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**REGISTERED CHARITY NUMBER: 1146560**



**Report of the Trustees and**  
**Audited Financial Statements for the Year Ended 31 March 2020**  
**for**  
**Llenyddiaeth Cymru/Literature Wales**

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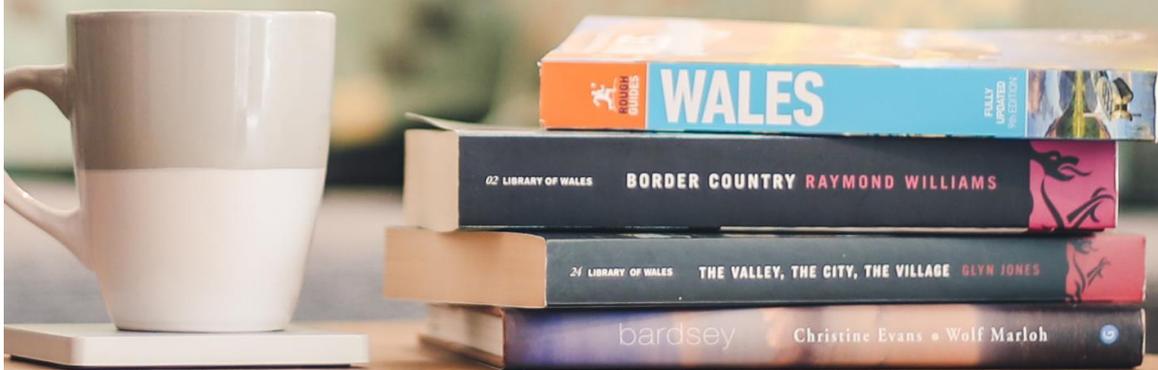
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Literature Wales

# Annual Report & Accounts

2019/2020

For the year ended 31 March 2020



**The trustees present their report and accounts for the year ended 31 March 2020.**

The accounts 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)" (as amended for accounting periods commencing from 1 January 2016).

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## Statement by the Chair of the Board of Directors and the Chief Executive Officer of Literature Wales

As Chair and CEO, we are pleased to have this opportunity to highlight the many achievements and successes of the first year of our **2019-2022 Strategic Plan**.

Launched at Hay Festival in 2019, and created with the invaluable support of Arts Council of Wales' Resilience Programme, the Strategic Plan is the culmination of a year's hard work and dedication by the executive and Directors of Literature Wales, with the involvement and input of a range of partners, stakeholders, and individuals from across the sector and beyond. This has resulted in our organisation having a much more refined mission, with ambitious objectives, a clearly defined set of priorities and far-reaching impact.

It also includes radically different ways of working, with new structures implemented which, as we can see in this report, have greatly improved our reporting and evaluation systems. As an organisation we are continuously learning and reflecting, and a system of ongoing feedback and consultation with our clients and stakeholders has been embedded into our everyday planning and programming.

Gathering and analysing data is vital for the important work of communicating our impact and worth. There is compelling evidence that the work of Literature Wales delivers value to the sector, to society and to the taxpayer. We take our role as a National Company very seriously and have implemented new methods of delivery which have enabled us to move away from the direct delivery of projects into an effective model of sector facilitation.

In everything we do, we partner, co-create, and support literature activities, working with a wide range of organisations both within the cultural sector and beyond, in Wales and internationally. The extent of our support, both in-kind and financially, is always considered according to need and demand. We are becoming an increasingly *strategic* organisation, only directly delivering flagship activities which combine multiple measures of success and where we are best placed to do so. Within our partnership work, we apply a staggered approach and look to gradually hand over the running of projects to partners to ensure the legacy and sustainability of our work.

Our output is structured around three Activity Pillars: Participation, Writer Development, and Wales' Literary Culture. These are inter-linked and projects within each pillar complement and enhance each other, with clear pathways for our clients to progress between them. Underpinning these, and featuring in all our partnership and facilitation work, are the three Tactical Priorities: Representation and Equality, Health and Well-being, and Children and Young People. These priorities enable us to focus activities where they will have the greatest impact.

In delivering the first year of the Strategic Plan, an urgent priority was placed on working with key partners to address under-representation and structural inequalities within the literature and publishing sector in Wales. Two significant new projects were launched in 2019/20 to offer opportunities for many previously unheard literary voices: Platforming Under-represented Writers and Rising Stars Wales. Tackling under-representation will continue to be a priority for many years and will shape all future plans and activity.

The last few years have remained uncertain in terms of our future relationships with our fellow European countries, and in early 2020 the Welsh Government launched its International Strategy which places cultural relationships between Wales and the world at the heart of its global ambition. In 2019/2020 Literature Wales delivered several projects which helped to support the Government's strategy. 2019 was designated the UNESCO Year of Indigenous Languages, and with support by Wales Arts International and British Council Wales, a programme of creative discussions and exchanges was initiated between literature organisations in Wales, Ireland, Northern Ireland, Scotland and Germany focusing on contemporary poetry in Welsh, Scots Gaelic, Scots and Irish, and led by the National Poet of Wales Ifor ap Glyn.

Another significant highlight of 2019/2020 was the announcement of award-winning author Eloise Williams as the first ever Children's Laureate Wales following a competitive open application process. Since starting the post she has captivated thousands of children with her incredible energy, talent and enthusiasm, ensuring that a whole new generation will fall in love with the written and spoken word.

Of all the art-forms, literature is perhaps the most adaptable, and we always look for opportunities to take it to new and unexpected places. Our partnership with the Football Association of Wales continues to go from strength to strength, and another highlight of 2019 was the launch of a specially commissioned film featuring a poem supporting Wales' UEFA Women's Euro 2021 qualifying campaign written by pupils from Ysgol Gymraeg Bro Teyrnnon in Newport under the guidance of former Bardd Plant Cymru Casia Wiliam.

2019 saw a series of open call-outs for commissions and projects, including the first round of the new Literature and Well-being funding scheme. The scheme invited writers and artists to pitch a creative writing and cross art-form project to be delivered with a specific group in mind, engaging with some of the most marginalised and vulnerable individuals and communities in Wales. Following an open call-out for project pitches in June 2019, 10 projects were funded and delivered across a total of 50 sessions.

Many new operational and organisational projects and structures have been put in place which have greatly improved governance, management and accountability. The Longitudinal Survey will, for the first time, enable us to closely analyse our tangible impact on our clients over a long period of time. The new methods of reporting, including the quarterly report, clearly demonstrate our progress against our annual targets. These reports also demonstrate our agility in the way we are continuously adapting and refining according to need, demand and external fluctuations. A new risk management system has been embedded throughout the organisation with a dashboard indicating the hottest current risks we face, contextualizing and highlighting the priority mitigating tactics for the Executive and Directors to implement.

In 2019/2020, with additional support from Arts Council of Wales' Resilience Programme, we worked with an external HR consultant on a comprehensive Organisational Review. The aim was to create a staffing structure which would be agile and befitting of an evolving and learning organisation and to become operationally more resilient. All staff were involved in the process through one-to-one consultation and facilitated discussions. There was strong consensus that a new structure would need to be fluid and adaptive to meet the evolving demands of stakeholders and rapidly changing external pressures. The importance of a one voice culture across the whole organisation was recognized, with all staff eager to work collaboratively and inclusively.

This new agile and resilient structure enabled the organisation and its staff to quickly adapt to the unprecedented consequences of the global Covid-19 pandemic, and adjustments took place with speed and efficiency. We were also able to quickly redirect projects and schemes to online activities and deliver a new programme of call-outs for paid commissions aimed at freelance writers who had seen their income greatly reduced due to the lockdown restrictions.

This report provides compelling evidence of the success of the first year of the new Strategic Plan, both in terms of activity and operations. It also shows how these new methods of delivery and continuous consultation ensure that we truly are an agile organisation which embraces change, and that we are resilient and strongly equipped to face the challenges – and embrace the opportunities – of the future.



**Dr Kate North**  
Chair



**Lleucu Siencyn**  
CEO

# Our Strategy

2019/2020



## Objectives

Literature Wales is the national company for the development of literature in Wales and is a member of Arts Council of Wales' Arts Portfolio Wales. We facilitate, fund and directly deliver literary activity across Wales, in Welsh, English, bilingually and multilingually. Our patron is Sir Phillip Pullman.

Literature Wales' objects were updated in 2019/2020 and are, for the public benefit, in Wales and world-wide, the promotion of arts, heritage and culture in particular the literature of Wales in all its forms and languages, and the advancement of education on the subject of literature in Wales in all its forms and languages including but not exclusively by:

- (a) supporting writers and writing of all forms of literature in the languages of Wales;
- (b) developing the creative, artistic and literary skills of children and young people;
- (c) facilitating the use of literature as a form of self-expression amongst the general public, including but not limited to vulnerable people and under-represented communities.

## Our 2019-2022 Strategic Plan

The [2019-2022 Strategic Plan](#) presents the strategy for delivering on its charitable objects and states:

Our vision is a Wales where literature empowers, improves and brightens lives

Our mission is to inspire communities, develop writers and celebrate the literary culture of Wales by:

- Increasing the accessibility and impact of creative writing for participants in Wales;
- Enabling early career writers to engage with opportunities to hone and diversify their skills; and
- Strengthening the range, reach and reputation of Wales' writers.

In order to deliver this vision and mission, we structure our work into three Activity Pillars:

- Participation
- Writer Development
- Wales' Literary Culture

These pillars directly relate to our three client groups:

- Creative Participants
- Early Career Writers
- Established Writers

All activity is delivered with Creative Audiences in mind. Based on the need to focus activity where it will have greatest effect, we also specifically identify and prioritise the following Target Client Characteristics within these client groups:

- Individuals from Black, Asian and Minority Ethnic backgrounds
- Individuals on low incomes
- Individuals with disabilities or illnesses (physical or mental)

Each of the Activity Pillars are inter-linked, and much of our work flows from one to another. The pillars are cross-cut by three Tactical Priorities:

- Health & Well-being
- Representation & Equality
- Children & Young People

We identify a series of deliverables, against which progress and success is measured:

- **Outputs**

Immediate changes for the literature sector via project KPIs and 11 Key Measures of Success ([available in our Organisational Reports](#)) relating to the Activity Pillars

- **Outcomes**  
Mid-term changes generated for its clients which relate to the Well-being of Future Generation Act (2015) via 8 well-being outcomes
- **Impact**  
Long-term change generated for Wales based on the extent to which the outcomes deliver against Literature Wales' vision

The Literature Wales Executive reviews its activity and operations monthly, and the trustees review them quarterly through Organisational Reports which are available publicly [here](#). Projects are continuously assessed according to how they contribute towards the organisational Key Measures of Success, and in turn deliver Literature Wales' vision and mission. Activity can be refined or refocused during these reviews, as well as during biannual Creative Planning Days with executive and Directors, in order to better achieve Literature Wales' objectives. There is also an annual update of the Strategic Plan and both activity and operational projects list, and a comprehensive strategic review every three years. This process is due to restart in summer 2021 following the launch of the 2019-2022 Strategic Plan in spring 2019.

### **Public Benefit**

The trustees confirm they have had regard to the Charity Commission guidance on public benefit and that this has been taken into account when making decisions regarding the strategic direction of the organisation and when planning its activities. Literature Wales trustees are satisfied that the organisation's objects and strategies employed for delivering these will deliver benefit for people in Wales.

The development of the three Tactical Priorities encapsulate how Literature Wales delivers greatest public benefit:

### **Health & Well-being**

Literature Wales knows that literature has the capability to improve well-being. Numerous clinical trials, where creative writing and reading are prescribed as preventative, palliative or curative medicine, correlate with a range of tangible well-being outcomes including decreased risk of dementia, decreased depressive symptoms, increased ability to empathise and higher levels of self-worth and a sense of identity. In 2019/2020, Literature Wales adopted the Logic Model for all activity planning, which ensures that the resources invested, and methods deployed, are proportionate to and best poised to deliver the organisation's 8 well-being outcomes:

- Improved spoken and written skills
- Increased self-confidence
- Increased employability
- Decreased sense of isolation
- Decreased risk of, and increase resilience to, mental illness
- Exposure to new worlds, philosophies, cultures
- Increased multilingual skills

See page 24 on performance under this Tactical Priority in 2019/2020.

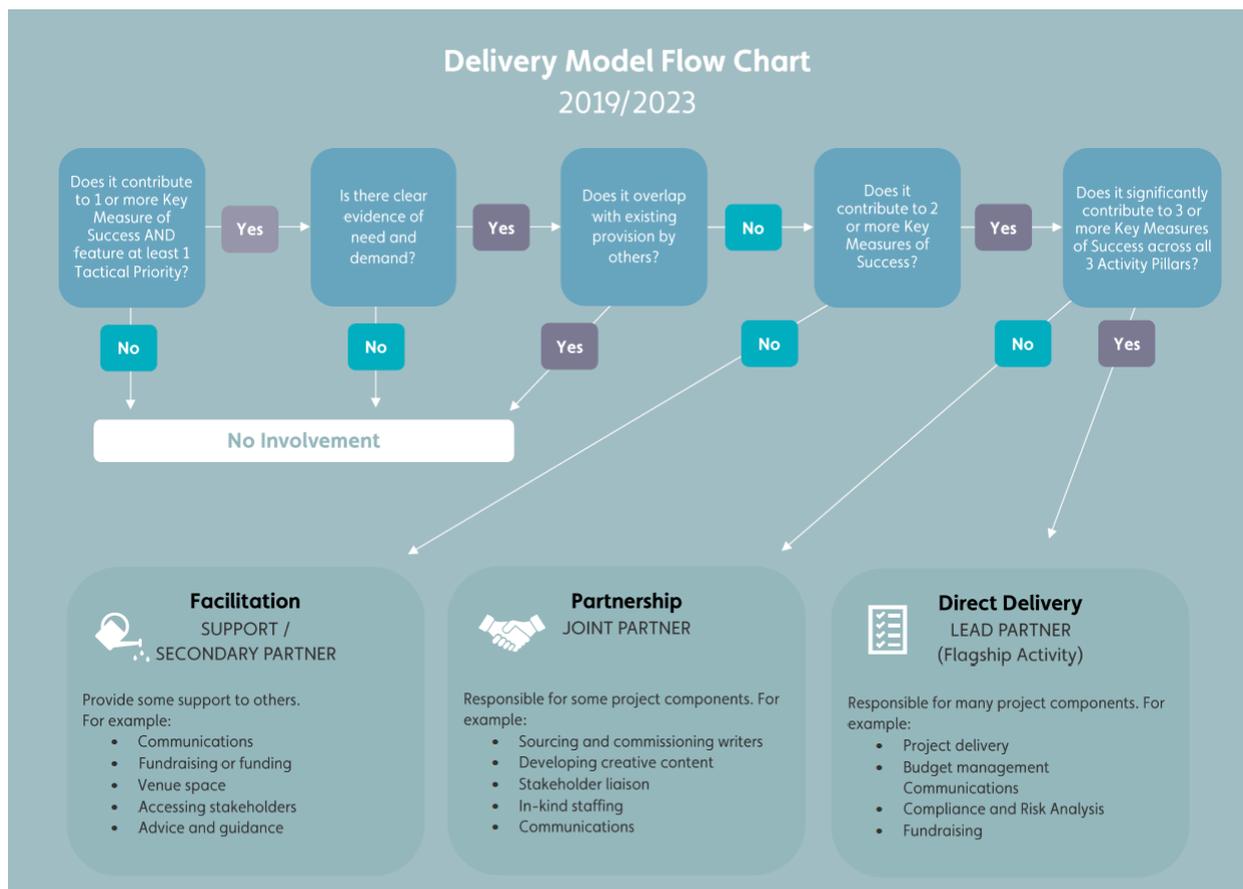
### **Representation & Equality**

Literature Wales also knows that literature is deeply rooted in the notion of freedom of expression, but that true freedom requires equality of opportunity and fair representation. There are long-standing substantial barriers to equal and fair access at every step of a professional writing career in Wales, including an elitist view around the idea of 'quality' and literary forms. Together with key strategic partners, Literature Wales is addressing the lack of diverse voices in Wales' literature and publishing sector as a priority. It aspires to be an organisation that drives a national literary culture which represents the diversity of contemporary Wales. In 2019/2020, Literature Wales started taking positive action to support writers in overcoming these barriers whilst simultaneously working with the sector to remove them. This work involves being continuously open to new ideas, listening to those with lived experiences of prejudice and racism, engaging in occasionally difficult discussions and having open dialogues. See page 26 on performance under this Tactical Priority in 2019/2020.

## Children & Young People

Literature Wales knows that creative engagement in relevant, meaningful and representative literature throughout childhood and adolescence can have a lasting positive effect on adulthood. Recent research into literary experiences in schools demonstrates how creative reading and writing can contribute to creating ambitious, capable, enterprising, ethical, healthy, confident and informed citizens. And there is also strong evidence of substantial systemic barriers to fair and equal access to these experiences which contribute to the social, economic and cultural inequalities some of our young people will face as adults. In 2019/2020, Literature Wales focused its activity to benefit more clearly children and young people who identify with at least one of its Target Client Characteristics and worked collaboratively across the sector to increase access to and engagement with a broadening literary culture. See page 28 on performance under this Tactical Priority in 2019/2020.

## Our New Delivery Model



2019/2020 saw the implementation of a new delivery model, which has further enabled Literature Wales to fulfil its role as a National Company and deliver for the wider literature sector. This involved increasingly moving away from directly delivering activities to a partnership and facilitatory approach: stimulating and supporting others to provide literary activities for their audiences and communities. This new approach amplifies the reach and impact of all stakeholders' work by deploying different specialisms and opening access to a wider network of writers, participants, audiences and organisations. The delivery model includes a rebalancing of responsibilities within existing activity projects according to expertise and relevance, where Literature Wales only directly delivers flagship work which significantly contributes to multiple Measures of Success and where it is best placed to do so. Other projects are initiated or partnered on by Literature Wales where there is evidence of need and demand, but with a staggered approach where responsibility shifts to partners and practitioners better placed to deliver long-term.

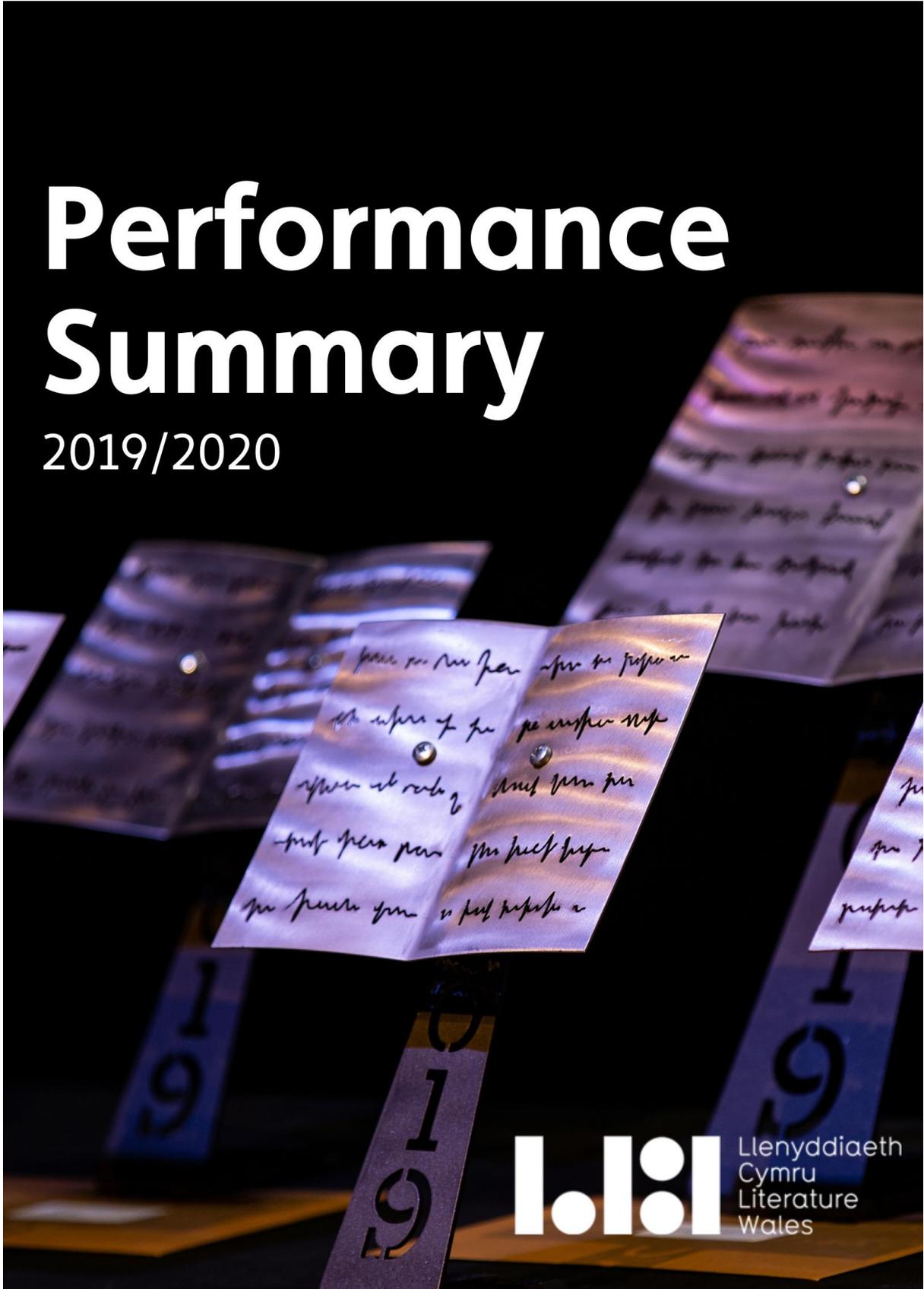
As a third strand, Literature Wales is also increasingly focusing on its sector facilitation offer, responding to and proactively encouraging literary activity by others not necessarily currently working in the sector e.g. community-based charities and grass-roots writers' groups. Support is offered both in-kind (e.g. staff time to

edit grant application or market events, venue space, sharing of policy and practice) and through grants (e.g. Writers on Tour, Literature for Health & Well-being) but without Literature Wales taking a formal partnership role in the initiative. The extent of support offered is gauged according to need and demand, meaning Literature Wales is increasingly strategic in the deployment of its resources and is able to greatly increase its reach and depth of its impact. In 2019/2020, this new delivery model has seen Literature Wales work with a range of partners from across different sectors to compound and broaden its impact and wider public benefit. See page 47 on performance under this operational summary in 2019/2020 and page 52 for information on our partners.

