

Registered number: 02902864
Charity number: 1037939

FORWARD ARTS FOUNDATION
TRUSTEES REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2018



FORWARD ARTS FOUNDATION
(A Company Limited by Guarantee)

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FORWARD ARTS FOUNDATION
(A Company Limited by Guarantee)

**REFERENCE AND ADMINISTRATIVE DETAILS OF THE COMPANY, ITS TRUSTEES AND ADVISERS
FOR THE YEAR ENDED 31 MARCH 2018**

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 C W Miller (appointed 9 July 2018)
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 2018

The Trustees present their annual report together with the audited financial statements of Forward Arts Foundation (the Company) for the year ended 31 March 2018. 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.

FORWARD ARTS FOUNDATION
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TRUSTEES' REPORT (continued)
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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.

The charity's Trustees are keen to ensure that the charity's 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.

FORWARD ARTS FOUNDATION
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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.

Review of Activities

National Poetry Day & the national campaign for poetry

National Poetry Day (NPD) is an annual mass participation celebration that enables all to enjoy, discover and share poetry. As the artform's most visible 'moment', it showcases the many different ways in which poetry adds value to society and represents the peak of Forward Arts Foundation's year-round national campaign for poetry.

Through National Poetry Day, we rally the sector, enabling our literature partners to work together towards shared goals and to attract support from third parties, including the BBC, Waterstones, the Booksellers' Association, Royal Mail and the Oxford English Dictionary.

We coordinate a national and international NPD media campaign, with a strong digital element. We engage poets to write new poems for enjoyment on the airwaves; educators, artists and designers to create lesson plans and toolkits for schools; and a PR agency to drive media coverage of partners' events and resources. In 2017, our first ever poetry book trade promotion, supported by 20 publishers, saw poetry sales increase by 38.8% in the week after NPD.

National Poetry Day 2017 on Thursday 28 September took Freedom as its theme, inviting the nation to 'free the word'. Our highest profile partnership was with the BBC: in placing National Poetry Day at the heart of Hull City of Culture 2017 via the BBC's inaugural Contains Strong Language poetry festival (28 - 31 September), we ensured the opportunity to engage with poetry was truly national.

The 2017 media campaign generated 2,344 total press mentions, with a reach of 324 m across traditional media, including a 219 m broadcast audience. The Advertising Value Equivalent was £3.4 m. (Source: Kantar). More than 250 live events were registered on the NPD website – a 16% increase on 2016. These took place in pubs, railway stations, cafes, garden centres, village halls as well as in libraries, bookshops and schools. On the day itself, www.nationalpoetryday.co.uk recorded 172,570 page views – a 43% year on year rise. On Twitter, #NationalPoetryDay was the number one global trend topic, with 1,534,156 @PoetryDayUK channel impressions on September 28. NPD's Twitter following on NPD 2017 exceeded 46,000.

Our digital mailing list grew this year from 5,000 to 8,000. More than 3,500 schools downloaded teaching materials, while we sent out physical packs to a further 500. For the first time we distributed 4,000 colourful posters, 50,000 bookmarks and 26,000 stickers. More than 500,000 students participated through their classrooms, and the National Poetry Day Ambassadors - a select group of poets with experience of working in schools - addressed 12,000 students in the last week of September 2017. We know of 217 participating libraries: 138 participated through their local authorities in Bradford, Oxfordshire, York, East Lothian and Warwickshire, while 79 contacted us directly for packs of printed materials.

The NPD model is bottom-up, with an emphasis on taking part: two of 2017's key innovations - the BBC Local Poets #freetheword initiative and our week-long Schools Poetry Residency in Hull - both prepared audiences from under-served demographics months ahead so they were equipped to participate fully in September. We cover these, and others, in detail below.

