trustees' Responsibilities Statement, the Trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view.

Our responsibility is to audit and express an opinion on the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Auditing Practices Board's Ethical Standards for Auditors.

Scope of the audit of the financial statements

An audit involves obtaining evidence about the amounts and disclosures in the financial statements sufficient to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or error. This includes an assessment of: whether the accounting policies are appropriate to the company's circumstances and have been consistently applied and adequately disclosed; the reasonableness of significant accounting estimates made by the Trustees; and the overall presentation of the financial statements. In addition, we read all the financial and non-financial information in the Trustees' Report to identify material inconsistencies with the audited financial statements and to identify any information that is apparently materially incorrect based on, or materially inconsistent with, the knowledge acquired by us in the course of performing the audit. If we become aware of any apparent material misstatements or inconsistencies we consider the implications for our report.

Opinion of financial statements

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2017 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.