**Trustees are therefore satisfied that Literature Wales' 2019/2020 programme delivered significant public benefit for Wales and delivered on its charitable objects.**

# Performance Summary

2019/2020



## Literature Wales

Our Year 2019/2020

**82,435**

people participated in an activity delivered or supported by Literature Wales

**31,562**

unique page views of our online writer development information

**9,688**

children and young people participated in our directly delivered or supported events

**2,495**

people took part in a professional training session delivered by Literature Wales

**950+**

hours of sector facilitation were delivered to 718 individuals, groups and organisations

**293**

creative and professional opportunities provided to early career writers

**250**

established writers and 244 literary works engaged in our high-profile projects

**194**

of our participatory project sessions were aimed at children and young people

**140**

young writers (aged 16-30) were provided with sustained support through our activity

**98**

Partner-led projects were supported by Literature Wales' role as a facilitator or secondary partner

**43**

commissions awarded to established writers by others through our intervention

**21**

literary partnership and exchange projects outside of Wales facilitated or supported

## During 2019/2020, Literature Wales generated:

**£286,399**

additional income or in-kind equivalent for Welsh businesses

**£444,612**

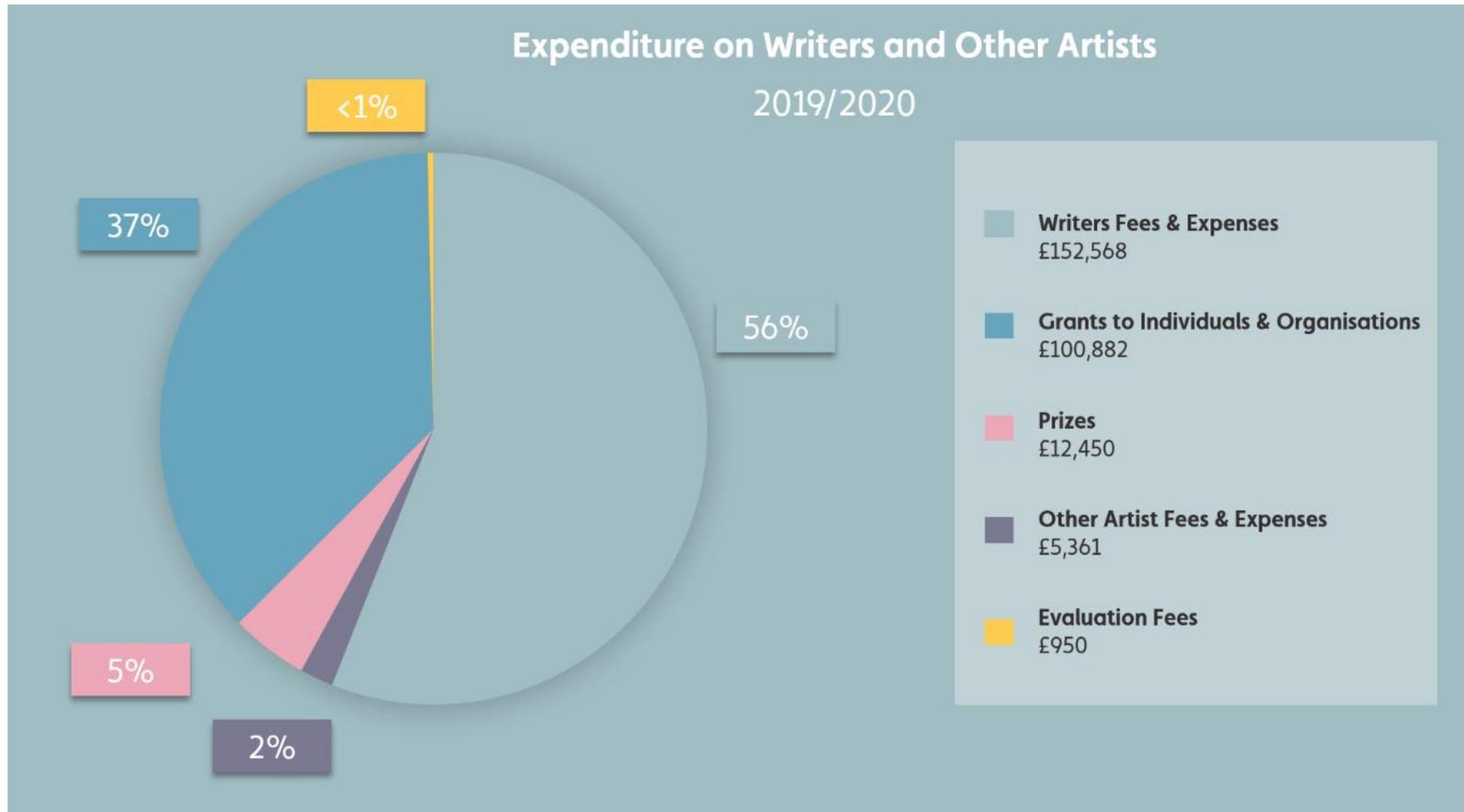
additional income or in-kind equivalent for organisations and artists

**£463,362**

income in addition to ACW investment in us

This equates to  
**£1.194M\***

For every £1 invested in Literature Wales by the Arts Council of Wales, an additional £1.61 is generated for the economy.



# Our Activity

2019/2020



## Participation

### Strategy

We will increase the accessibility and impact of creative writing for participants in Wales by:

- Advocating the power of literature to improve well-being and supporting others working in this field
- Directly engaging under-represented individuals and communities across a range of cultural experiences and literary genres
- Directing participants with creative potential to opportunities within our writer development activity

This will *inspire* some of our most marginalised individuals and communities through active participation.

### Performance Data

In 2019/2020:

- **82,435** creative participants and audience members engaged in a Literature Wales delivered or supported activity
- **11.5%** of adults in Wales participated in creative writing activities
- **518** creative participants were directed to Literature Wales' writer development opportunities

### Highlights

#### Participation Highlights

##### Spring

- **Literature & Well-being Funding Scheme** received 68 applications and 10 successful projects were granted funding
- **Young Residency Partnership Project**, in collaboration with Cadw, National Trust and Theatr Genedlaethol Cymru, with a video released to demonstrate the impact of the project
- **Children's Laureate for Wales 2019-21** following open call-out, Eloise Williams was announced as the first ever post-holder.
- **Be Brave #Changeit** pamphlet was launched in partnership with Newport Mind and Newport libraries
- **Bardd Plant Cymru** partnership with Football Association Wales was announced through the release of a filmed poem written by Newport schoolchildren supporting Wales UEFA Women's Euro qualifying campaign

##### Summer

- **Literature for Well-being** training days took place with sessions on safeguarding, monitoring & evaluation, and facilitating creative participation were delivered to early career writers
- **National Poetry Day** celebrations saw 192,600 multilingual postcards printed for distribution to children in Wales, Scotland and England. The set of 6 postcards including new poetry commissions by Gruffudd Owen and Casia Wiliam through the Bardd Plant Cymru scheme

Autumn	<ul style="list-style-type: none"> <li>• <b>Literature for Well-being Scheme</b> delivered 10 writer-led participation projects with marginalised individuals including prisoners and refugees</li> <li>• <b>Reading Friends</b> was chosen for the <i>The Times</i> Christmas Appeal 2019</li> <li>• <b>Young Critics Weekend</b> took place at Tŷ Newydd Writing Centre as part of our educational offer there</li> <li>• <b>Stakeholder partnership</b> continued with the Football Association Wales, with the launch of the Cymru Euro 2020 Poetry Competition</li> </ul>
Winter	<ul style="list-style-type: none"> <li>• <b>The Children’s Laureate’s</b> launched weekly writing challenges for the children of Wales as the COVID-19 pandemic lockdown started</li> </ul>

## Projects Summary

### Llên Pawb / Lit Reach

Lit Reach improves the health and well-being of the most disadvantaged and vulnerable individuals in our communities through creative participation. In 2019/2020, Lit Reach engaged with over 400 participants through 25 workshops across Wales.

In partnership with Newport Libraries and Newport Mind, the *Be Brave #Changelt* project was launched. Led by poet and performer Rufus Mufasa, a group of young people accessing services at Newport Mind worked together to explore and examine experiences of mental health issues. The *Be Brave #Changelt* pamphlet features some of the work created by the group.

‘There I found...  
a special group of people  
eyes that met mine, that didn’t pierce  
a space I could call my own, be unashamed to occupy’

#### An Extract from Poem 4

Be Brave #Changelt Workshop

“Such an amazing opportunity and such a **unique way to express how we as young people view our struggles** and the struggles of others with their mental health. From start to finish we could be ourselves and we are grateful to have been given the chance and a voice”.

#### A Young Person

Be Brave #Changelt Workshop

### Tŷ Newydd Writing Centre Educational Courses

Literature Wales delivers a series of bespoke residential and day-long creative writing courses at Tŷ Newydd Writing Centre for primary and secondary schools as well as for universities and other higher education institutions. Each course is unique, and our venue offers a remote setting away from the pressures of modern life. During 2019/2020, we delivered 11 courses to 176 children and young people from Wales and beyond. 19 established writers engaged in the project and 29 of the young writers were directed to our writer development opportunities. When reflecting on their experience, one pupil said:

“I feel an ease in being given criticism now I have **more confidence** in my own abilities...”

### **Billie Ingram Sofokleous**

A Young Critic at a Tŷ Newydd Writing Centre Educational Course

### **Writers on Tour Funding Scheme**

Writers on Tour is the UK's oldest funding scheme aimed specifically for literature events. It offers up to 50% towards writers' fees to engage with creative activities across Wales. In 2019/2020, the scheme supported 289 events which were attended by 6,284 audience members, and 115 events were specifically delivered to 5,750 children and young people. 48 established writers engaged with the project, 15 creative professional opportunities were delivered to early career writers, and 28 volunteers supported activity across Wales. One audience member said that:

"The connection between a touring poet and the local community creates a **positive learning experience** that is mutually beneficial."

### **Audience Member**

Writers on Tour funded event

### **Literature for Well-being**

Literature for Well-being offers financial support and training for writers and artists to design and deliver community-based creative writing projects. Each project is developed by the writer/artist with a specific group in mind, focusing on some of the most marginalised and vulnerable individuals and communities in Wales. Following an open call-out for project pitches in June 2019, 10 projects were funded and delivered across a total of 50 sessions. Each had a clearly defined output, from the creation of a poetry pamphlet to an exhibition, radio monologues to an EP of songs. Projects took place across Wales, and participants included members of LGBT+ groups, prisoners, refugees, neonatal parents, and people accessing mental health support. Writers acquired new skills in delivering literary activities in participatory settings. Partners included Parc Prison, Wrexham Special Care Baby Unit, Aberystwyth Mind, University of South Wales, Voices from Care, Theatr Genedlaethol Cymru and Galeri Caernarfon.

"It was a positive experience in every way. I was **out of my comfort zone** within the manner of teaching... I'm glad I was able to think creatively about how to deliver the workshops so that everyone benefitted."

### **Early Career Writer**

Literature for Well-being Training Day

"Participants improved in language acquisition, integration skills and **developed new friendships.**"

### **Lead Writer**

Speak to Me – A Literature for Well-being funded project

## Writer Development

### Strategy

We will engage Wales' writers with opportunities to hone and diversify their skills by:

- Developing and delivering creative and professional development activity tailored to the needs of early career writers
- Providing information and signposting writers to other relevant opportunities
- Identifying a cohort of young writers with significant literary potential and developing their skills through long-term intervention and peer-to-peer support.

This will *develop* the creative and professional potential of writers.

### Performance Data

In 2019/2020:

- **293** creative and professional opportunities were provided to early career writers
- **31,562** unique page views and 35,169 total page views of our online writer development information
- **140** young writers benefited from sustained financial or facilitatory support

### Highlights

#### Writer Development Highlights

##### Spring

- **Hay Writers at Work Industry Day**, in partnership with Literature Wales, saw 20 writers receive bespoke training in the biannual cycle of the programme

##### Summer

- **Nant Writers Retreat** cottage opened with back-to-back bookings over the summer
- **Writers' Bursaries and Mentoring Scheme** received a record 186 applications (155 Bursaries, 6 Support Fund, 25 Mentoring)

##### Autumn

- **Tŷ Newydd Writing Centre's** 2020 programme was launched, featuring over 60 writers employed as tutors to help emerging and experienced authors develop their writing skills
- **Platforming Under-represented Writers Scheme** was launched to specifically support writers from BAME backgrounds and those with a disability or illness. 8 writers were supported as part of the new programme

##### Winter

- **Tŷ Newydd** hosted Y Stamp, a Welsh language literary collective and online publication, who created a special printed Tŷ Newydd edition during the residency
- **'WriteNow'**, a programme by Penguin Random House to nurture new writers from under-represented backgrounds, was given facilitation support
- **Welsh-language Writing for Young Adults** residential course at Tŷ Newydd was launched in February, in partnership with the Books Council of Wales

- **Writer Training** days were launched, offering professional development opportunities for writers to increase their skills in delivering literary activity in participatory settings, as well as receiving relevant industry information and advice

## Projects Summary

### Writers' Bursaries

Our Writers' Bursaries provide financial support for writers to develop a specific work in progress across a 12-month period. The 2019 cohort of 22 writers completed in December and many have gone on to achieve further successes. Former recipients Ailbhe Darcy was announced as the overall winner of the 2019 Wales Book of the Year Award and Nadia Sawar-Skuse was selected to deliver a participatory workshop as part of our Platforming Under-represented Writers project.

In January 2020, we announced the new cohort of 21 writers who were awarded fixed-sums of £3,000 each. These included 5 New Writer's Bursary Awards, offered to writers who had not yet published a full-length volume of their own work, 1 award specifically ringfenced for a writer under 25 and a Support Fund Bursary. 16 of the writers were first-time recipients.

"Being chosen for the Writers' Bursary was the boost I needed. **It changed my life.** Being given the time to write has enabled me to take myself seriously as a writer."

#### **Janine Barnett-Phillips**

Writers' Bursary Recipient 2019

"We're seeing here the **development of a vibrant and engaged literary scene in Wales.** Both the emerging and established writers are exploring imaginatively on important mix of subjects and ideas, sifting the preoccupations and challenges of our times..."

#### **Phil George**

Chair, Arts Council of Wales

### Mentoring Scheme

Delivered in parallel with the Writers' Bursaries, the Mentoring Scheme is a year-long programme designed to provide bespoke expert support to help writers develop a specific work in progress. The 2020 cohort consisted of 9 writers, including 6 recipients of the ring-fenced Writers' Bursaries. Mentoring recipients all attended a course at Tŷ Newydd Writing Centre in March 2020 and will continue to engage in individual mentoring sessions throughout 2020/2021, as well as having opportunities to network with representatives from the publishing industry. A new literary translation partnership was piloted with the National Writing Centre in Norwich with support from Wales Literature Exchange. One Mentoring place was awarded to writer Susan Walton to work on an English translation of a Welsh-language novel, and to attend the 'Emerging Translators' residential weekend at Norwich.

"In all seriousness, **I don't want to leave.** Healthy and stirring ethos here. Space to relax, be inspired..."

#### **Anonymous Writer**

Mentoring Scheme Recipient 2019

"The retreat has **given me time** to not think about my job responsibilities and refocus on my creative practice"

#### **Anonymous Writer**

Mentoring Scheme Recipient 2019

### Hay Writers at Work

[Hay Writers at Work](#) is a professional development programme for writers. 20 writers were given access to the unique literary gathering at Hay, including industry professionals from Wales and beyond. Sara Gethin shared an element of her experience [here](#). The programme aimed to increase confidence in the writers and offer peer to peer support. The Hay Writers at Work cohort were also invited to participate in the Hay Winter Weekend in November 2019 where additional industry talks were delivered.

“I have established that even though my time at Writers at Work will finish this year, my opportunities for continuing development are still open via other programmes outlined today. There is no limit...”

**A Hay Writer at Work**  
2019

#### Tŷ Newydd Writing Centre Courses

Tŷ Newydd Writing Centre is run by Literature Wales and hosts an annual programme of between 25 - 30 creative and professional development courses for writers on all stages of their literary career, in a variety of genres. Attending a residential course is an immersive experience, with workshops, readings, and one-to-one mentoring sessions taking place throughout the day, and opportunities to socialise with fellow writers in the evenings. In 2019/2020, 303 people attended the 36 courses on offer, with 95 of those attendees directed to other writer development opportunities. 17 young writers were also provided with sustained support.

“I would **strongly recommend anyone**, no matter who they are or where they are from, to visit Tŷ Newydd – they will undoubtedly be made to feel welcome and will leave nothing short of inspired”

**Arthur Robinson**  
Writing to Heal Course

#### Writer Training & Shadowing Opportunities

In 2019/2020 we piloted new professional development training days open to any writers living in Wales to develop their practice in facilitation work and to gain industry insight. Bilingual workshops were run in both Llanystumdwy and Cardiff and were delivered with a range of partners including Disability Arts Cymru, Firefly Press, Graffeg and the Books Council of Wales. 37 writers engaged with the workshops throughout the year and of these 19 were given additional direct support.

A shadowing scheme was also developed in which an experienced creative practitioner is paired with an emerging writer to be mentored in specific settings, for example health and well-being. Helen Sandler mentored Mari Ellis-Dunning as part of the Literature for Well-being Funding Scheme to help her develop literary workshops with Mind Aberystwyth clients.

“There is a writing community out there and I can be part of it...”

**Anonymous Writer**  
South Wales Writer Training Day Attendee

“One of the benefits for me was that talking in depth to another tutor made me think about my own methods and gave me an insight into other ways of working.”

**Helen Sandler**  
Participatory Mentor

“Personally and professionally, it was brilliant to connect with another writer locally, and I'm sure we'll connect again in future.”

**Mari Ellis-Dunning**  
Participatory Mentee

## Wales' Literary Culture

### Strategy

We will strengthen the range, reach and reputation of Wales' writers by:

- Delivering and supporting significant national and international projects which celebrate the distinctiveness of Wales' languages, literatures, and writers
- Facilitating literary commissions, particularly from organisations working outside the literature sector
- Developing opportunities for wider recognition and actively sourcing new writers with potential for these opportunities, especially from under-represented groups.

This will *celebrate* the best of our contemporary writers and the diverse literary heritage of Wales.