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2017 NPD highlights included:

1. #FreeTheWord: National Poetry Day/BBC partnership

In May 2017, with the radio and television stations of BBC English Regions, we invited listeners to suggest distinctive local words or phrases that deserved to be honoured in a new poem for National Poetry Day. After sifting through hundreds of dialect expressions - including 'cheeselog' (a Berkshire word for woodlouse) and 'gurt' (meaning great, from Bristol) - we offered twelve as prompts to twelve poets. The final works, each made into short films, reached unusually large audiences for new poetry - Liz Berry performed her poem about a 'Bobowler' (Black Country dialect for 'bloody great moth') on the BBC Today programme - while BBC Scotland's poem incorporating more than twenty weather-related Scottish words, from 'dreich' to 'haar', was viewed 224,000 times on its Facebook page. The BBC estimate that 10 m listeners heard one or more of the newly commissioned poems.

The #FreeTheWord initiative demonstrated the deep connection between poetry and popular relish in language, with a leader in *The Times* hailing National Poetry Day for affirming the 'possibility of English to grow today.' The impact of #FreeTheWord is ongoing and permanent: in making all the crowd-sourced dialect words available to the Oxford English Dictionary, we have enabled its team to identify and research them for future inclusion. Senior lexicographer Eleanor Maier has since thanked NPD for 'driving an unprecedented level of audience participation' in Oxford English Dictionary research.

Together BBC Local Radio and National Poetry Day won Silver in the Best Branded Content or Partnerships category at the 2017 ARIAS - the Audio and Radio Industry Awards - which aims to recognise talent innovation and excellence across the entire audio and radio industry.

2. Hull City of Culture

In May 2017, we partnered with Hull City of Culture to deliver our first week-long Schools Residency, engaging seven poets to work with 1,386 students and staff in four 'cold' Hull primary schools.

Each participating student had the chance to create a poem and perform at a poetry showcase before 250 parents/teachers. All four schools followed up with their own initiatives in September six months later: creating a whole school poetry book, enabling children to perform poems inside and beyond school walls and working with local poets. All teachers, even those initially suspicious, found our CPD day helpful: highlights include 'being able to write poetry myself and get inspiration', 'to get in touch with my own emotion and think about what that would feel like for a child to express themselves without any expectations' and 'developing my own confidence to teach poetry in whatever form'.

We surveyed the Hull teachers involved, who stated that as a result of participation children

- Were more confident about writing poetry
- Were familiar with more poetry
- Were more confident about their creative writing
- Were more confident about public performance
- Had a wider vocabulary
- Had heard more poems by a range of poets

The project has prompted a review of our approach: online resources work well in 'warm' schools, but for those without previous NPD engagement, 'live' intervention, delivered earlier in the year, makes a significant difference.

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3. New poetry films: ART UK partnership

As part of our drive to engage young poets (13-24), many of whom are as likely to publish online as in print, we ran a competition for filmed performance of a new poem with Art UK, the digital repository of the nation's publicly owned art. More than two thirds of the entrants were female, and half were from Muslim backgrounds: the winning entry was "Jesus Christ at the Disco" by Amani Saeed, which drew 5,791 YouTube views.

External evaluation, commissioned by Art UK, recorded that the competition attracted significant interest, with 3,672 views to the relevant page on Artuk.org. In terms of audiences, 92% of the YouTube viewers were 18-24, while the winning announcement page has attracted more than 6,000 views since September 2017.

Forward Prizes for Poetry 2017

'The most influential awards in British poetry'
Tristram Fane Saunders, *Daily Telegraph*, 2018

In awarding the Forward Prizes and publishing the annual Forward Books of Poetry, we have for 27 years enabled poets at all career stages to establish their professional and artistic credentials. Both the shortlists and highly-commended categories are badges of excellence, highly regarded by publishers, booksellers, event organisers and academic institutions.

The Forward Prizes were founded by William Sieghart to grow the audiences necessary for new poetry to thrive, and to give the outside world a way into the art form, along the lines of literary fiction's Man Booker Prize and contemporary art's Turner Prize. Each year, shortlisted and highly commended poems are compiled into an annual Forward Book, ensuring a range of new writing reaches the general public - plus teachers, librarians and reading groups - nationwide.

On 20 September 2017, before a 900-strong audience at the Royal Festival Hall, William Sieghart presented the £10,000 Forward Prize for Best Collection to Sinéad Morrissey for *On Balance* (Carcanet). Ocean Vuong's *Night Sky with Exit Wounds* (Cape) and Ian Patterson's 'The Plenty of Nothing' (*PN Review*) won the Best First Collection and Best Single Poem Prizes respectively.

We took care to ensure the prizes stayed true to their original audience-building aim while responding to new developments in poetry by selecting a jury of both non-poets and poets: under the chairmanship of broadcaster Andrew Marr, the panel comprised poets Mona Arshi, Ian Duhig, Sandeep Parmar, and artist Chris Riddell.

The international impact of the Forward Prizes has continued to grow, with writers and publishers from the USA, the British Virgin Isles, Trinidad, Jamaica and Ireland among those participating in 2017's awards ceremony.

In 2017/18, we changed the eligibility criteria for the Best Single Poem prize to include works first published in digital journals. We expect the future to bring collections from poets who by-pass print publication altogether, releasing work digitally. This is an opportunity for FAF to interrogate the notion of excellence in both printed and performed poetry.

The Forward Prizes education programmes grew significantly in 2017/18. In partnership with the English and Media Centre, our annual Poems of the Decade conference (800 students, 8 poets, one day - currently in its second year at the Institute of Education, London), has continued to go strong, supporting students who sit A Level English Literature papers on our best-selling anthology, *Poems of the Decade*.

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FOR THE YEAR ENDED 31 MARCH 2018

This year, to complement the conference and encourage knowledgeable audiences for the Forward Prizes and Books, the first Forward/emagazine Student Critics competition was launched. It attracted 200 entries: 60% from UK state schools. Each entrant downloaded a digital anthology of 10 new poems from the Forward Prizes shortlisted books, choosing one as the basis for a new poem and/or critical essay. The competition was judged by poet Sarah Howe with Barbara Bleiman of the English and Media Centre.

Education and outreach

Forward Arts Foundation convened nine poetry partner organisations - including the Scottish Poetry Library, the Poetry Society, the Betjeman Prize and the Poetry School - to create joint NPD teaching resources, which we made available to schools across the UK: in 2017, these resources were downloaded 16,500 times, up from 10,500 in 2016. Direct feedback from schools via our surveys shows that over 93,000 children enjoyed, discovered and shared poetry in creative ways on and around NPD, including writing, reading, performing poetry and listening to it live.

Beyond this broad-ranging education work, Forward Arts Foundation also supported a number of focussed pilot outreach projects, each targeting different audience groups in different ways. We did this in order to deepen our understanding of the obstacles to fuller participation in the cultural and education benefits of poetry.

1. Oxford, with Oxford Spire Academy - Very Quiet Girls Poetry Project

In 2017, FAF enabled the publication of six poetry pamphlets by 'pupil premium' students at Oxford Spire Academy, under the guidance of writer-in-residence Kate Clanchy and Afghan refugee Shukria Rezaei, 18, who delivered a series of student-led poetry groups throughout 2016/17. The work of these student poets was published in early 2018 by Picador as *England: Poems from a School*: the book, a poetry best-seller, has since received glowing reviews, and a BBC film on the students involved is in the pipeline. FAF is a recipient of a percentage of the royalties, which will be reinvested in our work with schools.

2. Leeds, with Leeds Irish Health and Homes

In 2017 we funded poet Ian Duhig to use Forward anthologies for six FAF-funded workshops in Leeds, targeting refugees, asylum seekers, the socially isolated, the homeless and mentally ill – and the staff/volunteers of relevant charities. Duhig reported increased confidence and communication skills among the 100 participants. The CEO of Leeds Irish Health and Homes wrote: 'We now have individuals who would never have considered they have an interest in, or desire to write poetry or prose, delighted to proffer their thoughts on what projects they would like to be involved in.' A book of their work is out in 2018.

3. Tisbury, Wiltshire, with the Adrian Swire Charitable Trust

In 2017/18, funded by the Adrian Swire Charitable Trust, we piloted a £12,000 programme to convert former BT phone boxes in a rural area near Salisbury into poetry libraries.