### Performance Data

In 2019/2020:

- **250** established writers and **244** literary works engaged with high-profile projects
- **21** partnership and exchange projects outside of Wales received Literature Wales support
- **43** commissions were awarded to established writers
- **54** early career writers engaged with our high-profile opportunities

### Highlights

#### Wales' Literary Culture Highlights

Spring

- **National Poet of Wales** Ifor ap Glyn launched 9 BBC Radio Cymru podcasts and 3 radio programmes about his international engagements in Lithuania, China and Cameroon
- **National Poet of Wales** was commissioned by the Welsh Government to mark the 20<sup>th</sup> anniversary of devolution in Wales
- **International Partnerships** were developed and consolidated in Germany and Ireland with support from British Council Wales' Europe 2019/2020 fund and support from Wales Arts International
- **Wales Book of the Year** ceremony took place in Aberystwyth with £12,000 awarded to winning authors, with Ailbhe Darcy and Manon Steffan Ros winning the overall prizes
- **Literature Wales' National Festival** presence at the **Eisteddfod** took place with activities throughout the festival highlighting many of our partnership work

Summer

- **International Collaboration**, with support from British Council Wales' Europe 2019/2020 fund, enabled award-winning Welsh novelist Alys Conran to take part in two literary events/workshops at Humboldt University in Berlin
- **Weird & Wonderful Wales** exhibition tour opened in Galeri, Caernarfon, stopping at 6 Cadw sites through the summer

Autumn

- **National Poetry Day** celebrations commenced as #Her100Cerdd (100 poem writing challenge) returned for its 7<sup>th</sup> year
- **International Collaborations** between literature organisations in Wales, Scotland and Ireland developed for the UNESCO Year of Indigenous Languages, supported by the respective governments to raise their profile of indigenous languages and literatures
- **Welsh Literature was showcased** at the Transpoesie Festival in Brussels to promote poetry from Wales with National Poet of Wales Ifor ap Glyn as one of the featured poets
- **Welsh Literature in Education** project, in partnership with Swansea University, provided a new set of poetry resources to support pupils with WJEC English Literature GCSE
- **Wales Book of the Year 2020** judges were announced alongside the news of the Rhys Davies Trust as a new sponsor for the award

Winter

- **World Book Day** celebrations commenced with **Children’s Laureate Wales** Eloise Williams delivering a day of creative workshops for pupils at Nercwys Primary School in partnership with Theatr Clwyd
- **National Poet of Wales** Ifor ap Glyn was named as a finalist in the 2020 St. David Award.
- **International celebrations in Berlin** for the UNESCO Year of Indigenous Languages continued with panel discussions and performances at the Centre for British Studies in Humboldt University, with **National Poet of Wales** Ifor ap Glyn, Irish writer and performer **Ciara Ní É**, Scottish performance poet **Marcas Mac an Tuairneir** and chaired by Literature Wales CEO Lleucu Siencyn.
- **National Poet of Wales** Ifor ap Glyn marked the 30<sup>th</sup> anniversary of the fall of the Berlin wall with a new commissioned poem, performed and recorded in front of the *Mauerpark* in Berlin

Projects Summary

Wales Book of the Year Award

The Wales Book of the Year Award is an annual prize celebrating outstanding literary talent from Wales across a variety of genres in both English and Welsh. The 2019 ceremony was held at Aberystwyth Arts Centre and Ailbhe Darcy and Manon Steffan Ros both won the overall awards for *Insistence* (Bloodaxe Books) and *Llyfr Glas Nebo* (Y Lolfa) respectively. *Llyfr Glas Nebo* is already regarded as a modern Welsh classic, and since winning Wales Book of the Year 2019 its rights have been sold to 3 countries including the USA, and it has been included on the GCSE Welsh Literature syllabus and was adapted into a sell-out stage play by theatre company Y Fran Wen.

The 2019 shortlist included a range of writers at various stages of their careers including early career writers Malan Wilkinson and Mari Ellis Dunning as well as more established authors including Manon Rhys and Oliver Bullough. Overall, 143 literary works were submitted to the award. A total of £12,000 was awarded to the winning authors and each received the iconic trophy designed and created by artist Angharad Pearce Jones. There were additional prizes for the People’s Choice Award winners in both languages sponsored by Wales Arts Review and Golwg360.

“The awards illustrate the **significance of Wales to a global readership**. Wales Book of the Year is a crucial celebration of writing in Wales, rewarding writers with recognition regardless of whether they’re seasoned professions... or debut authors. It boosts sales of the books, for a while, at least, which is always a bonus.”

**Mari Ellis-Dunning**

Wales Book of the Year 2019 Shortlisted Writer

“It has been an immense privilege to act as a judge for Welsh Book of the Year 2019. The range and quality of the entries demonstrates, yet again, the incredible talent of Welsh writers and the cultural contribution that authors from and of Wales make to the country’s long-established literary heritage. The 2019 shortlist illustrates not only an incredible breadth and variety of writing but also the significance of the stories of Wales to a global readership.”

**Louise Holmwood-Marshall**

Wales Book of the Year 2019 Judge

### National Poet of Wales

National Poet of Wales Ifor ap Glyn is a cultural ambassador for Wales operating on the national and international stage. In 2019/2020 the project engaged with over 3,000 participants and audience members in 16 workshops, 46 events and 8 international visits. Ifor ap Glyn represented Welsh literature in 4 countries including Germany, where he featured in a multi-language panel discussion at the Centre for British Studies at Humboldt University, Berlin, to celebrate the UNESCO Year of Indigenous Languages. The National Poet of Wales wrote 16 commissioned poems, including one to mark St David’s Day which was made into a promotional video by the Welsh Government. Social media posts by the National Poet of Wales engaged with more than 81,000 people over the year. The First Minister of Wales announced that Ifor ap Glyn was a finalist in the Culture category of the 2020 St David Awards.

Both in this house, and beyond,  
our song must be heard, so we cherish its worth;  
our strength is in our people’;  
our self-belief, rebirth.

**Ifor ap Glyn, an excerpt from ‘The Senedd at 20’**

National Poet of Wales

### National Campaigns

Literature Wales supports a variety of national campaigns to celebrate the literary culture of Wales. As part of the annual National Poetry Day four Welsh-language poets are commissioned to write 100 new poems within 24 hours in response to requests by the public. Her 100 Cerdd returned for the 7<sup>th</sup> year with poets Beth Celyn, Dyfan Lewis, Elinor Wyn Reynolds and Matthew Tucker spending 24 hours at Tŷ Newydd Writing Centre to complete the challenge. This challenge receives considerable public interest with hundreds of requests for poems posted on social media. Since its first year in 2012, Her 100 Cerdd project has created 700 new poems, and each year offers a unique snapshot of Wales at a point in time.

### Gair o Gyngor

Marathon, nid sbrint,  
yw’r cyngor dro ar ôl tro,  
pan raeadra’r soriau ohona’i  
mai fi di’r un sy’n slo.

**Beth Celyn**

Her 100 Cerdd, 10:59 am

### National Festivals

Each year, we contribute to the presence of Welsh literature at literary and cultural festivals in Wales through partnerships and event delivery. In 2019/2020, we directly engaged with over 1,200 creative participants and audience members at festivals such as the National Eisteddfod, Hay Festival and London Book Fair. A programme of events for The National Eisteddfod in Llanrwst was held alongside a stall promoting our writer development opportunities. Bardd Plant Cymru led workshops and taster workshops for Tŷ Newydd Writing Centre were held. Literature Wales’ new Strategic Plan 2019-2022 was launched at both the Hay Festival and the National Eisteddfod in 2019, providing an opportunity to engage with key stakeholders and to communicate our new direction future plans.

### International Collaborations

To ensure a co-ordinated approach to the presentation of literature from Wales in national and international contexts, we work in collaboration with a variety of organisations from Wales and beyond. In 2019/2020, we joined the delegation of Scottish Literature Now for the British Council's Literature Seminar in Germany. The seminar took place in Hamburg there are plans to develop a Wales-based focus for the Literature Seminar in 2021. We consolidated our long-standing relationship with the Centre for British Studies at Humboldt University in Berlin, with funding from British Council Wales and Wales Arts International, and celebrated Welsh, Irish and Gaelic literature in a series of events, to mark the UNESCO International Year of Indigenous Languages (IYIL). We also continued to host international students who study British Studies at the Centre for British Studies.

"I didn't expect that poetry in a language that I don't understand could impress me that deeply. But this is probably what the true art does - it **overcomes all language, social and cultural borders.**"

#### Research Associate

Institute for Advanced Sustainability Studies

### Welsh Literature in Education

We continue to work in partnership in order to influence the literary content within Wales' new curriculum, and to increase the awareness and understanding of literature as an artform, as opposed to a tool to increase literacy. This work involves supporting key stakeholders including the Welsh Government's Department for Education and Skills. We also support the teaching of literature from Wales in both Welsh and English and offered facilitation support for CREW, Swansea University to commission 7 writers to create 15 [new teaching resources](#) on the 15 poems from Wales currently on the WJEC GCSE English Literature syllabus. These resources were downloaded by 2,547 people during 2019/2020. We are currently exploring a similar project through the Welsh language.

"Thank you for the incredible resource link for the WJEC GCSE English Literature for Wales poetry-controlled assessment. This is an **invaluable supportive tool** for teachers and students alike, and we are exceptionally grateful to you for sharing this".

#### Teacher

Whitchurch High School

### Literary Tourism

Our literary tourism offer aims to increase the accessibility and profile of our best literary works through the unique places they are associated with. We focus on signposting content in innovative ways for both Welsh and international audiences. Our *Weird & Wonderful Wales* Water Tower 40ft high mural at Cardiff Central Station, installed in spring 2018, was seen by approximately 10 million people travelling through the city in 2019/2020. The original paintings created as part of this project by artist Pete Fowler, and the accompanying poetry and prose pieces created by various Welsh writers, toured arts venues and Cadw sites across Wales in 2019, and were seen by 27,300 creative audience members.

Our 2017/2018 [Land of Legends](#) website, featuring 51 literary works, was accessed by 44,805 people in 2019/2020, 23% of whom were located in 111 countries not including the UK. During the autumn/winter, we supported a freelance researcher in adapting Land of Legends content for BBC Cymru Wales short films '[The Slate](#)', which explores the hidden stories of Wales. In the spring, we started a pitch for Research & Development funding to explore the commercial viability of developing Land of Legends content for the gaming industry, which will engage new, target audiences with Wales' literary culture.

## Health & Well-being

### Strategy

By understanding and actualising the various ways literature can contribute positively to the nation's health and well-being *and* by advocating this to other organisations and institutions beyond the arts sector, we will improve the lives of people in Wales.

### Performance Data

In 2019/2020:

- **38** volunteers engaged with Reading Friends Wales throughout the programme
- **22** volunteers received training, support and carried out duties for Reading Friends in Wales
- **4** Reading Friends sites across Wales receiving training and support to deliver Reading Friends

### Highlights

#### Health & Well-being Highlights

Spring

- **Lit Reach's** 'Be Brave' project #Changeit pamphlet was launched at a celebratory launch event at Newport Central library

Summer

- **Reading Friends** - Literature Wales is commissioned by The Wales Arts Health and Well-being Network (WAHWN) to produce a film on the project which was presented at the Welsh Parliament's Cross Party Group on Arts & Health

Autumn

- **Literature & Well-being Funding Scheme** call-out received 68 applications

Winter

- **Literature & Well-being Funding Scheme** training day held with sessions on safeguarding, monitoring & evaluation and facilitating creative participation
- **Reading Friends** was chosen for *The Times* Christmas Appeal, with two articles on Reading Friends in Wales published in The Times
- **Literature Wales** developed new activity to help increase the nation's well-being as the COVID-19 pandemic begins

### Projects Summary

*\*Our Tactical Priorities cross-cut all three Activity Pillars and comprise thematic priorities which feature in everything we deliver. For the purpose of this Annual Report, we have highlighted projects which best demonstrate how each priority is delivered.*

## Reading Friends Wales

Reading Friends is a UK wide project led by the Reading Agency and is delivered in Wales by us. It connects older individuals who are lonely, vulnerable, and often physically or mentally ill or disabled with volunteers through creative and active reading. In 2019/2020 we worked with 2 Health Boards, 148 participants and 38 volunteers. The project continued at its delivery sites in Conwy and Swansea and meetings and training sessions occurred to recruit new locations in Flintshire and Cardiff. The Reading Friends Wales project was presented at the Welsh Government's Arts & Health Cross-Party as well as featuring in guest lectures at Bangor University as part of the Literature in the Community module. A significant success of the programme to date has been the installing the capacity for volunteering within Conwy Library Service, and this new service has contributed towards the sustainability and robustness of the library service for the future.

**"It helped me to realise that it's not the end of the world having a stroke, that it's not the end of my life"**

### **Pauline Davies**

Singleton Hospital, Swansea

See [here](#) for full The Times article on Pauline's experience

## Representation & Equality

### Strategy

By delivering much of our participation activity for individuals and communities who identify with our Target Client Characteristics *and* ensuring representative inclusion in other activities and our internal structures (e.g. governance, staffing and programming processes), we will provide platforms for, and encourage, under-represented literary voices. In turn, we will create a national literary culture which represents contemporary Wales and offers equal and fair access to artistic innovation

### Performance Data

In 2019/2020:

- **11** writers from under-represented backgrounds provided sustained support through our flagship Representation & Equality initiatives
- **100+** creative audiences and participants engaged with Platforming Under-represented Writers
- **1** Equality, Diversity and Inclusion Action Plan 2020-2023 was developed

### Highlights

#### Representation & Equality Highlights

Spring

- **Under-represented** early career writers were provided with free transport and complimentary tickets to attend the 2019 Hay Festival
- New partnership was launched with Speaking Volumes, BookTrust and Pop Up Projects to host the Welsh leg of the **Breaking New Ground UK Tour** celebrating British writers and illustrators of colour

Summer

- **Funding was granted** to support the two-year anniversary of 'Where I'm Coming From' in celebrations of their Poetry & Picnic in the Park event

Autumn

- **Rising Stars Wales Award 2020** was launched in partnership with Firefly Press to identify talented children's poets from Black, Asian and Minority Ethnic backgrounds

Winter

- **Literature Wales** partnered with Penguin Random House to support the Cardiff based #WriteNow event
- The **Organisational Review** established a role part dedicated to delivering and monitoring the Representation & Equality Tactical Priority

### Projects Summary

*\*Our Tactical Priorities cross-cut all three Activity Pillars and comprise thematic priorities which feature in everything we deliver. For the purpose of this Annual Report, we have highlighted projects which best demonstrate how each priority is delivered.*

### Platforming Under-represented Writers

Platforming Under-represented Writers offers writers from Black, Asian and Minority Ethnic backgrounds, and writers with a disability or illness (mental or physical), financial support and advice to develop their own projects and to encourage artistic innovation. In 2019/2020, grants of up to £1,000 each were awarded to 8 writers to deliver 7 projects that helped contribute to their professional development. 4 of the 7 included workshops delivered to over 100 creative participants and audience members, mainly from marginalised backgrounds. Final outcomes of the grants included pamphlet exploring decolonisation through a literary lens, a showcase of performance poetry and the completion of a creative writing course delivered by Cardiff University.

The project received a positive response from many in the sector, resulting in a variety of organisations from across the UK seeking information on the delivery model. BBC Radio Wales featured the project as part of their Radio Wales Arts Show. The project received further coverage in other high-profile media outlets including *The Bookseller*. It also had an impact on Literature Wales, including influencing appointment panel decisions and best practice in offering direct support to applicants.

“The application process was **clear and straight forward**, so therefore so not so scary like many other funding applications...”

#### **Funding Recipient**

Platforming Under-represented Writers

### Rising Stars Wales Award 2020

Taking inspiration from the *Rising Stars* anthology curated by Pop Up and Otter Barry Books in 2017, and in partnership with Welsh independent children’s and Young Adult publisher Firefly Press, the Rising Stars Wales Award 2020 was launched by Literature Wales. This new initiative identified children’s poets from Black, Asian and Minority Ethnic backgrounds based in Wales with the view to publishing an anthology of their work. Three emerging writers were selected to receive the award which included a cash prize, a place on a writing retreat, and the opportunity to shadow the Children’s Laureate for Wales. As a result of the award, poet Alex Wharton signed a publishing deal with Firefly for his children’s poetry collection, *Daydreams and Jellybeans*, which is due to be published in spring 2021.

“It’s... very exciting that the Rising Stars Wales Award, run with Literature Wales and sponsored by Quarto Translations, should have showcased three such inspiring poets right away. We hope this is just the beginning and we aim to be able to publish an anthology of Rising Star poets from Wales in the not-too-distant future.”

#### **Penny Thomas**

Publisher, Firefly Press

## Children & Young People

### Strategy

By increasing accessibility to, and conveying the joy of, creative writing, reading, listening and viewing for children and young people *and* developing a cohort of talented young writers, we will make a significant contribution to improving the lives and well-being of the future generations of Wales.

### Performance Data

- **145** schools engaged with through our core activity projects
- **58% of the pupils** engaged with Bardd Plant Cymru were from **non-Welsh speaking homes**
- **96% of teachers agreed that a Bardd Plant Cymru workshop increased their pupils' confidence.**
- Within **3 months** of the project launching, the Children's Laureate Wales had either visited or arranged a visit to **36** schools.

### Highlights

#### Children & Young People Highlights

#### Spring

- **Bardd Plant Cymru 2017-19** Casia Wiliam is commissioned to write a poem to celebrate 100 years since the charity Save the Children was established.
- **Bardd Plant Cymru 2017-19** Casia Wiliam hosts a [Writing Sleepover](#) at Tŷ Newydd Writing Centre for a group of year 5 and 6 pupils
- Gruffudd Owen announced as **Bardd Plant Cymru 2019-21** in a ceremony at Wales Millennium Centre during the Urdd National Eisteddfod and broadcast live on S4C. Announcement made by Literature Wales CEO Lleucu Siencyn and Eluned Morgan AM, Minister for International Relations and the Welsh Language.
- **Bardd Plant Cymru 2017-19** Casia Wiliam writes a poem to note 50 years since the moon landing
- **Bardd Plant Cymru** runs a project in partnership with Grŵp Cynefin to create poems and art murals in a series of workshops with children who live on a housing estate in Conwy. Work is showcased during the opening of the Literature Pavilion at the National Eisteddfod 2019

#### Summer

- **The Bardd Plant Cymru** project, in collaboration with Football Association of Wales, releases a video poem by school children supporting Wales' UEFA Women's Euro 2021 qualifying campaign.
- Following a successful call-out, Eloise Williams announced as the inaugural **Children's Laureate Wales** in a ceremony at Jubilee Park Primary School in Newport

#### Autumn

- **National Poetry Day** activities for children and young people programmed by Literature Wales include workshops at Tŷ Newydd Writing Centre
- Children's Laureate Wales encourages the children of Wales to share videos of their love of libraries to celebrate **Libraries Week 2019**

## Winter

- **Bardd Plant Cymru** Gruffudd Owen runs a week of football themed creative writing workshops in Wrexham to coincide with Wrexham County Borough Museum & Archives' Football Forever! Exhibition.
- In partnership with the Football Association of Wales a **Euro 2020 poetry competition** is launched. Bardd Plant Cymru and Children's Laureate Wales are appointed judges alongside Wales' international footballers. (Postponed due to COVID-19)
- **Children's Laureate Wales** teamed up with Theatr Clwyd to host a [day of writing and art workshops](#) to celebrate World Book Day 2020
- **Children's Laureate Wales** and **Bardd Plant Cymru** began to prepare weekly writing challenges with the aim of inspiring the children of Wales through literature during the COVID-19 pandemic

## Projects Summary

*\*Our Tactical Priorities cross-cut all three Activity Pillars and comprise thematic priorities which feature in everything we deliver. For the purpose of this Annual Report, we have highlighted a few of our projects which best demonstrate how each priority is delivered.*

### Bardd Plant Cymru

Bardd Plant Cymru (Welsh language Children's Laureate) is run by Literature Wales in partnership with the Books Council of Wales, Urdd Gobaith Cymru, S4C and Welsh Government. It's a national ambassadorial post which encourages a love of literature among young people through workshops, performances and activities. 2019/2020 saw an overlap of two Bardd Plant Cymru working together at the completion and commencement of each of their roles. Casia Wiliam, Bardd Plant 2017-2019, ended her two-year tenure by engaging with Year 7 pupils from Ysgol Gymraeg Bro Teyrnnon in Newport and the Wales women's national football team to write a poem supporting Wales' UEFA Women's Euro 2021 qualifying campaign. [Click here to view](#) a video about the partnership between Literature Wales and the FAW.

When Gruffudd Owen began his role in September 2019 he continued to inspire the children of Wales in workshops both within schools and at other locations and writes poetry to mark special occasions and campaigns of national significance. For example, in November 2019 he ran a week of football themed creative writing workshops in Wrexham to coincide with Wrexham County Borough Museum & Archives' Football Forever! Exhibition. [Click here](#) to discover more.

Overall, the scheme engaged with over 1,600 children in person, 39 schools, 12 organisations and produced 8 commissioned poems. 2020 will be the 20<sup>th</sup> anniversary of the project.