4. National, with The Reading Agency

We worked with The Reading Agency (TRA) in 2017/18 to target hard-to-reach communities by supplying NPD packs with reader notes on ten recommended poetry books, through its network of 6,000 reading groups. A competition to win all ten books drew what TRA described as 'a really brilliant' response. 'As well as applications from libraries, we've had emails from hospitals, schools and prisons'.

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FOR THE YEAR ENDED 31 MARCH 2018

5. National, with Reading Groups in Prisons

In early 2018, we supplied 100 copies of our *100 Prized Poems* anniversary anthology to seven prisons: a formal partnership with the charity Reading Groups in Prisons is now planned.

Strengthening the poetry sector

In January 2017, FAF took the first steps towards the forging of a working national poetry network. With the support of Arts Fundraising and Philanthropy, and Penguin Random House, we convened 42 representatives of 29 key partners and participants in NPD from across the UK and Ireland to a Poetry and Resilience symposium. Our aims were twofold:

- to share thinking around sources of support beyond Arts Council England's funding
- to enable participants to make full use of National Poetry Day's profile and momentum to forge new partnerships and to strengthen their links with other cultural and educational organisations

Highlights included a panel discussion on engaging commercial audiences, with Maureen Kennelly of Poetry Ireland, Henry Normal, founder of the Nottingham Poetry Festival and Wendy Spinks, Commercial Director at HS1, owners of St Pancras Station.

The discussions focussed on the need of the poetry sector for better data to underpin the artform's case for support: the day's legacy included new collaboration on data-sharing between Inpress/Poetry Book Society and Forward Arts Foundation and three new NPD regional partnership with Poet in the City, the Welsh Books Council and Poetry Ireland.

The symposium, plus poetry book sales data that we gathered and released around NPD 2017 – ('National Poetry Day celebrated as sales rise 15%' *The Bookseller*, 28 Sept 2017) – triggered a series of inquiries from poetry publishers lacking budgets for Nielsen data. We responded to their interest by programming our first Poetry Summit at the London Book Fair and giving publishers, festivals and event organisers access to data-experts. As our London Book Fair seminar on 'Poetry's new markets and how to reach them' took place in April 2018, its impact falls beyond this report's remit, but speakers booked included the Audience Agency's Director of Consultancy, the MD of Nielsen BookScan plus Sarah Crown, Literature Director of Arts Council England.

International

National Poetry Day is becoming an engagement model for other countries: we are in discussion with the UNESCO City of Literature programme about rolling out NPD across their international network.

The head of Poetry Ireland, Maureen Kennelly, contacted us after the Poetry and Resilience symposium to say: 'When re-launching Poetry Day Ireland, we looked first to National Poetry Day in the UK as an example of mass engagement, your Ambassadors scheme, your website listings map and your open, collaborative approach to partnerships have blazed a trail for us'.

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TRUSTEES' REPORT (continued)
FOR THE YEAR ENDED 31 MARCH 2018

Resilience and Income Diversification

FAF is in good shape financially, thanks to successful Trust and Foundation fund-raising in 2017/18, an increased focus on income generation and careful oversight by FAF's finance trustee, Giles Spackman, (finance director of OUP).

Donations and grants currently account for around a third of FAF's income: we were offered £90,000 in core funding over three years by the John Ellerman Foundation in October 2017, while a three year Esme Fairbairn Foundation grant of £100,000 was confirmed in January 2018. In the same month, we received the first tranche of a £30,000 two-year ACE Catalyst grant, earmarked for income diversification and fundraising. This has prompted FAF's board to overhaul its fundraising and income generation strategy with a view to attracting individual donors, legacies and planned giving.

We increased NPD capacity in 2017 by engaging the first NPD manager, Andrea Reece, whose contract went from 8 months to 12 months in January 2018, thanks to Catalyst support. In 2017, she added a new income strand, the NPD poetry book trade promotion. Penguin Random House, Bloomsbury, Faber and Macmillan among others each paid for inclusion on a list of 40 'National Poetry Day recommended reads'. This promotion has raised £10,141 in its first year, covering much of the cost of printing and distributing NPD materials to bookshops, libraries and schools.