"What a great workshop, full of excitement and energy that woke the minds of everyone in the class. Fantastic to see and hear about new techniques of writing poems. It was great to see Gruff incorporating the ideas and comments of every pupil so that they all felt ownership of the collaborative poems and made them unique to us."

### A Dyffryn Banw School Teacher

Children's Laureate Workshop

## Children's Laureate Wales

In September 2019 popular Pembrokeshire-based children's author Eloise Williams was announced the first ever Children's Laureate Wales following a public call-out. The announcement was made in front of 150 pupils at Jubilee Park Primary School in Newport, where Eloise is the Patron of Reading. The event attracted significant media attention which has continued throughout the year. In an open letter addressed to the children of Wales at the start of her tenure, Eloise emphasised how excited and honoured she was to be their Laureate; how she will do her very best to help them discover their own stories; will push for them to see themselves well represented in literature; and most importantly, that their voices matter. The full letter can be read here in full [here](#).

Eloise William's first year was extremely successful, with creative activities both in and outside educational settings delivered to children across Wales. In March 2020 we teamed up with Theatr Clwyd to celebrate World Book Day by running a day of creative writing and art workshops with pupils creating concertina books filled with prints inspired by their stories. The Children's Laureate Wales project has engaged with over 2,000 children and young people, visited 40 schools in 14 local authorities and ran 10 workshops, events or projects outside of school between September 2019 – March 2020.

"It was, without exaggeration, one of the best days I've had since I became a teacher, and by far the best of these events that I have been involved in. Never before have I seen young writers so focused and inspired. It was a masterclass in enthusing, challenging and engaging children through creative writing. It was a truly magical day."

### David Jarvis

A Sully Primary School Teacher, Penarth

"I was surprised that Eloise Williams came to our school as she is the first Welsh Children's Laureate and was busy writing her books. When she did the workshop, she made me feel that it was possible to become an author even if I am from Wales. In February I entered the school Eisteddfod with my story. I remembered what Eloise said during the workshop and used what I hear and see, wrote my story so it wasn't muddled up and used my own imagination. I became an author! When my school put a piece of my story on Twitter, Eloise commented on it which made me feel good. I would love Eloise to visit our school again because she is funny and lovely."

### Year 6 Pupil

Gwenfro Community Primary School

"We are situated in a disadvantaged area and things like this do not normally happen to us. The children loved learning all about her and meeting her. She was so approachable and friendly, and the children and adults felt that immediately. It has been lovely to see the impact on the children's reading and writing. She has made reading and writing more purposeful within the school and we look forward to continuing to work with Eloise."

### Deputy Headteacher

Gwenfro Community Primary School

# Operations

2019/2020



## Fundraising

### Strategy

We will reduce the proportion of income derived from public funding from 66% in 2018/19 to 62% by 2023 (this equates to raising around £465,869 in non-public funding by 2023) by:

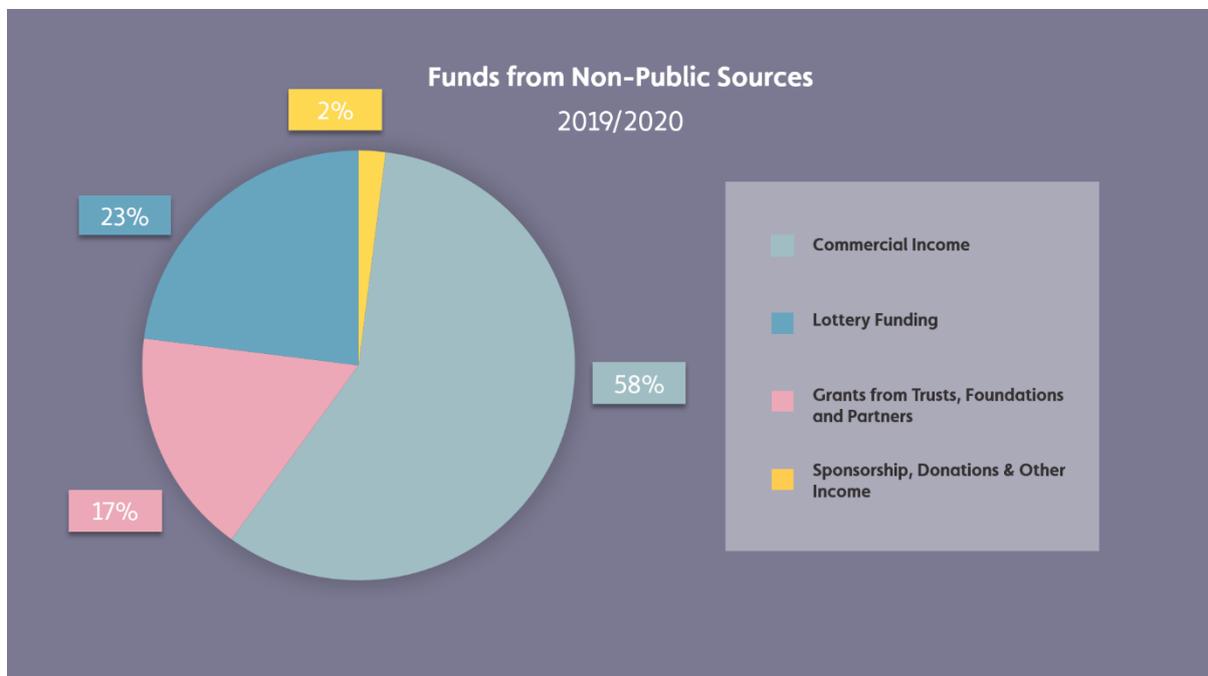
- Building lasting, fruitful relationships with two key Trusts and Foundations
- Developing and capitalising on a series of corporate partnership initiatives
- Maximising the use of our existing assets, including through increased ticket revenue and merchandising
- Optimising audience stream funding.

### Performance Data

In 2019/2020, we raised a total of **£404,170** from the following non-public funding sources:

- Trusts & Foundations: **£151,895**
- Corporate Commissions: **£2,863**
- Sponsorship: **£8,000**
- Commercial Sources: **£238,214**
- Donations & Campaigns: **£3,198**

This means we are progressing well towards our target of generating £465,869 in non-public funds by 2023, although the COVID-19 pandemic and associated lockdown and economic consequences will affect how we achieve this during 2020/2021 and potentially beyond.



### Highlights

- We received £12,500 from Arts & Business Cymru to host a fundraising intern for a period 10 months, increasing the organisation's fundraising capacity and developing Literature Wales' Fundraising Strategy

- Our joint grant application with Newport Mind for a new major well-being project was successful and we will receive £40,152 to deliver this over the next 4 years
- Our application to become a client partner of the Rhys Davies Trust was successful, securing a total of £83,520 in sponsorship for the English-language fiction category of Wales Book of the Year over a total of 10 years, as well as for a course for emerging writers and school visits to Tŷ Newydd Writing Centre
- Tŷ Newydd has raised a total of £167,594 through course fees and venue hire (£136,000 and £31,594 respectively – see Tŷ Newydd business for further information).
- Merchandise developed from Land of Legends has proven a successful way of raising unrestricted income, leading to online sales totalling £3,537.

–

## Projects Summary

### Trust & Foundations Grant Applications

Literature Wales is working to develop new long-term relationships with key Trust and Foundations. In 2019/20 we applied to a total of 13 Trusts and Foundations to fund a variety of activity, leading to a total of £151,895 raised. This included grants from The Rhys Davies Trust for a variety of initiatives, and £40,152 from Comic Relief to fund a major well-being project with Newport Mind.

### Corporate Social Responsibility (CSR) Pitching

Literature Wales has begun to build a framework to deliver activity which meets our charitable objects and also helps businesses to fulfil their CSR pledges. In 2019/2020, we developed and pitched bespoke Corporate Social Responsibility packages to 3 Welsh companies which, although unsuccessful potentially due to the COVID-19 pandemic, will provide the basis for future pitches.

### Sponsorship & Corporate Commissions Pitching

Through corporate sponsorship and commissions, Literature Wales accesses new and potentially lucrative income streams. We developed and pitched 12 bespoke corporate sponsorship offers over the course of 2019/2020, including pitches for flagship activity such as Wales Book of the Year, Children's Laureate Wales, and Platforming Under-represented Writers.

### Merchandise Revenue Generation

Capitalising on IP generated from activity such as Land of Legends, merchandise sales have continued to expand Literature Wales' commercial income generation. Literature Wales sold £3,537 worth of merchandise from online sales in 2019/2020, steadily improving sales throughout the year by developing targeted social media advertising and by exploring new marketplaces such as eBay.

### Membership Schemes

Literature Wales aims to better utilise the potential of our charitable status to raise funds using 'Friends of' membership schemes. In 2019/2020, Literature Wales continued to receive a steady stream of donations from legacy membership schemes, totalling £3,266. We have also begun to develop a framework for receiving further monthly donations through digital giving campaigns (see below).

### Events for High-Net-Worth Individuals (HNWIs)

High Net-Worth Individuals present an opportunity for Literature Wales to secure additional financial income. In 2019/2020, Literature Wales approached 10 High Net-Worth Individuals with a view to securing large financial support. We will continue to develop our strategy and pursue opportunities for building a network of High Net-worth donors.

### Community Fundraising Events and In-Kind Volunteer Resource

Community fundraising presents new opportunities for increasing Literature Wales' financial resilience and volunteering schemes can reduce costs and increase our efficiency as an organisation. We have continued to host interns from Humboldt University in Berlin, including two more during 2019/2020, whose help has been invaluable and has increased the organisation's staffing capacity. Volunteers have also been crucial in delivering the Reading Friends project, which would be impossible without their input.

### Digital Giving Campaigns

Over the past year we have developed a strategy for a series of digital giving campaigns inviting donations and highlighting the benefits provided by Literature Wales' activity, which we will begin to implement in 2020/21.

## Communications

### Strategy

We will increase the understanding and value of our work amongst our stakeholders by:

- Regularly mapping our stakeholders and developing bespoke communications based on which elements of our activity and Tactical Priorities most appeal to each
- Conducting a collaborative mapping exercise, capturing the wider publishing and literature sector to better clarify and communicate our remit
- Communicating our impact and reach through new promotional materials and strategic campaigns which tell our clients' stories, and in turn, our story

Our aim is to build and strengthen our relationships with our stakeholders, whether they are individuals, organisations or groups. The reasons to do so may be to demonstrate our value, reassure those affected by our organisation, or to create opportunities for mutual benefits. Stakeholder Engagement is an integral part of our Brand, and key to its success is proactive communications with regular and consistent messaging, and a clear sense of mission and values.

### Performance Data

In 2019/2020, we achieved:

- Over **190,000 page** views on our core website channels from individuals based in over 150 countries
- **87%** of online audiences were new visitors to the website
- A **15%** increase in followers on our core social media platforms
- **13** external callouts/opportunities were featured our News section
- **3** successful organisational launches, events or receptions (Strategic Plan launched at Hay Festival, Writer Development reception at the National Eisteddfod and Wales Book of the Year event at Aberystwyth Arts Centre)
- **6** appearances on radio or television (Radio Wales & Radio Cymru Wales Book of the Year announcements)

### Highlights

- Our Strategic Plan 2019-2022 was launched at the Hay Festival 2019 in May
- Gruffudd Eifion Owen was announced as the new Bardd Plant Cymru at the Urdd National Eisteddfod in May
- We launched Nant Writers' Retreat in July 2019 and attracted bookings from Wales, the UK and the USA in its first few months
- Eloise Williams was announced as the first ever Children's Laureate Wales in September 2019, a national ambassadorial post which aims to engage and inspire the children of Wales through literature, and to promote a child's right to have their stories and voices heard
- Our Monthly Opportunities Bulletin, which is shared on our News section each month, promoted a total of 121 different opportunities for early career and established writers, and received an average of over 300 views per month

## Projects Summary

### MARCOMMs Plan 2020-2023

2019/2020 has been a development year for our new MARCOMMs Plan and wider Communications Strategy, which outlines and rationalises what the organisation wishes to achieve through its communications output. We have identified three Communications Objectives that are closely aligned with our vision, mission and organisational Measures of Success, alongside key messages that aim to amplify our successes and impact, define our remit and purpose and strengthen our relationship with clients and stakeholders. Literature Wales' staff, Directors and Critical Friends have been pivotal to feeding into this process to ensure the plan and strategy have considered all areas of the organisation. We will officially roll out this framework in autumn 2020 and provide comprehensive training to staff and suppliers.

### Stakeholder Identification and Mapping, and Bespoke Communications

A central aim when developing our 2019-2022 Strategic Plan was to clarify our remit as a national company and ensure our services are tailored to different client groups. We also aimed to ensure that the communication of our offer is bespoke and relevant to targeted individuals. We therefore created a clear and concise mapping system for in-depth analysis of our stakeholders. In 2019/2020 we launched a series of stakeholder surveys with which ignited this process. For example, we asked over 400 of our newsletter subscribers what was of greatest interest to them. We will continue to research and develop our bespoke communications in 2020/2021 whilst piloting this framework with our high-profile stakeholders (e.g. politicians).

### Stakeholder Engagement Toolkit

As part of the wider MARCOMMs Plan implementation, we developed a Stakeholder Engagement Toolkit which will be rolled out to staff members to help them undertake identification, mapping, and engagement exercises at project level. They will be equipped to analyse the investment needed to communicate to stakeholders for each project and provided with guidelines and tactics for successful engagement and evaluation.

### Promotion of Literature Wales' Offer

We conducted a branding exercise across Literature Wales' projects to create a clearly defined identity for each of the Activity Pillars and Operational Priorities. This work is carried out as part of the new MARCOMMs Plan and is rolled out through our Channel Planning Tables to align with our three Communications objectives. This also features an update to the current Literature Wales projects webpage to clearly outline who we work with, and why.

### Literature Sector Mapping

Literature Sector Mapping is an ongoing project aimed at better conveying cross-sector opportunities and routeways to clients. We have consulted with several partners from different sectors and with our current and prospective clients via multiple surveys (general and activity-focussed), with immediate responses to the most pertinent needs identified. In the mid to long term we will use this data to develop a wider understanding of the literature sector in Wales and continue to invest in research and the development of a visual pathway which will signpost people to the most suitable opportunity and/or organisation to meet their need.

### Crisis PR Plan

Over the past 12 months, a flexible and workable Crisis PR Plan has been developed and implemented at organisational and project level and has proven itself a valuable and durable asset. We have monitored the application of the plan to understand the points for escalation, and when/how action and messages can be best communicated. This is an intelligent plan, which means that we can learn more each time it is used.

### Annual Report

To coincide with the changes in our activity and operational projects and wider strategic direction, we altered the structure for the Annual Report providing us with a template for the three-year duration of our 2019-2020 Strategic Plan. This new format offers an overview of each department, key figures, highlights, and a project-by-project breakdown to maximise the opportunity of showcasing our progress in 2019/2020. We have also used the content to create a range of visual infographics and case studies to snapshot our impact and value to stakeholders.

### Communicating Impact – Tell the Story

Within our monitoring & evaluation framework sits a communication strand that utilises our growing body of evaluation data, including personal stories and infographics. In 2019/2020, we launched our new [Our Impact](#) website to showcase the value of our organisation and share insights with stakeholders. This section of the website will be updated quarterly with a rotation of narratives to share. It will feature success stories from clients, updated infographics that capture our progress and general information to evidence and demonstrate our impact.

### Seeking out Diverse Applicants

Due to our commitment to address representation & equality in the sector, in 2019/2020 we focused on forging relationships with other organisations, networks and companies that possessed the specialisms and access to individuals who identify with our Target Client Characteristics. For example, we established a closer working relationship with Disability Arts Cymru through the year, with their officers participating in decision-making panels for several projects and delivering training sessions to writers on how to engage individuals with mental and physical disabilities. We also presented our writer development opportunities at their networking meetings.

"Providing opportunities for writers who are in any way feeling marginalised is vital and the interest in [Platforming Under-represented Writers] in its first year shows how necessary it is. The [grant] panel discussions were lively and interesting... I know from discussions with our members how pleased they were that such a scheme was open to them and I sincerely hope that it can continue into the future"

**Sara Beer**

Disability Arts Cymru South Wales Regional Officer

## Monitoring & Evaluation

### Strategy

We will increase the external and internal influence of data regarding the impact of our activity by:

- More effectively capturing, analysing, and communicating relevant data from across all projects, including operations
- Tracking, analysing, and reporting progress internally, including at organisational level
- Learning from our analysis and feeding this into our planning, including the new pitching process
- Supporting others by working to monitor and evaluate their work

This will optimise informed development and communicate our worth.

### Performance Data

In 2019/2020:

- **65%** of data from our activity and operational projects was stored in our central monitoring & evaluation hub
- **1** Annual Report and **4** quarterly evaluation Organisational Reports were produced, circulated and uploaded to the website
- **75%** of new projects were pitched through SLT meetings and discussed considering recent learning points
- **5** organisations and over **20** writers received Monitoring & Evaluation top tips, resources and training.

### Highlights

- Quarterly Organisational Reports were introduced and well received by Directors
- A 'Learning points' section was added to the Organisational Reports upon request by Directors
- A new '[Our Impact](#)' section was launched on the Literature Wales website, featuring the Organisational Reports

### Projects Summary

#### Develop Monitoring & Evaluation Procedures

In 2019/2020 we successfully implemented a monthly internal data capturing system that requires staff to provide regular figures and highlights that demonstrate our organisational progress against targets. This information is fed into our quarterly [Organisational Reports](#) which are presented at each Board of Directors Meeting. It is also published online as part of our commitment to increasing transparency and sharing progress with our funders and wider audiences. Further refinements to our Monitoring & Evaluation systems are crucial to the development of the organisation. Since the roll out of our 2019-2022 Strategic Plan set out clear activity and operational programmes, we will offer a refresh of relevant frameworks to capture the value of our investment.

### Monitoring Equality & Diversity

We produced a refreshed Equality & Diversity Monitoring Form that has been designed to capture data to demonstrate our progress. To ensure our demographic capturing system works for the organisation and audiences, we undertook an intensive research period that explored ways to collect information on the characteristics of stakeholders. We drew from influences both within and outside of the arts and culture sector, including the Weston Jerwood Creative Bursaries toolkit and the recent public debate surrounding the right of individuals who identify as Black, Asian and Minority Ethnic to also be able to identify as Welsh on the national census. Once we were confident that the form would allow us to report against progress, we piloted it across a selection of activities. 2020/2021 will see an official roll out of the form with a simple method to analyse and collate data.

### Longitudinal Survey

We rolled out the first round of our three-year Longitudinal Survey which follows 10 clients as case studies every six months. We devised a series of statements for stakeholders to respond to using the Likert Scale alongside open-ended questions to track progress through qualitative data. 2019/2020 saw us analyse our organisational impact and outcomes, as well as track client interactions to support a link between any life changes and our activity. Three additional new clients have been selected to participate in the Longitudinal Survey 2020-2023.

“I believe that my personal skill set has grown through my engagement with Literature Wales supported projects over the past five years. I can’t imagine how I could have applied for, been given, and accepted [my current role] without the support and time they have invested in my personal development.”

**Longitudinal Survey Participant**  
2019-2022

### Project Pitching

To improve our internal communication and strategic outputs, we have committed to ensuring 100% of our projects, including proposals by partners, are pitched to the Senior Leadership Team by 2022. Our monthly reporting system and new financial procedures (e.g. department cost centres) have increased the percentage of projects pitched from 20% at the start of 2019 to 75% by March 2020. During 2020/2021, we will continue to focus on ensuring all projects are passed through the Senior Leadership Team.

## Human Resources

### Strategy

We will create a positive and inclusive culture at Literature Wales, with the right skills, roles and structures to effectively deliver our mission by:

- Devising a new, focused staffing structure that reflects organisational priorities and new task-based job descriptions for all employees, including additional cross-team responsibilities
- Offering cross-team training and professional development opportunities for employees based on skills gaps
- Implementing and annually reviewing the revised Performance Development Review Framework and developing a Staff Well-being Plan, with line manager training where appropriate
- Reflecting the recruitment targets articulated in the Strategic Equality Plan in any future recruitment drives and working with Arts Portfolio Wales organisations to improve representative leadership in Wales' arts sector
- Recruiting committed volunteers to bring additional resource to our fundraising work

### Performance Data

In 2019/2020, we achieved:

- **8** cross-team training sessions attended by an average of 80% of staff
- **3** staff members benefited from sustained professional development
- **81** volunteers engaged with a Literature Wales delivered or supported project
- **11%** of our employees, volunteers, contractors and Directors are individuals from Black, Asian and Minority Ethnic backgrounds and **3** of these are in senior positions
- **52%** of staff and Directors speak Welsh, with figure rising to **58%** including Welsh learners

### Highlights

- The Organisational Review was successfully completed, ensuring the organisation has the resources to deliver the 2019-2022 Strategic Plan
- Cross-team training sessions on new policies and procedures were successfully piloted
- Organisational Creative Planning days encouraged staff to feed into strategies and the direction of activity and operational plans
- Senior Leadership Team members attended a Line Manger Reflection training session alongside regular department specific meetings

## Projects Summary

### Diversifying Staffing and Governance

Our Equality, Diversity, Inclusion & Representation Plan commits us to 7% Black, Asian and Minority Ethnic, 10% disabilities and long-term illnesses and 20% low income representation amongst our employees, volunteers, contractors, and Directors by 2023. All recruitment adverts were developed within a more welcoming and inclusive framework to encourage diverse applications. They include a more flexible application process and a commitment to focus more on potential and new talent. Executives attended unconscious bias training sessions as well as various online webinars and courses to improve awareness and to share learning. Executives are planning a Board recruitment drive for 2020/2021 due to pending retirements from the Board of Directors, including the position of Chair, and plan to develop a Board skills audit to address any gaps.

### Organisational Review

In 2019/2020, the Directors and CEO implemented an Organisational Review that aimed to ensure the organisation had the resources and skills to deliver the 2019-2022 Strategic Plan. This included a staff restructure, new job descriptions and a refined understanding of responsibilities surrounding activity and operational projects. With support from the ACW's Resilience Programme, we worked with an external HR consultant, Leslie Rossiter, who guided the process and facilitated consultation sessions with all staff at the Cardiff and Tŷ Newydd offices. The Review was completed in March 2020. However, Literature Wales is aware that some elements of the review remain to be fully embedded due to the disruption caused by COVID-19. Any remaining actions will be reviewed in line with plans to return to office-based working, and whilst entering the second delivery phase of our Strategic Plan.

### New Staff Job Descriptions

As part of the implementation of the 2019-2022 Strategic Plan and the Organisational Review, all staff job descriptions were updated to reflect a more distributed style of working and leadership as well as a task-based approach to work. Staff now have a clearer and more flexible understanding of the tasks that they are collectively accountable for, and this has resulted in a strengthened sense of shared responsibility across the organisation. We will continue to work with staff to ensure specialisms and interests are still factored into job descriptions as needed, as well as encouraging new opportunities through staff training and professional development.

### New Staffing Structure

As part of the Organisational Review, a new staffing structure was implemented to reflect our new strategic direction, to enhance the cross team-working required to deliver our three Tactical Priorities and to allow greater fluidity between the three Activity Pillars. The Executive will review the efficiency and impact of the new staffing structure by consulting with staff during 2020/2021 and addressing any remaining skills gaps that remain or exist due to COVID-19 (e.g. digital working).

### Staff Well-being Plan

2019/2020 was a research and development year for our Staff Well-being Plan, and the staff consultation on the Organisational Review also provided an opportunity to formally discuss workplace culture and well-being. A staff consultation on the development of a Staff Well-being Plan will be further developed to ensure consideration of the impact of Covid-19 and future models of working. The next step will be to establish a working group of staff tasked with developing the plan collectively, engaging colleagues and impacting meaningful, long term change that will maximise well-being.

### Staff Training and Professional Development

In 2019/2020, we increased our offer of cross-team training and subsidised opportunities for staff to gain industry recognised qualifications. All staff received training on our new Procurement, Trustees Remuneration and Travel & Subsistence policies through interactive and engaging workshops. Individual staff members also had the opportunity to access professional development opportunities to increase skills relevant to their role. For example, our Finance Officer completed an AAT Level 4 accountancy qualification and applied knowledge learn to our new finance systems. In addition, we hosted an Arts & Business Creative Intern who undertook a programme of training and business mentoring with specialisms in Business Development.

"The creative internship with Literature Wales has been an invaluable experience, helping me to grow both personally and professionally. The opportunity to join the organisation for 10 months has offered skills and knowledge that would otherwise be inaccessible, in turn helping to build confidence in both myself and my work."

**Owen Wyn Jones**

Development Officer and Arts & Business Creative Intern

#### Performance Development Review Framework

Through an evaluation of the 2018/2019 cycle, we revised our framework designed to review staff performance and identify gaps in skills on our workforce. Staff completed a survey, sharing feedback and offering development ideas for our annual performance development review period. Due to Covid-19 and the significant changes to the way in which we work, we will further review the framework to ensure it reflects current models and roll out through staff training in 2020/2021.

#### Revised Procurement Policy

In line with commitments in our 2019-2022 Strategic Plan and our updated Equality, Diversity and Inclusion Plan, 2019/2020 saw a revision in our Procurement Policy which had a major influence on our activity delivery models. We now openly advertise most paid opportunities for writers through call-outs which are shared with our networks to encourage individuals that haven't previously engaged with Literature Wales to apply. We also capped the number of opportunities that any individual writer can take to 4 a year, meaning we can award more opportunities to early career writers. We created a recruitment template which will ensure staff can easily comply with the new policy. Staff attended a cross-team training session on this and were encouraged to scout for new talent and suppliers.

## Tŷ Newydd Writing Centre Business

### Strategy

We will increase non-public funding income generated through Tŷ Newydd Writing Centre activity from £181,904 in 2019/2020 to £199,000 by 2023, by:

- Raising course fees from the 2019 programme onwards
- Increasing client uptake for all courses through an improved marketing plan and innovative programming based on closer client-demand research
- Pitching bespoke courses to businesses to meet their corporate social responsibility targets and business needs, followed up with charitable project sponsorships
- Developing and launching online courses
- Increasing donor-based revenue, including through fundraising campaigns, a membership scheme and community fundraising events
- Utilising the in-kind funding volunteers offer
- More systematic Trust & Foundation grant applications for development and conservation work to increase the centre's USP and residential capacity
- Greater investment in the standard of our facility offer to enable future increases in course fees and venue hire rates

### Performance Data

In 2019/2020:

- **£136,000** was generated through open course fees in 2019
- **£18,432** was generated through venue hire and retreat income for Nant, and **£13,168** was raised through venue hire during quiet times at the centre
- **86%** of Tŷ Newydd Course attendees agreed that their visit helped them progress as an author, and **97%** stated that they will return to the centre in the future

### Highlights

- Tŷ Newydd Writing Centre's 2020 programme was launched with open courses featuring over 60 tutors, including several best-selling authors, laureates, and award-winning poets
- 2 Trust & Foundation grants were secured for Tŷ Newydd works: £9,000 from the Ashley Foundation towards the Nant Renovation and a £10,000 grant for urgent conservation works at the main house
- Over 100 people visited Tŷ Newydd Open Day, organised in partnership with the Lloyd George Museum as part of Cadw's annual Open Doors month

### Projects Summary

#### Revise Tŷ Newydd Writing Centre Course Fees

In line with inflation, and to demonstrate the value of our courses in comparison with our competitors' offers, we will continue to revise and raise course fees where necessary, aiming to secure at least the same number of bookings year on year. This should be balanced by the availability of hardship bursaries for writers on low incomes and by a sustained marketing campaign to counteract any negative responses to the increased fees. For our 2019 programme of courses, fees were raised by 13% and this did not negatively impact booking figures. Booking fees will be revised again for the 2021 programme.

### Tŷ Newydd Writing Centre Site Improvements

In addition to completing more urgent issues flagged up in the 2018 Conservation Plan, we continued to improve bedrooms, bathrooms, common areas and groundworks to improve guest experiences. These improvements will increase the viability of higher-priced venue hires and course fees in the future and encourage repeat bookings. In 2019, the major Nant Writers' Retreat Cottage revamp took priority. The accommodation was transformed from a dilapidated and problematic part of the site into a hi-spec, luxurious writer development and income-raising asset. Other site improvements included installing corridor and external motion sensor lights to reduce energy usage; an upgrade of bedroom 6 including a new carpet and desk; and buying new furniture including 3 zip-and-link king beds to and more modern bedside tables and wardrobes.

### Tŷ Newydd Writing Centre Venue Hire

The continued strong relationships with businesses (e.g. Under the Thatch holiday letting agency) and the wider community has continued to increase venue hire income during times where the centre and Nant are not used for artistic purposes – especially during Christmas and New Year. In 2019 we also cautiously successfully experimented with Airbnb as an agency for last minute bookings.

### Develop Online Courses

A new offer of online creative courses to run as a new income, and artistic, stream in the future will offer new writers who can't travel to Tŷ Newydd due to disabilities, caring duties etc. the opportunity to take part in a writer development course digitally. In 2020/2021, we will experiment with short taster courses and longer residential-style digital courses. These will run parallel with and complement our programme of open courses.

## Governance & Sector Consultation

### Strategy

We will increase our awareness of, and response to, feedback from across and beyond Wales' literature sector by:

- Embedding stakeholder consultation into our annual cycle, and widening the network of stakeholders we consult
- Systematically flowing data and analysis to and from stakeholders, staff, and Directors
- Tracking informed decision-making at all levels, including in project pitches and meeting minutes

### Performance Data

In 2019/2020:

- **5** Board of Directors Advisory Group meetings, **24** SLT Operational Meetings and **1** cross-staff Creative Planning Day took place
- **17** Critical Friend meetings were conducted to support our strategic direction and high-level decision making
- **85** individuals responded to our first ever Stakeholder Survey which captured feedback on how we're doing so far

### Highlights

- Our 2019/2020 Creative Planning day enabled staff to feed into strategies and the direction of activity and operational plans
- Our Stakeholder Survey revealed many positives: our 2019-2022 Strategic Plan, and therefore our perceived remit, is generally considered clear and concise; we are being perceived as more inclusive and democratic; and where felt, our talent scouting efforts are well received

### Projects Summary

#### Stakeholder Group and Strategic Partner Consultation

A pool of around 200 individuals from stakeholder groups and strategic partners has been established and is being enlarged and refreshed regularly as we reach new clients through our activity. In autumn/winter 2019, we consulted them on our progress so far via a Stakeholder Survey. Detailed summaries of the findings, which provide a baseline to compare with the results of the 2020 and 2021 surveys, were shared with staff and Directors and continue to inform ongoing organisational decision-making.

"Eventually your work will help to break down the established 'magic circle' of writers as more people add their voices"

#### **2019 Stakeholder Survey Respondent**

On Representation & Equality

"You need to focus even less on continuing provision for established writers and encourage those with talent, earlier on in their journey, especially the unpublished"

#### **2019 Stakeholder Survey Respondent**

On Writer Development

### Critical Friends Network Consultation

A network of 20 Critical Friends was established, comprising individuals who are well connected across Wales' literature, publishing and wider cultural settings, and are willing to be frank and constructively critical. This network is being refreshed at present. In 2019/2020 we conducted biannual face-to-face interviews focusing on our progress so far. Transcripts of the conversations, and summaries, were shared with the Executive and Directors continue to inform ongoing organisational decision-making.

"The 2019-2023 Strategic Plan was very positively received – especially for its clarity, coherence and focus. There was a real sense that Literature Wales' identity and mission had been set out much more clearly. Respondents found the new consultation processes to be a thorough, transparent and genuine effort to develop our strategy and activities. One went as far as to call it 'exemplary'".

#### Excerpt

2019 Critical Friends Interviews Analysis

### Management Board Governance

During 2019/2020, the Board of Directors meetings have become increasingly structured, with clear demarcation between constitutional matters, reporting and strategic discourse. Directors are currently reviewing the cycle of Board of Directors meetings, focused on increasing the number of meetings from 4 to 6 annually, with two meetings allocated entirely to strategic and creative discussion. This allows a stretching of Director specialisms and avoids operational issues dominating meetings. We have also instigated a series of finite Advisory and Task & Finish groups comprising key relevant key staff members and Directors to make lower-level, more specific decisions and generate recommendations for the Board of Directors. Topics considered by such groups in 2019/2020 have include the new MARCOMMs Plan and our Writer Development offer.

### Creative Planning Days

We ran a one-day workshop which was led mostly by non-Senior Management staff to influence decision making at project to strategic level. Topics included evaluating our current offer to join up activity better through client routes, creative exercises to explore potential rebranding of projects and a focus on our Participation Activity Pillar. A second Creative Planning Day was scheduled for March 2020 and cancelled during to the COVID-19 pandemic.

### Operations Senior Leadership Team (SLT-) Meetings

At least two of our eight monthly SLT meetings focus on operations, with Executive level staff in this area contributing more regularly. These meetings monitor learning points, KPIs and any potential associated risks, as well as any other urgent operational issues which have arisen including HR and Finance considerations.

## Sector Facilitation

### Strategy

We will increase our support for the wider literature sector by:

- Directly delivering less activity
- Focusing more on our work as facilitators or partners with those already, or new to, working in this field
- Actively seeking out smaller organisations, and innovative artists, social activists and arts administrators and providing our expertise in-kind
- Stimulating new literary activity provision by others

### Performance Data

In 2019/2020:

- **953** hours of facilitation work was delivered to the sector
- **718** groups, individuals and organisations received facilitatory support
- **98** partner-led projects received facilitation or secondary partnership support
- **17** new self-run sustainable literary projects were stimulated in areas of need

### Highlights

- We facilitated and hosted a visit to Wales as a follow up of the Tandem Europe Project to introduce Solidarios para el Desarrollo, our partner Spanish charity, to contacts in Wales
- We gave Tŷ Newydd Writing Centre as a free space to literary groups, including the Where I'm Coming From and Y Stamp collective which led to 'Hunan-iaith', a bilingual project exploring language, identity and culture through creative writing and which led to developing new Welsh-language terminology to discuss racism.
- We proofread and tested the Weston Jerwood Creative Bursaries Employers Toolkit and were cited as a tester and included in the case studies
- We held meetings with high-profile literary agencies across Wales to discuss how we can work together on a mentoring and translation project
- Our Deputy CEO was appointed as a Board Member of Seren Books (Poetry Wales Press)
- Our Projects and Communications Co-ordinator is a member of the stakeholder groups lead by Peak - Art in the Black Mountain developing a programme for the Raymond Williams Centenary in 2021.

## Projects Summary

During 2019/2020, our staffing resource has been increasingly redirected to stimulate literary activity provision by others and support those already, or new to, working in this field. For example, we co-hosted the Wales event with as part of the UK Tour of the [Breaking New Ground](#) catalogue on behalf of Pop Up Projects, Speaking Volumes and the BookTrust which promoted diversity in the creators of stories for children. We shared certain operational resources which can be adapted to save time and cost (e.g. key policies). We also met with Artes Mundi to signpost, make introductions and share knowledge in support of a potential children's writer in residence programme, and with Voices from Care Cymru to explain what we do and how they might apply for funding to delivery literary activity.

Our communications activities were also proven to be integral to our sector facilitation work, as we continued to promote and share various opportunities and press releases from the wider sector through our online channels and website.

“It allowed new and underrepresented writers to see themselves in print for the first time, to be paid for their time, and to receive mentoring to take forward in the future. All of these practical actions boost the confidence and careers of writers who may otherwise be overlooked in the wider sector”

Stakeholder

**Sector Facilitation Survey**

“Your facilitation work allowed our project to go ahead. We had a meeting at Literature Wales office in advance where staff shared excellent ideas and helped to improve the project.”

Stakeholder

**Sector Facilitation Survey**

## Finance

### Strategy

We will improve our financial resilience and diversifying funding streams by:

- Reviewing and improving our financial procedures and controls
- Trialling budget management templates for each project
- Updating account codes and cost centres to reflect the 2019-2020 Strategic Plan
- Providing finance training to Senior Leadership Team and Directors
- Funding AAT training for the Finance Officer
- Updating the Reserves Policy to ensure proper and effective use of unrestricted funds
- Introduction of Full Cost Recovery and Procurement policies

### Performance Data

During 2019/2020:

- **65** activity and operational projects were organised under 52 cost centres under our new financial system
- **1** Designated Authority Matrix was introduced
- **4** staff members trialled new budget management templates
- **2** new finance policies (Full Cost Recovery & Procurement) were introduced

### Highlights

- Our Finance Offer completed their AAT Level 4 Accountancy qualification
- A new financial system was implemented with staff training
- Project Management financial spreadsheets were trialled with staff
- New auditors were appointed for the annual audit and to produce financial statements

### Projects Summary

#### Reserves Policy

In 2019 the Reserves Policy was updated to identify the purposes and level of free reserves and designated funds required by the organisation. This also led to the creation of two new designated funds - the Tŷ Newydd Buildings and Capital Development funds. At 31 January 2020 it was expected that Literature Wales would have the following levels of funds:

- General unrestricted reserves: £165,000
- Tŷ Newydd building fund: £30,000
- Tŷ Newydd Capital Development fund: £20,000

However, in March 2020 due to the COVID-19 pandemic, it was deemed appropriate by the Directors to transfer any surplus for 2019/2020 to the organisation's unrestricted reserves in anticipation of income losses in 2020/2021. Unrestricted reserves now stand at £226,870.

### Project Budget Templates

In 2019/2020, we tested a new Project Budget Management template amongst a selection of staff with the aim of easing pressure off, and increasing resilience to, handling the financial information of small and large-scale budgets. The system mimicked the wider budget and included formulae to total up expenditure on both a quarterly and annual basis to streamline our report procedures so staff could reconcile their records against QuickBooks reports. Staff members welcomed this approach and reported that the template provided them with a clear overview of project budgets. We will roll out this template to all staff members in 2020/2021 and further develop it as a forecasting tool in the subsequent years to increase efficiency in reporting.

### Finance Procedures Manual & Refined Authorisation Procedures

A complete written finance procedures manual is currently in development. This will provide all Literature Wales staff with a step by step guide to all procedures and controls required for the correct recording of transactions. It will ensure that transactions are recorded in a consistent manner, reducing the risk of errors and threat of fraud. It will be linked to the previously implemented Designated Authority Matrix and Procurement Policy.

## Partnerships

### Strategy

A key principle in delivering our 2019-2022 Strategic Plan is to work in partnership with others in the literature sector and beyond to make the most of opportunities, join up provision and to provide our audiences with support at every stage of their career and development. Partnerships are integral in all areas of Literature Wales' work, throughout all three Activity Pillars and Tactical Priorities and our operations.

### Performance Data

In 2019/2020:

- Literature Wales worked with over **110** partners to develop, pilot and run a wide variety of different activities

### Highlights

- Literature Wales was announced as a new client partner for the Rhys Davies Trust
- Literature Wales worked with the Football Association of Wales to launch a Euro 2020 poetry competition with Bardd Plant Cymru and Children's Laureate Wales
- Literature Wales worked with Barddas to arrange the annual cynganeddu course at Tŷ Newydd Writing Centre
- Literature Wales' Bursaries and Mentoring Scheme included a pilot with new partner Norwich's National Centre for Writing, with support from Wales Literature Exchange

### Project Summary

Literature Wales was announced as a new client partner for the Rhys Davies Trust, supporting Wales Book of the Year for a 10-year period, and our Writer Development activities for a 3-year period. This will include a funded course at Tŷ Newydd Writing Centre. We also worked with the Football Association of Wales to launch a Euro 2020 poetry competition, with Bardd Plant Cymru and Children's Laureate Wales. The competition was postponed due to Covid-19, but the project had an excellent start and a very lucky pupil from Ceredigion even received a surprise message from Wales player Joe Allen as we wait to re-launch the competition in early 2021 ahead of the tournament.

Literature Wales continued its strong working relationship with Barddas to arrange the annual cynganeddu course at Tŷ Newydd Writing Centre. In 2019/2020 the partnership was re-shaped slightly to include a competition to win three funded places on the course, with applicants invited to write a short piece about why they want to learn how to *cynganeddu*. Literature Wales' Bursaries and Mentoring Scheme included a pilot with new partner Norwich's National Centre for Writing, with support from Wales Literature Exchange. This offered translation opportunities for early career writers and literary translators.

Additional standout partnerships in 2019/2020 included:

- **Penguin Random House**  
We met with Penguin Random House's Creative Responsibility team in December 2019 to offer support on their award-winning WriteNow 2020 programme which aims to find, nurture and publish new writers.