We continue to receive £36,200 in support of the Forward Prizes from Bookmark Content, which has sponsored them since their inception: its in-kind support includes the expertise and time of its highly skilled editing and production staff, who make the annual book possible. Other key backers include the estate of the late Felix Dennis, while the generosity of a number of donors has made it possible for us to work more effectively with others in the sector, from libraries to individual poets.

Earned income from the annual Forward Books continues to hold up, although sales of our A Level set text – *Poems of the Decade* – have fallen as is to be expected at this stage in the text book cycle, given the number of volumes already in circulation.

Note on restricted funding:

We received £15,000 of restricted Catalyst funding in February 2018 but spent only £11,100 in the two months before the year end: £3,900 has therefore been carried over into the financial year 2018/19.

In 2017/18, we contributed a total of £2,315 towards the cost of poetry workshops at Oxford Spires Academy: this expenditure has been carried forward to 2018/19 where it will be set against income received in late 2018 for the Very Quiet Poetry Project, the project name for our work with Kate Clanchy and the young poets of Oxford Spires Academy.

FORWARD ARTS FOUNDATION
(A Company Limited by Guarantee)
TRUSTEES' REPORT (continued)
FOR THE YEAR ENDED 31 MARCH 2018

Financial Review

Reserves policy

Surplus funds retained at the year end amounted to £96,189 (2017 - £58,324).
Total incoming resources amounted to £304,888 (2017 - £274,071).
Total resources expended amounted to £267,023 (2017 - £274,028).

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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(A Company Limited by Guarantee)
TRUSTEES' REPORT (continued)
FOR THE YEAR ENDED 31 MARCH 2018

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.

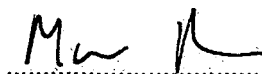
The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements 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 2018 and signed on their behalf by:


.....
M N C Thomas
Chairman

FORWARD ARTS FOUNDATION
(A Company Limited by Guarantee)

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 2018 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 2018 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.

FORWARD ARTS FOUNDATION
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INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF FORWARD ARTS FOUNDATION

Opinion on the matter prescribed by the Companies Act 2006

In our opinion the information given in the Trustees' Report, incorporating the Strategic Report, for the financial year for which the financial statements are prepared is consistent with the financial statements.

Matters on which we are required to report by exception

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

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



Sean Brennan (Senior Statutory Auditor)

for and on behalf of

Sopher + Co LLP

Chartered Accountants
Statutory Auditors

5 Elstree Gate
Elstree Way
Borehamwood
Hertfordshire
WD6 1JD
Date: 19 December 2018

FORWARD ARTS FOUNDATION
(A Company Limited by Guarantee)
STATEMENT OF FINANCIAL ACTIVITIES
(Incorporating income and expenditure account)
FOR THE YEAR ENDED 31 MARCH 2018

		Restricted funds 2018 £	Unrestricted funds 2018 £	Total funds 2018 £	Total funds 2017 £
INCOMING RESOURCES					
Incoming resources from generated funds:					
Grant income	2	16,500	47,914	64,414	47,914
Trusts & Foundations	3	22,000	75,000	97,000	60,000
Donations	4	41,200	12,854	54,054	74,432
Incoming resources from charitable activities	5	<u>9,200</u>	<u>80,220</u>	<u>89,420</u>	<u>91,725</u>
TOTAL INCOMING RESOURCES		<u>88,900</u>	<u>215,988</u>	<u>304,888</u>	<u>274,071</u>
RESOURCES EXPENDED					
Charitable activities	6	77,900	177,475	255,375	265,380
Cost of raising funds	7	7,100	1,488	8,588	7,140
Governance costs	8	-	3,060	3,060	1,508
TOTAL RESOURCES EXPENDED		<u>85,000</u>	<u>182,023</u>	<u>267,023</u>	<u>274,028</u>
MOVEMENT IN TOTAL FUNDS FOR THE YEAR - NET INCOME/(EXPENDITURE) FOR THE YEAR					
		3,900	33,965	37,865	43
Total funds brought forward		<u>-</u>	<u>58,324</u>	<u>58,324</u>	<u>58,281</u>
TOTAL FUNDS CARRIED FORWARD		<u>3,900</u>	<u>92,289</u>	<u>96,189</u>	<u>58,324</u>

All activities relate to continuing operations.