## Risk Management

### Strategy

We need to generate a more risk-conscious culture within all levels of decision-makers by:

- Completing the development and embedding a new risk management system, aligned with our Activity Pillars, to identify and assess threats and opportunities on an ongoing basis
- Allocating a sliding scale of responsibility for risk management across the Board of Directors and staff
- Regularly and systematically attending to and reviewing all risks and associated mitigating tactics
- Assessing our risk appetite annually

### Performance Data

In 2019/2020:

- We completed the full implementation of the new risk management system
- Directors reviewed and established our risk appetite for 2019/2020
- We maintained a dynamic Organisational Risk Register
- Directors and designated staff reviewed and attended to the hottest (high) risks and associated mitigating tactics on a monthly basis, the medium/high risks on a bimonthly basis and all risks every quarter
- We devised a situation-specific Risk Assessment template to be used for projects or other high-risk circumstances, which was deployed in mid-March to analysis the emerging new risks associated with the COVID-19 pandemic

### Highlights

- Three of the hottest threats (failure to comply with health & safety and safeguarding legislation and regulations, and the potential for burglary) reduced in severity during 2019/2020 as increased scrutiny incentivised resource investment to mitigate them as a matter of urgency
- An increased spotlight on opportunities encouraged staff to explore these further and several developments resulted (e.g. the new Literature Wales online shop, strengthened working relationship with the Future Generations Commissioner)

### Project Summary

The new Risk Register is now fully functional. It outlines Literature Wales' annually, Director reviewed appetite for risk against 15 risk categories: Governance, Financial Control, Compliance and Legal, Leadership Delivery Model & principles, Communications, Fundraising, Sector Facilitation, Staff, Quality Assurance, Mission & Vision, Tactical Priorities, Clients, Target Client Characteristics, Our Deliverables. It operates at two tiers - Organisational and Project level. The executive reviews and attends to those at the organisational level, and all project leading staff do the same at project level.

The frequency of this review depends upon the previous month's residual risk rating, with the hottest (high) risks and associated mitigating tactics attended to on at least a monthly basis, the medium/high risks on a bimonthly basis and all risks every quarter. Directors always receive a dashboard outlining the hottest risks every quarter and have access to the full updated register.

Following Charity Commission guidance on the definition of risk, our risk analysis focuses on the main causes of uncertainty to achieving our mission. This uncertainty can pose threats to success and/or it can offer

opportunities for increasing success – both are considered. The register includes an equation to adjust the inherent risk assessment according to mitigating tactics already being deployed, and to emphasise impact over likelihood. It also considers compounded risk ratings if some risks are associated and outlines further planned mitigating tactics with deadlines and staff responsibility.

As of 31 March 2020, the hottest organisational risks are:

**Risk Register**

**Tier 1 – Organisational Risks**

**IMPACT**  
1 – Insignificant  
2 – Minor  
3 – Moderate  
4 – Significant  
5 – Severe

**LIKELIHOOD**  
1 - Remote  
2 - Unlikely  
3 - Possible  
4 - Probable  
5 - Highly Probable

**Risk Score Formula:  $xy + y = r$**   
y - impact  
x - likelihood  
r - risk score  
For increased weighting of impact  
(per Charity Commission guidance)

**Residual Rank Impact Rating**  
High 25-30  
Medium/High 19-24  
Medium 13-18  
Low/Medium 7-12  
Low 2-6

**Response**  
Tolerate – accept risk but monitor and review  
Transfer - shift risk externally e.g. insurance  
Treat – take action to contain risk further  
Terminate – obviate risk with by operating differently

Risk Categories	Risk Identified	Which Activity Pillar/s?	Opportunity or Threat	Potential Impact	Appetite	Inherent Assessment		Inherent Rank	Mitigating Tactics Deployed	Residual Assessment		Residual Rank	Response	Staff Responsible	Mitigating Tactics Planned (including review interval)
						Potential Impact	Likelihood			Potential Impact	Likelihood				
						y	x			y	x				
Compliance & Legal	#15 Failure to comply with GDPR legislation	All	Threat	Fines from regulators Reputational damage Reduced capacity to fundraise and stakeholders less likely to invest or collaborate	2-6	5	4	25	New CRM system rolled out. Data stored elsewhere deleted Policy in place for storing client data including recording permissions Mail-shots limited to those clients who have expressly agreed to be sent promotional materials	5	3	20	Treat	DH / BP BLI AL	Review monthly. Reallocate responsibility following staffing change. Conduct compliance spot-checks. Review annually. Build crisis PR plan into Communications Strategy Review annually. Monitor GDPR legislation for updates. Ensure all systems are in place and being fully adapted by all staff
	#17 Failure to comply with safeguarding legislation	All	Threat	Children and vulnerable adults put in inappropriate, illegal or dangerous situations Reputational damage Litigation and fines	2-6	5	5	30	Children & Vulnerable Adult Policy and procedures in place. Review of policy using external expertise scheduled for April DBS checks conducted for all relevant staff and practitioners and expiry dates logged Best practice guidelines from accredited agencies followed and training conducted with staff	5	4	25	Treat	BP ER / AL AL	Review monthly. Complete urgent review of Policy in light of likely short-fallings in recent legislative monitoring. Reallocate responsibility due to staffing changes Review monthly. Spot-check legal and guideline updates against policy and procedure compliance. Include up-to-date DBS in compliance spot-checks Review biannually. Monitor accredited agencies for changes in best practice guidelines, especially in relation to Tŷ Newydd
	#19 Failure to comply with health & safety legislation and regulations, especially in relation to Tŷ Newydd Writing Centre	All	Threat	Staff and/or clients put in potentially dangerous situations e.g. food poisoning, tree falls, fire Personal injury / negligence / loss of earnings claim by staff or client Reputational damage and reduced event or course revenue	2-6	5	5	30	Comprehensive public liability insurance policy in place New policies and procedures in development for both sites, with log of expiry dates. Commissioned external audit of relevant policies Booking terms & conditions and for all events and courses	5	4	25	Treat	BP / AL ER / AL / BP LFLU	Review annually. Ensure insurance policy includes any site or situation changes Review monthly. Roll out new site policy and procedures when ready. Conduct practice compliance and legal update spot-checks. Review monthly. Build in risk assessment of courses

	#21 Disaster – flood, terrorism, burglary, arson, vandalism, technical failure or similar	All	Threat	Staff and/or clients put in potentially dangerous situations  Loss of use of premises, property and equipment  Loss of revenue and staff time, plus additional costs not covered by insurance policy e.g. temporary / contingency solutions	2-6	5	4	25	Business and public liability insurance policies in place. Reserves policy in place  Home-working capability and procedures in place  Preserve IT backup and security systems through WMC and at Tŷ Newydd	5	3	20	Treat	BP / AL  LFLU  LFLU	Review annually. Review insurance and Reserves policies to cover contingency solutions  <i>Review annually.</i> Create disaster recovery plan including back-up for Tŷ Newydd  <i>Review annually.</i> Review security system at Tŷ Newydd
Fundraising	#46 Core grant and other sources of public funding reduce	All	Threat	Annual funding settlements hinder planning capacity and reduce activity supported and delivered  Need to review business model including staffing structure  Reputational damage	19-24	5	5	30	Budget scenario modelling will be refreshed quarterly and Fundraising Strategy is in action with robust targets for diversifying and growing non-public income  Key projects reliant on Local Authority (LA) funding shifted into composite core and trust / foundation grant funding model  Relationship with ACW strong and constantly maintained. Strategy and impact communicated to key stakeholders	5	3	20	Treat	ER  SLT  BP	<i>Review annually.</i> Align budget scenario models with new Management Accounts and integrate with Strategic Plan in new Finance chapter. Planning to reduce expenditure elsewhere e.g. T&S and translation costs  <i>Review annually.</i> Continue to maintain relationship with LAs, ACW and other public sector funders  <i>Review annually.</i> Continue to explore new opportunities identified in the refreshed 2019-2023 Fundraising Strategy, whilst maximising successes elsewhere
	#47 Over-dependence on commercial income as recession or other disaster significantly reduces Tŷ Newydd course sales and venue hire	All	Threat	Forecasting needs revision. Cash flow affected and planned activity needs scaling back, revised or stopped altogether  Staffing resources diverted to exploring alternative funding sources  Reputational damage	19-24	4	5	24	Budget scenario modelling will be refreshed quarterly and Fundraising Strategy in action with robust targets for diversifying and growing non-commercial income  Reserves policy in place to grow contingency funds, with ambition to exceed minimum deposit  Commercial income at Tŷ Newydd monitored on a monthly basis and new steps in place to increase sales, minimise costs and prevent debtors	4	4	20	Treat	ER  ER  BP / LFLU	<i>Review annually.</i> Align budget scenario models with new Management Accounts.  <i>Review annually.</i> Consider increasing minimal annual deposit in unrestricted reserves  <i>Review annually.</i> Refresh Fundraising Strategy and identify new opportunities whilst maximising successes elsewhere. Create and update Tŷ Newydd Business Plan
	#96 Activity is more targeted and delivers where it is most needed	All	Opportunity	LW delivers on its Key Measures of Success  Entire composition of Welsh literary practitioners and the sector itself changes  Reputational growth for LW and the sector	19-24	5	4	25	Messaging on TCCs and rationale behind it is clear in communications  New activity is scrutinised against the TCCs, including partner approaches and appointments  LW starting to be viewed as arts and culture sector leaders on this	4	4	20	Treat	BLI  SLT  BP / LIS	<i>Review quarterly.</i> Expand database of stakeholders who can support our call-outs accessing TCCs  <i>Review quarterly.</i> Deliver targeted sector facilitation to seed best practice and values in others' work  <i>Review annually.</i> Develop collaborative research project to further investigate need in Wales

During March, the executive created a COVID-19 pandemic Risk Assessment. As of 31 March 2020, the hottest associated risks are:

**EXCEPTIONAL CIRCUMSTANCES: Risk Assessment**

IMPACT	LIKELIHOOD	Risk Score Rating	
1 – Insignificant	1 - Remote	High	25-30
2 – Minor	2 - Unlikely	Medium/High	19-24
3 – Moderate	3 - Possible	Medium	13-18
4 – Significant	4 - Probable	Low/Medium	7-12
5 – Severe	5 - Highly Probable	Low	2-6

**COVID-19  
Risk Assessment**

31 March 2020

Risk	Potential Impact	Impact Score Y	Likelihood Score x	Risk Score xy+y	What are we already doing to mitigate the risk?	Further mitigating actions required, and by whom?	Date completed	What do we need to do to control this risk, should it happen?
<b>HR</b>								
5. Lower reporting figures lead to decreased organisational impact in 2020/2021	- Main communicating impact documents / campaigns lose their value (quarterly organisational report; public annual report) - Organisational value decreases - Reputational damage	4	4	20	- Data reporting is altered as needed for activities LW can deliver during COVID-19 - RFA Targets will be renegotiated with ACW in due course	- Continue to record audience reach data, and research alternative ways to collect and report on activity <b>DH</b> - Deploy communications campaign to demonstrate our value during the COVID-19 crisis, with emphasis on communicating impact documents / campaigns <b>BLI</b>		- Amplify narrative-based impact (case studies, testimonials, blog posts) rather than reporting figures and data in communications campaign
6. Advertising venue hires at Tŷ Newydd & Nant as retreats in the countryside perceived unfavourably in the context of Covid-19 second home scandals	- If advertised, we could receive negative response for pitching our venues as an escape-to-the-country offers as we have done previously - Halting advertising will impact negatively on much needed commercial income	4	4	20	- All venue hire listings have been taken down for the foreseeable future - Main partnership agency is Under the Thatch, an ethical company aligned with our values - Keeping abreast of Government advice and the general public's temperature on social media - Venue hires are the last resort for Tŷ Newydd and Nant – artistic activities at the venues take priority	- Continue to follow official advice, and only start advertising when we are confident of no reasonable negative response <b>LLL</b> - Prepare marketing materials and consider messaging carefully <b>LLL / MW / AE</b> - Liaise with Under the Thatch <b>LLL</b>		- Ensure an ethical PR response that aligns with our values
<b>Finance</b>								
7. ACW withdraw or markedly reduce remaining 20/21 core grant payments	- Overheads not covered - Activity stops - Reserves depleted - Audience reach and organisational value lost - Existential crisis	5	4	25	- Budget scenario modelling in place - Liaising closely with ACW and WG to remind them of the value of our work and keep abreast of the changing situation - Recruitment to permanent roles on hold - Ongoing PR campaign on current opportunities and our impact, including speaking direct and regularly to key stakeholders - Planned expenditure halted	- Refresh and refine budget scenario modelling further <b>BP / ER</b> - Continue to liaise with ACW and WG <b>LIS / BP</b> - Review recruitment for Q3 <b>LIS</b> - Accelerate PR campaign <b>BLI</b>		- immediate review of all committed expenditure following budget scenarios - Strategize mid and long-term survival plan, including review generation opportunities which may have previously not closely fitted our priorities - Consider letting Nant as a rent earning residence
8. ACW withdraw the remaining 50% of Lottery funding	- Main revenue for activity lost - Reserves depleted to compensate, leaving overhead costs vulnerable - Audience reach and organisational value substantially decreases	4	4	20	- Signing the Lottery Delegation Agreement imminently - Send letter to ACW asap with planned amendments to Professional Writer Development Programme. - Remaining 19/20 Bursary payments made upfront to writers - Liaising closely with ACW on the plan for developing Lottery funded opportunities	- Launch Lottery funded opportunities asap <b>ES / LLL</b> - Monitor and evaluate the outcomes and outputs and deliver a PR campaign accordingly asap <b>BLI</b>		- Halt all Lottery funded activity - Discuss legality with ACW - Review whether we can / should fund this through savings elsewhere / reserves / staggered payments into 21/22

<p>9. Q1 and Q2 20/21 commercial income is substantially diminished and fails to recover afterwards due to economic uncertainty (see risk 15)</p>	<ul style="list-style-type: none"> <li>- Reliance on ACW funding exceeds 80% as total income reduces</li> <li>- Activity stops</li> <li>- Reserves depleted to compensate, leaving overhead costs vulnerable</li> <li>- Audience reach and organisational value substantially decreases</li> <li>- Existential crisis</li> </ul>	4	5	24	<ul style="list-style-type: none"> <li>- We are keeping abreast of government issued advice and developments</li> <li>- Online courses in development</li> <li>- Comms are poised to push courses and venue hire as soon as we know when restrictions will end</li> <li>- Still accepting bookings for courses from June+</li> <li>- Grant applications being written and submitted</li> </ul>	<ul style="list-style-type: none"> <li>- Launch online TN courses to offset reduced income and continue engaging with audience <b>LLL / MW</b></li> <li>- Push W&amp;WW mural (framed) orders which can still be processed <b>OWJ</b></li> <li>- Continue to seek out and explore new fundraising opportunities which do exist <b>OWJ</b></li> </ul>		<ul style="list-style-type: none"> <li>- Revise budget forecast and deploy further overheads savings</li> <li>- Revise Fundraising Strategy and engage all staff in innovating enterprising income generation as a priority</li> </ul>
<p>16. TN or GJC burgled and/or vandalised and insurance policy invalidated because the property was empty</p>	<ul style="list-style-type: none"> <li>- Loss of equipment and/or venue unusable, with no chance of repairs until lockdown is over</li> <li>- Working from home continues after necessary and/or commercial income doesn't recover just as we are able to recoup some of the losses</li> <li>- Compounded reputational and financial damage</li> </ul>	4	4	20	<ul style="list-style-type: none"> <li>- Tony is vigilant and based on site at TN, challenging any suspicious strangers</li> <li>- TN remains locked at all times</li> <li>- WMC security services checking GJC regularly and the alarms/cameras are set and working</li> </ul>	<ul style="list-style-type: none"> <li>- Consider seeking quotes for short-term security cover <b>MW</b></li> <li>- Review and revise wording on TN website re: it being closed to reinforce on-site presence <b>LLL</b></li> <li>- Check insurance policy for terms on property occupation re: theft <b>BP</b></li> </ul>		<ul style="list-style-type: none"> <li>- Call police</li> <li>- Speak to insurance company</li> <li>- Scout out quotes for urgent replacements / repairs from any companies currently still operating, or commitments for quotes/works as soon as lockdown ends</li> </ul>
<p><b>Activity</b></p>								
<p>17. Continued lockdown leads to further cancellation, alteration or postponement of future activity (e.g. Wales Book of the Year, Lit Reach, TN courses) and very low organisational impact in 2020/2021</p>	<ul style="list-style-type: none"> <li>- Activity needs to be repeatedly rescheduled</li> <li>- Substantial financial losses</li> <li>- Decreased audience engagement</li> <li>- We miss our RFA Targets / Key Measures of Success by some distance</li> <li>- Decreased perceived organisational value</li> </ul>	4	4	20	<ul style="list-style-type: none"> <li>- We are keeping abreast of government issued advice and developments</li> <li>- Have created list of all activity scheduled until the end of August, including any committed costs and, where possible, are adapting these for digital delivery</li> <li>- Pooled activity cost centre budget and launched a series of writer call-outs and quickly adapting Lottery funding for similar use</li> <li>- Grant applications are being drafted and submitted</li> <li>- RFA Targets will be renegotiated with ACW in due course</li> </ul>	<ul style="list-style-type: none"> <li>- Continue to deliver call-outs and Lottery funding projects, ensuring these deliver strategically <b>SLT</b></li> <li>- Delay sector consultation work until we are fully functioning again <b>BP</b></li> <li>- When we are fully functioning again, redistribute pooled activity budget to cost centres which will deliver most effectively against our RFA Targets / Key Measures of Success <b>SLT</b></li> <li>- Deploy communications campaign to demonstrate our value during the COVID-19 crisis <b>BLI</b></li> <li>- Some core activity developed as alternative digital content (e.g. WBOTY, CLW, BPC) <b>AL/SP</b></li> </ul>		<ul style="list-style-type: none"> <li>- Brief all staff</li> <li>- Communicate directly with all venues, partners, facilitators, explaining and outlining next steps (e.g. rescheduling)</li> <li>- Contact other attendees directly or via venues, partners, facilitators with the same message</li> <li>- Share up to date information on social media platforms and website</li> <li>- If activity is high-profile, circulate pre-prepared media release</li> </ul>

# Future Plans

2019/2020



Llenyddiaeth  
Cymru  
Literature  
Wales

## COVID-19

Like most arts and cultural organisations and charities in Wales and beyond, spring/summer 2020 was exceptional due to the COVID-19 pandemic national lockdown. This has caused significant disruption to the UK economy since the balance sheet date, following the UK Government's announcement of a lockdown of non-essential workers from 24 March 2020. At that time, the organisation took the decision to close its Cardiff and Llanystumdwy offices, and Tŷ Newydd Writing Centre, postponing any directly delivered activity which would have involved face-to-face contact.

Staff responded to the uncertain situation in a manner which enabled a significant proportion of its services to continue to be delivered. For example, in the last two weeks of March 2020, the rapidly developed Children's Laureate Weekly Challenges webpage received just under 1,000 page views, and @Laureate\_Wales earned 42k impressions, with over 2,000 additional profile views than the profile's monthly average. In the same period, @BarddPlant earned over 22.5k impressions and saw an increase of 52% in profile mentions. The launch of a new, equally rapidly developed tranche of Writer Commissions saw over 2,300 individuals visit the website for more information, and 51 eligible applications from writers from a variety of backgrounds and stage in their career.

In addition, we ensured that all writers, organisations and partners were paid for services on time or ahead of schedule as well as supporting the rescheduling or altering paid activity. Alongside signposting the writers of Wales to several organisations who provided immediate support, writers who were due to deliver face-to-face activity on behalf of Literature Wales were advised by the executive on how to adapt the work to online, in order to ensure individuals working in a freelance capacity did not lose income from scheduled work. Mel Perry, a writer who continued to deliver a Literature for Well-being Funding Scheme reflected on her initial experience of the COVID-19 crisis in relation to a Literature Wales supported activity:

"The Keep Talking Tidy project had a big impact on my practice as a writer and writing practitioner. I experienced at first hand the varied manifestations of loneliness that young people experienced. I became more aware of the IT poverty that young people live in.

On more positive notes the special circumstances of COVID-19 required me to extend my technical skills and online work. These skills and my confidence in them grew as we progressed. I developed a successful relationship with Voices from Care and went on to deliver some sessions on relationships for a youth action project in Neath Port Talbot.

It was a rollercoaster of a project and the impact of COVID-19 really helped to cement the strengthening relationship between myself, Voices from Care, and some of the young people."

### Mel Perry

Literature for Well-being 'Keep Talking Tidy' Workshop Deliverer

The ongoing COVID-19 crisis will continue to affect Literature Wales in 2020/2021. At the date of this report however, commercial income is beginning to return to normal levels following the reopening of Tŷ Newydd Writing Centre and those staff on furlough will return to work shortly. The Directors and the executive are reviewing the situation regularly and will consider ways of returning the company to normal operating levels in the context of staff and community safety. There will be an increasing need to continue to adapt activity, operations and delivery methods, whilst identifying the most effective and sustainable methods to support the writers, participants and creative audiences of Wales, and ensure that literature continues to empower, improve and brighten lives. There will also be a significant and long-term impact on projected income.

Literature Wales will need to consider what remodelling might mean for the organisation. It will need to innovate new ways of working which maintain or even bolster the activity and sector facilitation work it delivers, and to extend its impact, reputation and reach. The completion of the Organisational Review at around the time lockdown started prepared Literature Wales for working in new, delegated and decentralised ways, and it has become a more dynamic and adaptable organisation as a result. The pooling of most activity budgets during 2020/2021 will enable greater spend on fewer initiatives, many of which are new and will be developed swiftly and in response to the changed circumstances. Digital engagement will also enable cost savings and increase the viability of this medium for longer term activity planning, but Literature Wales must remain mindful that exclusively operating in this way can in turn exclude some of its target clients. It will need to build the lessons of 2020/2021 into a wholesale refinement of its delivery model and internal structures and involve Directors in that process. The Directors will continue to monitor the situation and act accordingly to reduce any adverse impact to the organisation.

### **Activity Project and Delivery Model Review**

Spring/summer 2020 will see a combination of existing activity being rapidly redeveloped for delivery during lockdown or being paused and budgets pooled to generate new activity better suited to the circumstances. This will enable an exceptional opportunity for comprehensive experimentation, innovation, piloting and consultation, which in normal circumstances would be disruptive and therefore staggered over multiple years. Literature Wales will need to build a raft of learning points into the development of a new 2021/2022 activity programme which better fits the changed social, economic and political climate we will all face, as well as potentially improving the realisation of its 2019-2022 Strategic Plan.

One approach the organisation might consider is increasing its sector facilitation role and moving away from direct delivery almost entirely. This would involve increased grant redistribution and staff acting as strategists and producers to support others to deliver projects which contribute towards Literature Wales' Key Measures of Success. Such an approach would reduce expenditure on event and operational running costs, increase employment opportunities for writers and literary facilitators and increase the bespoke nature of activity. It would also free up staff to act more strategically on behalf of the entire literature and publishing sector, and Wales more widely, by identifying gaps, needs and demands and commissioning best-fit, locally grown activity to address them.

Literature Wales might also consider delivering most activity digitally and linking-up with Welsh Government and other partners to offer those with poor access due to cost (including some of its target clients) free equipment and wifi in exchange for engagement.

### **Partnership Review**

As part of its increasing emphasis of sector facilitation work, in 2020/2021 Literature Wales will conduct a review of formal and informal partnerships to ensure it is investing its resources in the most fruitful and strategically viable manner. This will include analysis of how much staff time is spent supporting existing partners against how effectively this delivers against its Key Measures of Success. It will also involve refreshing stakeholder mapping to identify organisations Literature Wales might invest more time in working with to greater ends, including those it might not have previously known about. This research and analysis will better serve the sector, and Wales more widely.

### **Raymond Williams 2021**

Literature Wales and a range of partners and stakeholders are working collectively on ambitious plans to mark the centenary of the highly influential and globally respected Welsh philosopher, social theorist, critic and novelist Raymond Williams in 2021. Rather than an overtly biographical commemoration, the focus will be on the legacy of his work and what they might mean in a contemporary Wales. His ideas - including on collectivism, elitism, technology and interconnectivity, place-based ecology, culture through being - provide the ideal foundation for a national conversation on cultural rights, democracy and the Wales we want for our future generations and will have significant potential for international engagement and exchange.

## Structure, Governance and Management

### Governing document

Literature Wales is a charitable company limited by guarantee, incorporated on 19 September 2011 and registered as a charity on 23 March 2012. The company was established under a Memorandum of Association which established the objects and powers of the charitable company and is governed under its Articles of Association, which were updated in 2019/2020.

### Recruitment and appointment of new trustees

All new trustees are appointed as Directors of the organisation following an open and transparent recruitment process as defined by the Articles of Association. Trustees are appointed to strengthen the skills and experience represented by the Board of Directors. All new trustees receive an induction pack and receive information regarding the roles and responsibilities of being a trustee, as well as training on charity governance.

### Organisational structure

Literature Wales is led by the Board of Directors, who are also trustees of the organisation. The Board of Directors meets four times a year and is responsible for the strategic direction of the organisation and overall financial planning. The Board delegates day-to-day running of the organisation to the executive team, led by the Chief Executive, who is supported by a Senior Leadership Team that meets regularly to discuss progress towards strategic aims and other targets.

### Key Management Personnel

The Key Management Personnel of the organisation are Chief Executive, Lleucu Siencyn; Deputy Chief Executive and Head of Development, Bronwen Price; Head of Programmes, Elena Schmitz; and Finance Officer, Emma Richards. Remuneration for the Key Management Personnel is set and approved annually by the Chair of the Board and follows the organisation's banded salary structure.

## REFERENCE AND ADMINISTRATIVE DETAILS

<b>Charity name</b>	Llenyddiaeth Cymru   Literature Wales
<b>Charity registration number</b>	1146560
<b>Company registration number</b>	07779153
<b>Registered office</b>	Glyn Jones Centre Wales Millennium Centre CARDIFF CF10 5AL
<b>Trustees</b>	K North E George E Charles C Austin J D Ellis A Finlayson R Mohanram J O'Shea D Roberts O Taylor-Shaw C M Groves C Thatcher C. Charnell-White (appointed 23/11/2019) N. Jerome (appointed 23/11/2019)

**Chief Executive Officer**

Lleucu Siencyn

**Company Secretary**

Elena Schmitz

**Principal Bankers**

CAF Bank  
25 Kings Hill Avenue,  
Kings Hill,  
Kent  
ME19 4JQ

**Auditors**

BPU Chartered Accountants  
Radnor House  
Greenwood Close  
Cardiff Gate Business Park  
CF23 8AA

Signed:



Elena Schmitz  
**Company Secretary**

Dated: 09/09/2020

## Appendix

### Case Studies: Our Activity

#### Participation - The Value of Investment in Communities: Writers on Tour Funding Scheme and The Cellar Bards

The Cellar Bards are a diverse group of poets and prose writers who meet in The Cellar Bar in Cardigan for lively open mic nights on the last Friday of every month. The Writers on Tour Funding Scheme supports the group by awarding funding to cover up to 50% of guest readers fees. Guest readers also help to gauge wider interest in the events and provide positive publicity as well as maintaining its core group of around 50 individuals.

For many attending and taking part, the Cellar Bards events provide the first platform to share and perform original materials and establish themselves within the literary community. One member said that it was “only the second place I have ever read, and it was lovely to have encouragement and to hear other poets, readers and musicians perform. It has been inspiring and has helped my confidence enormously”. The Cellar Bards also often welcome guests from across Wales and beyond and value the opportunity to engage with a wider pool of writers. According to a member, “having a guest poet that is touring affords Cellar Bards a connection with the wider world of poetry. When you come to perform, you feel engaged with that wider world. I’m often inspired to write because Cellar Bards night is coming up, so it connects, coheres and aids composition”.

**Edited from a report by Jackie Biggs, Writer and Event Organiser**  
Cellar Bards

#### Writer Development - The Value of Investment in Writers: Interview with early career writer Kay Hutchison

Back in August 2011, Kay Hutchison attended a course at Tŷ Newydd Writing Centre tutored by novelist Mavis Cheek. In the summer of 2019, Kay published her first book, *My Life in 37 Therapies* (RedDoor Publishing). We asked Kay some questions about her writing journey and how Tŷ Newydd Writing Centre had a long-term impact and influence on her writing.

##### **What made you decide to attend the course to begin with?**

It was serendipity. It was my friend Ros who wanted someone to accompany her on a retreat with her favourite writer, Mavis Cheek. I went along thinking we’d have a relaxing time in the Welsh countryside, and we did. However, I also discovered I loved telling stories. In preparation we were asked to do some writing to bring along to be reviewed. I had a wonderful time writing twelve short stories and some poetry as ‘homework’, once on the course I found that I had a lot to learn about the art of writing. I was petrified after the first day as I was amongst some very talented writers, some already published authors. It was a baptism of fire but at least I realised I had much to learn from experts like Mavis.

##### **Did the course change anything for you and your writing?**

The course gave me the confidence to believe I had something to say, and possibly something others might want to read. It also represented the start of my first book *My life in 37 Therapies* as many of the stories that I wrote as prep are in the book in some form. Before the course I had always been involved in creative writing for my work in TV and Radio, but this was the first time I was writing for myself and writing about subjects that I wanted to write about. Once I started writing, I found I couldn’t stop. I would need a great deal of guidance over the months that followed to eventually create the completed manuscript.

##### **Do you have any advice for other budding writers?**

I came to Tŷ Newydd by accident and really didn't have much of an idea what was involved before I joined a retreat. Afterwards, however, I knew I had a lot to learn but I also discovered there was a story that I really wanted to tell and that I had a style of writing that had its own character – funny, sad, self-deprecating but ultimately positive.

If you're a budding writer, my message is to make time to write and to seek the guidance of experts. And, of course, one of the best ways to do this is to go on a retreat with other writers to simply help you get started. You'll learn from the tutors who are often very successful, enormously skilled and specially selected for their expertise in particular genres. But you'll also learn from your fellow writers and it should help give you confidence too. Tŷ Newydd really is one of the best places to go – the retreat has welcomed a range of writers over many years and so they know exactly what's needed. You can write in the most beautiful Welsh countryside with comfortable accommodation – and catering is provided and delicious. The surroundings, away from the chaos of normal life, are just what you need to find your writing flow.

"The course gave me the confidence to believe I had something to say..."

**Kay Hutchinson**

Author of *My Life in 37 Therapies*

**Wales' Literary Culture - The Value of Investment in Culture:**

**Wales Book of the Year**

"Wales Book of the Year is vital in creating focus on the books of Wales. It creates a centre point for the year in publishing - a moment to celebrate Welsh writing - and it gives the opportunity to create figureheads for the literature of Wales. Any literary scene needs its notable names in order to thrive, and prizes contribute to the notoriety of important writers. Prizes generate publicity, and the profile of Welsh literature could always do with a boost. The books coming from individual writers of Wales are also collectively contributing to what can loosely be called 'Welsh culture', and something like an annual national prize helps frame and order that culture into something we are able to reference. This is a healthy thing to have.

Wales Book of the Year always means a healthy direction of traffic to the *Wales Arts Review* site, and it also enables us to be a part of a wider national project in terms of Welsh books. For *Wales Arts Review* [Wales Book of the Year sponsor], providing a nation-wide service for Welsh books is a vital part of our annual work. To partner with Literature Wales on a national prize is good for our profile and how we are perceived by the general public.

The award is a vital moment on the arts calendar for the celebration and championing of the books of Wales. It provides an annual appraisal of the evolving of the rich literary landscape of Wales, and invites the wider world to see the great work that is being created, not just by the winners, but by the nominees, and by way of that, all the literature that is produced."

**Gary Raymond**

Editor of *Wales Arts Review*

**Health & Well-being - The Value of Investment:**

**Keep Talking Tidy**

'Keep Talking Tidy' is one of the projects funded by the Literature for Well-being scheme and is delivered by spoken word artist and creative practitioner Melanie Perry and literary activist, rapper and performance poet Rufus Mufasa. The project engages with young people with mental health issues living in Carmarthenshire and Rhondda Cynon Taf.

Suicide is a leading cause of death in Wales, particularly among young people. Each year an average 300 people die from suicide. Over two-thirds of these are boys or men, and individuals who identify as Black, Asian and minority ethnic are more likely to be diagnosed with mental health problems. Common circumstance associated with these tragedies include self-harm, mental illness, misuse of alcohol or drugs, adverse childhood experiences, having a close friend or relative who has died from suicide, loss of job, home or relationship, deprivation and rural isolation. The impact on surviving families, friends is substantial and can exacerbate others' poor mental health and community fracture.

To address these issues a series of spoken word and song writing sessions were delivered in Carmarthenshire and Rhondda Cynon Taf, with some delivered virtually on online platforms due to lockdown restrictions. The creative outcomes included the publication of an album and mentoring for young people.

The 21 participants were identified through a partnership with [Voices from Care Cymru](#) (VfCC), who run support groups for young carers in Carmarthenshire and Rhondda Cynon Taf. In the sessions, the participants explored their own personal circumstances and worked with professional writers and musicians to express these experiences creatively.

The outcomes were marked. Almost all participants spoke of having increased self-confidence and feelings of self-worth. One has subsequently developed into a peer leader and is able to speak more confidently about her experiences in care and her own identity beyond that. She has created [her own films](#) on You Tube and [a poem of hers](#) appeared in Issue 23 of *Red Door Magazine*, published online in Copenhagen. She performed at an international gathering of regular open mic/spoken word event 'Poems and Pints/Pilsnerpoesi in the Cloud' hosted by write4word from Wales and Kultivera/Pilsnerpoesi in Sweden.

"I can get my true feelings out without talking. It's not all about foster care"

**Participant**

Keep Talking Tidy

"The Keep Talking Tidy project had a big impact on my practice as a writer and writing practitioner. I experienced at first hand the varied manifestations of loneliness that young people experienced. I became more aware of the digital poverty that many live with. On more positive notes, the special circumstances of Covid 19 required me to extend my technical skills and online work. These skills and my confidence in them grew as we progressed. I developed a successful relationship with VfCC and went on to deliver some sessions on relationships for a youth action project in Neath Port Talbot."

**Melanie Perry**

Keep Talking Tidy Workshop Leader

*VfCC plan to incorporate information and shared experiences about the work of this project in their 2021 February conference. Writer Rufus Mufasa is planning a project that may result in international connection with an organisation similar to VfCC but based in Sweden and is exploring opportunities for exchange of young people between Wales and Sweden with a focus on creative practice.*

**Representation & Equality - The Value of Investment**

**Alex Wharton – Wales' Rising Star**

"I first engaged with Literature Wales in August 2019, when I shared a recent poetry publication with them online. We organised a meeting to discuss my writing and workshops in schools and the community, and this was especially productive as there were many opportunities discussed that I was previously unaware of.

Since engaging with Literature Wales, the impact upon my writing career has been remarkable. Thanks to their continued professional encouragement, I've had the confidence to submit my work to some of the many opportunities that have been on offer. As a result, I was selected as a winner of the Rising Stars Wales Award 2020 and I have also delivered an online tutoring course Writing Poetry for Children for Tŷ Newydd Writing Centre.

After winning the Rising Stars Wales Award, I was approached by Firefly Press, with a conversation around publishing a full-length collection of children's poems. This idea shortly came to fruition and the book *Daydreams and Jellybeans* is to be published in January 2021. I am very grateful to be collaborating on a fantastic

project, retelling the tales of The Mabinogion and I have been in conversation with another children’s publisher, discussing the prospects of writing picture books for them which is very exciting. I have also made videos for The National Literacy Trust to be used in schools, The Royal College of Psychiatrists and The Outposted Project over the last few months.

The highlight of having worked with Literature Wales would be the forthcoming publication of my debut book *Daydreams and Jellybeans* and this opportunity came directly from having entered The Rising Stars Wales Award. It is a special time, and knowing that these poems will now travel further, in search of those curious minds – gives me the inspiration to keep going, to keep writing and developing.

Working with Literature Wales has been profoundly beneficial for me as a writer. From their professional insight and passion for personal development, I feel recognised and supported.”

**Alex Wharton**

Rising Stars Wales Poet

### Children & Young People - The Value of Investment

#### Bardd Plant Cymru’s First Term

Just as pupils returned to school in September 2019, Gruffudd Owen took on the role of Bardd Plant Cymru 2019-2021 visiting pupils throughout their first academic term.

The project **promotes creativity, communication skills and self-expression** through the love of literature. During the Autumn 2019 term, the project engaged with over **430 children** through school workshops. **94% of teachers agreed their pupils had fun** at the Bardd Plant Cymru workshops. The pupils were exposed to new worlds, philosophies and cultures. The scheme also aims to increase reading and writing for pleasure within schools and **88% of teachers** that engaged with the project agreed the workshop **inspired them to run more creative writing workshops** with their pupils in the future.

Literature Wales actively supports the Welsh Government’s target of **1 million Welsh speakers by 2050** and aims to increase participants’ multilingual skills. Bardd Plant Cymru activities are conducted through the medium of Welsh, but the scheme also provides for and engages with children whose first language is not Welsh. In the Autumn 2019 term, **58% of the pupils** that engaged with Bardd Plant Cymru were from **non-Welsh speaking homes**.

The scheme is run by Literature Wales with the support of Welsh Government, S4C, Welsh Books Council and Urdd Gobaith Cymru. We all share in the belief that all children have the right to make their voices heard and to tell their stories, and that this pioneering project enables them to achieve this.

### Operations

#### Fundraising

##### Arts & Business Creative Internship

In October 2019, Literature Wales welcomed a fundraising intern through the Arts & Business Cymru Creative Internship programme. The programme places recent graduates in fundraising roles at art organisations for a period of ten months, providing the organisation with £12,500 towards the intern’s salary and high level, structured support for the intern.

While placed at Literature Wales, the intern has gained significant experience in all aspects of arts fundraising – contributing towards trust and foundation grant applications, creating bespoke corporate sponsorship and CSR pitches, and developing strategies for Literature Wales to maximise the potential of their charitable status through digital giving campaigns. The placement has also provided the intern with an introduction to working in the Arts Sector in Wales, improving their employability, and increasing their confidence.

Through the intern, Literature Wales has gained access to fundraising expertise in the form of training and mentorship. This includes regular Arts & Business courses, for example on topics such as Fundraising Strategy, Sponsorship Success, and Friends Schemes. This also includes bespoke advice and feedback from a business mentor, in this case Kathy Brown - former Barclays Assistant Vice President Community Investment. The knowledge gained from these initiatives has fed into the intern's work, in turn helping to develop Literature Wales' fundraising strategy and improve the organisation's chances of achieving long-term fundraising success.

Having a dedicated fundraising role has also greatly increased Literature Wales' fundraising capacity. For example, the intern has been able to dedicate time to crafting bespoke sponsorship pitches for many of Literature Wales' flagship projects, including Wales Book of the Year and Children's Laureate Wales. This has created a template that can be deployed for future sponsorship pitches, and the process will provide lessons for Literature Wales' Fundraising Strategy (for example, highlighting the importance of building Literature Wales' profile and network among Welsh businesses). Participating in the programme has also helped developed Literature Wales' relationship with Arts & Business Cymru, which we hope will lead to further mutually beneficial opportunities for our two organisations.

## Communications

### Our Impact

Our 2019-2022 Strategic Plan provided us with a tighter remit linked to a far more refined mission, with ambitious objectives, a clearly defined set of priorities and far-reaching impact. The plan incorporated methods to track progress against our targets are measured. We spent April – November 2019 implementing and finalising our internal data capturing methods with the aim of sharing our progress with stakeholders at the end of the year.

In December 2019 we delivered an end of year campaign to share our data and development with the sector and our audiences. At the heart of this campaign was the launch of a new '[Our Impact](#)' website that centralised the value of our organisation with in-depth case studies, statistics and infographics demonstrating the experience of our clients and in turn, our story.

During 2019/2020, this section of our website became the hub for our organisational updates and information that demonstrated our commitment to becoming an agile organisation that embraces change and reflects on and learns from external feedback and consultation. The webpages will be frequently updated, and we will integrate organisational key messages to communicate our impact.

## Monitoring & Evaluation

### Longitudinal Study

The first round of baseline results for our 2019-2022 Longitudinal Survey has now been collected, and the data has already presented some interesting findings.

Nearly all clients reported increased self-confidence as a result of engaging with or delivering an opportunity delivered or supported by Literature Wales. It seems that the responsibility of having a facilitatory / ambassadorial role enables writers, with support, the opportunity to focus on the development of their craft. One participant said that "as a writer and a teacher on being invited to run a workshop", alongside seeing their craft "in a more professional capacity [which has] allowed... the time to work on my skills in delivering workshops".

In both surveys, half of the group had applied for new roles or had undertaken further professional development within 6 months of engaging with Literature Wales. In addition, since first engaging with Literature Wales, 8 of the 10 writers had submitted their work to creative writing competitions, won literary awards, or published their work.

Clients commented on their levels of creativity, with one noting that their “creativity has definitely increased due to the opportunities I've had from Literature Wales. I've been able to improve my creative practice in schools and try out different workshop activities”.

Those from under-represented backgrounds generally felt less included in Wales’ culture and were the least likely to feel comfortable expressing their identities and participate in cultural activities. However, one client noted that the “Platforming Under-represented Writers Scheme has definitely encouraged me to have confidence in my voice and ability to give back to the community”.

The participants have directly acknowledged the importance of the support received from Literature Wales staff members, with one client noting that “every interaction I've had with the staff has been encouraging, boosting and helpful”.