The notes on pages 16 to 21 form part of these financial statements.

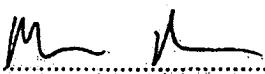
FORWARD ARTS FOUNDATION

(A Company Limited by Guarantee)
REGISTERED NUMBER: 02902864

STATEMENT OF FINANCIAL POSITION
AS AT 31 MARCH 2018

	Note	£	2018 £	£	2017 £
Current Assets					
Debtors	10	34,384		38,891	
Cash at bank		<u>88,214</u>		<u>33,104</u>	
		120,283		71,995	
Creditors: amounts falling due within one year	11	<u>(26,409)</u>		<u>(13,671)</u>	
Net assets			<u>96,189</u>		<u>58,324</u>
CHARITY FUNDS					
Restricted funds	12		3,900		-
Unrestricted funds	12		<u>92,289</u>		<u>58,324</u>
TOTAL FUNDS			<u>96,189</u>		<u>58,324</u>

The financial statements were approved by the Trustees on 19 December 2018 and signed on their behalf, by:


.....
M N C Thomas

The notes on pages 16 to 21 form part of these financial statements.

FORWARD ARTS FOUNDATION
(A Company Limited by Guarantee)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2018

1. Accounting policies

1.1 Basis of preparation of financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The financial statements have been prepared to give a 'true and fair' view and have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a 'true and fair' view. This departure has involved following the Charities SORP (FRS 102) published on 16 July 2014 rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 which has since been withdrawn.

Forward Arts Foundation meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

1.2 Company status

The company is a company limited by guarantee. The members of the company are the Trustees named on page 1. In the event of the company being wound up, the liability in respect of the guarantee is limited to £10 per member of the company.

1.3 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the company and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the company for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

1.4 Income

All income is recognised once the company has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

FORWARD ARTS FOUNDATION

(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2018

1. Accounting policies (continued)

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use.

Support costs are those costs incurred directly in support of expenditure on the objects of the company and include project management carried out at Headquarters. Governance costs are those incurred in connection with administration of the company and compliance with constitutional and statutory requirements.

Charitable activities and Governance costs are costs incurred on the company's educational operations, including support costs and costs relating to the governance of the company apportioned to charitable activities.

1.8 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered.

1.9 Cash at Bank

Cash at bank includes short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

1.10 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Statement of Financial Position date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Liabilities are recognised at the amount that the company anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide. Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised within interest payable and similar charges.

FORWARD ARTS FOUNDATION

(A Company Limited by Guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2018**

2. Grant income

	Restricted funds 2018 £	Unrestricted funds 2018 £	Total funds 2018 £	Total funds 2017 £
Arts Council England	-	47,914	47,914	47,914
Arts Council England (Catalyst)	15,000	-	15,000	-
Arts Fundraising & Philanthropy	1,500	-	1,500	-
	<u>16,500</u>	<u>47,914</u>	<u>64,414</u>	<u>47,914</u>

3. Trusts and Foundations

	Restricted funds 2018 £	Unrestricted funds 2018 £	Total funds 2018 £	Total funds 2017 £
The Adrian Swire Charitable Trust (for Phonebox Libraries)	12,000	-	12,000	-
Monument Trust	-	-	-	25,000
The Adrian Swire Charitable Trust (for NPD)	10,000	-	10,000	-
Esmée Fairbairn Foundation	-	40,000	40,000	35,000
John Ellerman Foundation	-	30,000	30,000	-
Lennox Hannay Charitable Trust	-	5,000	5,000	-
	<u>22,000</u>	<u>75,000</u>	<u>97,000</u>	<u>60,000</u>

4. Donations

	Restricted funds 2018 £	Unrestricted funds 2018 £	Total funds 2018 £	Total funds 2017 £
Bookmark Content	36,200	-	36,200	46,200
The Estate of Felix Dennis	5,000	-	5,000	5,000
Individual giving	-	12,688	12,688	15,351
The Very Quiet Poetry Project donations	-	-	-	7,881
Gift Aid	-	166	166	-
	<u>41,200</u>	<u>12,854</u>	<u>54,054</u>	<u>74,432</u>

FORWARD ARTS FOUNDATION
(A Company Limited by Guarantee)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2018

5. Incoming resources from charitable activities

	Restricted funds 2018 £	Unrestricted funds 2018 £	Total funds 2018 £	Total funds 2017 £
Sales of Forward books	-	62,314	62,314	83,505
Forward events income		7,765	7,765	8,220
NPD Trade Campaign		10,141	10,141	
Hull 2017 City of Culture	9,200		9,200	-
	<u>9,200</u>	<u>80,220</u>	<u>89,420</u>	<u>91,725</u>

6. Resources expended on charitable activities

	Restricted funds 2018 £	Unrestricted funds 2018 £	Total funds 2018 £	Total funds 2017 £
Forward Prizes for Poetry	41,200	86,832	128,132	176,877
National Poetry Day	24,700	90,543	115,243	79,956
Phonebox Poetry Libraries	12,000	-	11,999	-
Very Quiet Poetry Project	-	-	-	8,547
	<u>77,900</u>	<u>117,475</u>	<u>255,375</u>	<u>265,380</u>

7. Cost of raising funds

	Restricted funds 2018 £	Unrestricted funds 2018 £	Total funds 2018 £	Total funds 2017 £
Fundraising	7,100	1,243	8,343	6,171
Hospitality	-	245	245	969
	<u>7,100</u>	<u>1,488</u>	<u>8,588</u>	<u>7,140</u>

FORWARD ARTS FOUNDATION
(A Company Limited by Guarantee)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2018

8. Governance costs

	Restricted funds 2018 £	Unrestricted funds 2018 £	Total funds 2018 £	Total funds 2017 £
Auditors' remuneration	-	2,900	2,900	1,350
Trustees recruitment and expenses	-	160	160	158
	<u>-</u>	<u>3,060</u>	<u>3,060</u>	<u>1,508</u>

9. Net incoming resources/(resources expended)

This is stated after charging:

	2018 £	2017 £
Auditors' remuneration	<u>2,900</u>	<u>1,350</u>

During the year, no Trustees received any remuneration (2017 - £NIL).

During the year, no Trustees received any benefits in kind (2017 - £NIL).

During the year, Trustees received reimbursement of expenses amounting to £160 (2017 - £158).

10. Debtors

	2018 £	2017 £
Other debtors	12,691	7,857
Prepayments and accrued income	<u>21,693</u>	<u>31,034</u>
	<u>34,384</u>	<u>38,891</u>

11. Creditors: Amounts falling due within one year

	2018 £	2017 £
Trade creditors	6,380	2,449
Other taxation and social security	3,486	-
Other creditors	353	-
Accruals and deferred income	<u>16,190</u>	<u>11,222</u>
	<u>26,409</u>	<u>13,671</u>

FORWARD ARTS FOUNDATION
(A Company Limited by Guarantee)
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2018

12. Statement of funds

	Brought Forward £	Income £	Expenditure £	Carried Forward £
Unrestricted funds				
General funds	58,324	215,988	(182,023)	92,289
Restricted funds				
Other restricted funds	-	88,900	(85,000)	3,900
	<u>58,324</u>	<u>304,885</u>	<u>(267,023)</u>	<u>96,189</u>

13. Staff costs

Staff costs were as follows:

	2018 £	2017 £
Wages and salaries	60,780	69,847
Social security costs	<u>3,137</u>	<u>3,280</u>
	<u>63,917</u>	<u>73,127</u>

The average number of persons employed by the company during the year was as follows:

	2018 No.	2017 No.
FAF staff	<u>2</u>	<u>3</u>

No employee received remuneration amounting to more than £60,000 in either year.