Three additional new clients have been selected to participate in the Longitudinal Survey 2020-2023.

## Human Resources Organisational Review

In order to successfully deliver the ambitious objectives of the new 2019-2022 Strategic Plan an organisational review was conducted to look at all roles and responsibilities as well as the working culture. The Arts Council of Wales’ Resilience Programme supported the Chief Executive and Directors through this process, under the guidance of external HR consultant, Leslie Rossiter. Organisational needs were researched through consultation with staff and Directors, and best practice options were modelled out.

The resulting Organisational Review included a staff restructure, new job descriptions and a new task-based, democratised way of working which saw staff working across pillars and priorities rather than tied to specific projects. This new approach was adopted from March 2020 and has enabled greater opportunities for staff to work more broadly and collectively, with stakeholders previously unknown to them, and with colleagues they previously hadn’t worked closely with. This has resulted in injections of fresh thinking across Activity and Operations projects, and the deployment of existing skillsets in new settings, as well as the development of new expertise. It also equipped the organisation and its staff with the agility and adaptability needed to react efficiently and effectively to the Covid-19 pandemic.

## Tŷ Newydd Writing Centre Business The Nant Writers’ Retreat Cottage Renovation Project

In December 2018, Literature Wales Directors approved a £30,000 loan from the Glyn Jones Bequest to fund for the redevelopment of [Nant](#), the old wardens’ accommodation cottage which was in a poor condition and needed urgent works. The aim was to restore and renovate Nant into a cottage to be used as a dedicated writers’ retreat. Through researching similar retreats in the UK and internationally it became apparent that they are extremely popular and often in short supply.

Building work started in early 2019 and included gutting the house before fixing damp issues, re-plastering, exchanging the windows and doors for custom made ones, replacing the kitchen and bathroom, reconfiguring the heating system, fitting new flooring and lights. A further £9,000 grant was awarded to the project from the Ashley Family Foundation to furnish and decorate the cottage to a high standard. We worked with local craftspeople and the cottage was transformed into a stylish and cosy two-bedroom self-contained accommodation furnished with all the necessities for writers to be able to work – including large desks, inspiring views from the windows, a relaxation area with a well-stocked bookshelf, and a TV and digital radio for much-needed breaks.

Nant opened ahead of schedule in the last week of June 2019 and was immediately booked for the whole of the summer by writers, and on occasion by families using it as a holiday cottage. To maximise income from the most in-demand courses, Nant is also used as additional bedrooms to increase course capacity and income. A further grant was successfully awarded from the Francis W Reckitt Arts Trust to create a bursary fund for 10 writers on low income to attend retreats at Nant in 2019. In its first 9 months, Nant generated an income of £18,432, and welcomed over 80 guests.

“I’ve never stayed somewhere so comfortable and luxurious. I loved the opportunity to access the resources of the libraries and the calm, supportive ethos of the space.”

**A 2019 guest**

Nant Writers’ Retreat Cottage

Governance & Sector Consultation  
**Stakeholder Survey 2019**

Our commitment to being a transparent and open organisation means that we regularly seek stakeholder feedback which directly contributes to refining our strategic direction and decision making. We piloted our first ever open Stakeholder Survey in December 2019, trialling this method of data collection to encourage individuals to share ideas and reflections on our progress. The survey was published online and distributed to a full range of over 800 targeted stakeholders. It was completed by 85 individuals.

Amongst a variety of findings, areas of consensus included that our talent scouting efforts were well received, our increased emphasis on writing for children and young people was welcomed, and that our website remains a key communications platform for us.

A report is prepared for the Senior Leadership Team who use the analysis to reflect on current organisational outputs and reconsider priorities. In addition, upon request by Directors, the survey influenced the addition of quarterly ‘Learning Points’ featured within our Organisational Reports. We will launch our second Stakeholder Survey in 2020 with an aim of increasing the number of respondents.

“The Strategic Plan is really concise, clear and easy to read. I think the design really complements the content and makes it an interesting document”.

**Survey Respondent**

2019 Stakeholder Survey

Sector Facilitation  
**Our Facilitation Offers**

**Supporting Individuals**

Poet Marvin Thompson got in touch to ask for support with developing his writing career. His poetry collection had been chosen by the Forward Arts Foundation for NPD Promotions and he was keen for his poetry to be available in Welsh. We allocated a small budget of £50 for a translator to work with him. Marvin has continued to work with translators on other projects and his poetry about race and the #BlackLivesMatter movement has been published online. Marvin will become the first Black writer to be promoting Wales as part of National Poetry Day, representing Wales’ Literary Culture on a global scale.

**Supporting Literary Groups**

We provided two literary collectives ('Where I'm Coming From' and 'Y Stamp') with in-kind space and accommodation at Tŷ Newydd Writing Centre to ignite creative conversations and share thoughts and experiences on identity, race, culture and language. As a result of this initial workshop the two groups have now formed one collective, 'Hunan-laith' and have since performed together as well as begun to develop Welsh-language terminology to discuss racism and prejudice. Many organisations have expressed an interest in this terminology and ways the group could help raise awareness and provide training on racism and unconscious bias, particularly in the Welsh-language.

### **Supporting Organisations**

Our Head of Development & Deputy CEO joined Wales' Seren Books (Poetry Wales') Board of Directors in 2019 to provide in-kind support on their strategic direction, business planning and commissioning. This contributed to a festival programme more representative of Wales' literary culture, agreed commitments to increase the diversity of writers they publish and new paid editorship opportunities at Poetry Wales for writers who identify with our Target Client Characteristics.

## **Finance**

### **Updated Financial System**

Towards the end of 2018/2019 we worked with an external accountant to review the organisation's financial procedures and controls to identify areas for improvement. This resulted in embedding new modes of working to tighten our overview of cost centres. A Designated Authority Matrix was implemented in 2019/2020 to identify the staff members responsible for each project budget against the level of expenditure sign-off. We also updated our cost centres and account codes in line with the 2019-2022 Strategic Plan to fit our Activity and Operational projects. The new financial procedures have influenced all areas of the organisation. For example, the system identified areas where savings could be made. It has also provided a clear overview of existing projects under Activity or Operational departments and has helped our project pitching operational output as new cost centres must be established and signed off by the Senior Leadership Team before project delivery starts.

Alongside this, to ensure staff members were confident in managing and maintaining project finances, we piloted a Project Budget Management template with a selection of staff members that aimed to centralise financial information and ease forecasting preparation. This was successful and will be rolled out in 2020/2021.

## **Partnerships**

### **Books Council of Wales**

Books Council of Wales is a key stakeholder for Literature Wales and our working relationship continues to strengthen and grow. The connection between literature as an art-form and publishing as an industry is a vital one, as is the clear distinction between the two.

During 2019/2020, members of Literature Wales' Senior Leadership Team attended the Books Council's Publishing Grants Panel meetings and Books Council representatives attended the 2019 Writers' Bursaries panel meeting. The Books Council are active partners on our SMART Expertise grant application, due for submission in autumn 2020. The proposed project aims to increase the diversity of Welsh writers and literatures who are published, stocked, grant-funded and booked for events through a sector-wide data capture system. Books Council Wales also collaborated on a joint Writing for Young People course at Literature Wales' Tŷ Newydd Writing Centre in February 2020.

We continue to work in partnership on London Book Fair, Wales Book of the Year and Bardd Plant Cymru and have delivered wider joint sector facilitation work e.g. steering, advising and funding other organisations' initiatives in better representing the diversity of Wales' people and culture within its literatures. We also both enjoy reciprocal marketing & promotion support via our websites and social media accounts.

**STATEMENT OF TRUSTEES' RESPONSIBILITIES**

The trustees (who are also the directors of Llenyddiaeth Cymru/Literature Wales for the purposes of company law) are responsible for preparing the Report of the Trustees 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 which 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 those financial statements, the trustees are required to

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP;
- make judgements and 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 business.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to 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.

In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditors are unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

Approved by order of the board of trustees on ..... 3/11/2020 ..... and signed on its behalf by:

.....  
Trustee

## Report of the Independent Auditors to the Trustees of Llenyddiaeth Cymru/Literature Wales

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### Opinion

We have audited the financial statements of Llenyddiaeth Cymru/Literature Wales (the 'charitable company') for the year ended 31 March 2020 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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 2020 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.

### Basis for opinion

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

### Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the charitable company's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

### Other information

The trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

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

## Report of the Independent Auditors to the Trustees of Llenyddiaeth Cymru/Literature Wales

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misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

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

We have nothing to report in respect of the following matters where the Charities (Accounts and Reports) Regulations 2008 requires us to report to you if, in our opinion:

- the information given in the Report of the Trustees is inconsistent in any material respect with the financial statements; or
- the charitable company has not kept adequate accounting records; or
- the financial statements are not in agreement with the accounting records and returns; or
- we have not received all the information and explanations we require for our audit.

### **Responsibilities of trustees**

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

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

### **Our responsibilities for the audit of the financial statements**

We have been appointed as auditors under Section 145 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue a Report of the Independent Auditors that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at [www.frc.org.uk/auditorsresponsibilities](http://www.frc.org.uk/auditorsresponsibilities). This description forms part of our Report of the Independent Auditors.



Radnor House  
Greenwood Close  
Cardiff Gate Business Park  
Cardiff CF23 8AA

Registered to carry on audit work  
and regulated for a range of  
investment business activities by  
the Institute of Chartered  
Accountants in England and Wales.

**bpu** Chartered Accountants is a  
trading name of BPU Ltd  
Company Number 3723948  
Registered in Wales

A list of directors is available from the  
registered office above

**Report of the Independent Auditors to the Trustees of  
Llenyddiaeth Cymru/Literature Wales**

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**Use of our report**

This report is made solely to the charitable company's trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charitable company's trustees those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's trustees as a body, for our audit work, for this report, or for the opinions we have formed.

A handwritten signature in black ink, appearing to read 'John Huw Palin'.

John Huw Palin FCA (Senior Statutory Auditor)  
for and on behalf of BPU Limited  
Chartered Accountants  
Statutory Auditor  
Eligible to act as an auditor in terms of Section 1212 of the Companies Act 2006

Date: 3<sup>rd</sup> November 2020

Radnor House  
Greenwood Close  
Cardiff Gate Business Park  
Cardiff CF23 8AA

## Llenyddiaeth Cymru/Literature Wales

### Statement of Financial Activities for the Year Ended 31 March 2020

	Notes	Unrestricted funds £	Restricted funds £	2020 Total funds £	2019 Total funds £
<b>INCOME AND ENDOWMENTS FROM</b>					
Donations and legacies	3	2,647	-	2,647	3,391
Other trading activities	4	28,457	-	28,457	27,239
Investment income	5	1,203	-	1,203	1,197
Charitable activities	6	1,085,875	58,116	1,143,991	1,160,159
Other income		8,019	-	8,019	5,987
<b>Total</b>		<b>1,126,201</b>	<b>58,116</b>	<b>1,184,317</b>	<b>1,197,973</b>
<b>EXPENDITURE ON</b>					
Raising funds	7	49,981	-	49,981	30,432
Charitable activities	8	1,039,641	70,752	1,110,393	2,520,271
<b>Total</b>		<b>1,089,622</b>	<b>70,752</b>	<b>1,160,374</b>	<b>2,550,703</b>
<b>NET INCOME/(EXPENDITURE)</b>		<b>36,579</b>	<b>(12,636)</b>	<b>23,943</b>	<b>(1,352,730)</b>
<b>RECONCILIATION OF FUNDS</b>					
Total funds brought forward		270,964	931,244	1,202,208	2,554,938
<b>TOTAL FUNDS CARRIED FORWARD</b>		<b>307,543</b>	<b>918,608</b>	<b>1,226,151</b>	<b>1,202,208</b>

The notes form part of these financial statements

## Llenyddiaeth Cymru/Literature Wales

### Balance Sheet 31 March 2020

	Notes	2020 £	2019 £
<b>FIXED ASSETS</b>			
Tangible assets	15	898,050	892,939
<b>CURRENT ASSETS</b>			
Stocks	16	1,561	1,338
Debtors	17	142,015	171,722
Cash at bank and in hand		452,110	510,923
		<b>595,686</b>	683,983
<b>CREDITORS</b>			
Amounts falling due within one year	18	(267,585)	(374,714)
		<b>328,101</b>	309,269
<b>NET CURRENT ASSETS</b>		<b>1,226,151</b>	1,202,208
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		<b>1,226,151</b>	1,202,208
<b>NET ASSETS</b>		<b>1,226,151</b>	1,202,208
<b>FUNDS</b>	20		
Unrestricted funds		307,543	270,964
Restricted funds		918,608	931,244
<b>TOTAL FUNDS</b>		<b>1,226,151</b>	1,202,208

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2020.

The members have not deposited notice, pursuant to Section 476 of the Companies Act 2006 requiring an audit of these financial statements.

The trustees acknowledge their responsibilities for

- ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each 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 charitable company.

These financial statements have been audited under the requirements of Section 145 of the Charities Act 2011.

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

The financial statements were approved by the Board of Trustees and authorised for issue on 3/11/2020 and were signed on its behalf by:

 .....

K North  
Trustee

The notes form part of these financial statements

## Llenyddiaeth Cymru/Literature Wales

### Cash Flow Statement for the Year Ended 31 March 2020

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	Notes	2020 £	2019 £
<b>Cash flows from operating activities</b>			
Cash generated from operations	1	<u>(49,679)</u>	<u>71,875</u>
Net cash used in operating activities		<u>(49,679)</u>	<u>71,875</u>
<b>Cash flows from investing activities</b>			
Purchase of tangible fixed assets		<u>(10,337)</u>	<u>(4,027)</u>
Interest received		<u>1,203</u>	<u>1,197</u>
Net cash (used in)/provided by investing activities		<u>(9,134)</u>	<u>(2,830)</u>
<b>Change in cash and cash equivalents in the reporting period</b>			
		<b>(58,813)</b>	69,045
Cash and cash equivalents at the beginning of the reporting period		<u>510,923</u>	<u>441,878</u>
Cash and cash equivalents at the end of the reporting period		<u><u>452,110</u></u>	<u><u>510,923</u></u>

The notes form part of these financial statements

Notes to the Cash Flow Statement  
for the Year Ended 31 March 2020

1. RECONCILIATION OF NET INCOME/(EXPENDITURE) TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2020 £	2019 £
<b>Net income/(expenditure) for the reporting period (as per the Statement of Financial Activities)</b>	<b>23,943</b>	<b>(1,352,730)</b>
<b>Adjustments for:</b>		
Depreciation charges and impairment of tangible fixed assets	5,227	1,353,309
Loss on disposal of tangible fixed assets	-	4,517
Investment income recognised in statement of financial activities	(1,203)	(1,197)
Increase in stocks	(223)	(1,032)
Decrease/(increase) in debtors	29,707	(7,854)
(Decrease)/increase in creditors	<u>(107,130)</u>	<u>76,862</u>
<b>Net cash used in operations</b>	<b><u>(49,679)</u></b>	<b><u>71,875</u></b>

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1/4/19 £	Cash flow £	At 31/3/20 £
<b>Net cash</b>			
Cash at bank and in hand	<u>510,923</u>	<u>(58,813)</u>	<u>452,110</u>
	<u>510,923</u>	<u>(58,813)</u>	<u>452,110</u>
<b>Total</b>	<b><u>510,923</u></b>	<b><u>(58,813)</u></b>	<b><u>452,110</u></b>

## 1. ACCOUNTING POLICIES

### **Basis of preparing the financial statements**

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) '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)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006.

The financial statements have been prepared under the historical cost convention, modified to include the revaluation of freehold properties and to include investment properties and certain financial instruments at fair value. The principal accounting policies adopted are set out below.

### **Incoming resources**

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

### **Grants**

Grants receivable are treated in different ways dependent upon their purposes and the terms of the grant.

Grants receivable for specific purposes are treated as restricted funds so that any unused funds can be separately identified.

Grants receivable to facilitate the general running of the project i.e. where the directors/trustees can choose how the funds are expended, are treated as unrestricted funds.

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.

Turnover is measured at the fair value of the consideration received or receivable and represents amounts receivable for goods and services provided in the normal course of business, net of discounts, VAT and other sales related taxes.

### **Resources expended**

Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category.

Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

**1. ACCOUNTING POLICIES - continued**

**Resources expended**

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Governance costs include those costs associated with meeting constitutional and statutory requirements of the charity and include audit fees and costs linked to the strategic management of the charity.

All costs are allocated between the expenditure categories of the Statement of Financial Activities on a basis designed to reflect the use of the resource. Costs relating to a particular activity are allocated directly.

**Offsetting**

There has been no offsetting of assets or liabilities, or income and expenses, unless required or permitted by the FRS 102 SORP or FRS 102.

Grants offered subject to conditions which have not been met at the year end date are noted as a commitment but not accrued as expenditure.

**Charitable funds**

***Unrestricted funds***

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

***Designated funds***

Designated funds are unrestricted funds of the charity which have been set aside to fund particular future activities of the charity.

***Restricted funds***

Restricted funds can only be used for particular purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

**Tangible fixed assets**

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Freehold land and Buildings	- Revalued every 5 years
Plant and machinery	- 10% and 20% reducing balance
Fixtures and fittings	- 10% reducing balance

The trustees have agreed to revalue the land and buildings owned by the charity every 5 years from October 2019.

Fixed assets are stated at cost or valuation less accumulated depreciation and any impairment losses. Additions costing less than £500 are not capitalised.

**1. ACCOUNTING POLICIES - continued**

**Stocks**

Stocks are stated at the lower of cost and estimated selling price less costs to complete and sell. Cost comprises direct materials and, where applicable, direct labour costs and those overheads that have been incurred in bringing the stocks to their present location and condition. Items held for distribution at no or nominal consideration are measured the lower of replacement cost and cost.

Net realisable value is the estimated selling price less all estimated costs of completion and costs to be incurred in marketing, selling and distribution.

**Taxation**

As a charity, Llenyddiaeth Cymru/Literature Wales is entitled to the exemption from taxation in respect of income and capital gains received with sections 478-489 of the Corporation Tax Act 2010 and section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects purposes only.

**Financial instruments**

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

***Basic financial assets:***

***Debtors***

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

***Basic financial liabilities:***

***Creditors and provisions***

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

***Liabilities policy***

Liabilities are recognised in the Statement of Financial Activities as they become payable.

**Irrecoverable VAT**

Irrecoverable VAT is charged against the category of resources expended for which it was incurred.

Notes to the Financial Statements - continued  
for the Year Ended 31 March 2020

**1. ACCOUNTING POLICIES - continued**

**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.

**Pensions**

The charity operates a defined contribution scheme for the benefit of its employees. The assets of the scheme are held separately from those of the charity. Contributions payable are charged to the profit and loss account in the year they are payable and are charged against unrestricted funds.

**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.

**3. DONATIONS AND LEGACIES**

	<b>2020</b>	2019
	£	£
Donations	<u><b>2,647</b></u>	<u><b>3,391</b></u>

**4. OTHER TRADING ACTIVITIES**

	<b>2020</b>	2019
	£	£
Sale of books	<b>10,408</b>	9,377
Hire of Ty Newydd	<u><b>18,049</b></u>	<u><b>17,862</b></u>
	<u><b>28,457</b></u>	<u><b>27,239</b></u>

Notes to the Financial Statements - continued  
for the Year Ended 31 March 2020

**5. INVESTMENT INCOME**

	<b>2020</b>	2019
	£	£
Interest receivable	<u>1,203</u>	<u>1,197</u>

**6. INCOME FROM CHARITABLE ACTIVITIES**

	<b>2020</b>	2019
	£	£
Income from activities	<b>214,332</b>	204,914
Grants	<u>929,659</u>	<u>955,245</u>
	<u><b>1,143,991</b></u>	<u>1,160,159</u>

Grants received, included in the above, are as follows:

	<b>2020</b>	2019
	£	£
Arts Council of Wales	<b>851,264</b>	851,765
Welsh Assembly Government	<b>5,000</b>	14,000
Literature and health	-	4,000
Bardd Plant Cymru	<b>10,000</b>	10,000
Reading Friends	<b>25,295</b>	37,758
Other	<u>38,100</u>	<u>37,722</u>
	<u><b>929,659</b></u>	<u>955,245</u>

**7. RAISING FUNDS**

**Raising donations and legacies**

	<b>2020</b>	2019
	£	£
Fundraising	<b>26,368</b>	15,851
Ty Newydd Operational	<u>23,613</u>	<u>14,581</u>
	<u><b>49,981</b></u>	<u>30,432</u>

Notes to the Financial Statements - continued  
for the Year Ended 31 March 2020

**8. CHARITABLE ACTIVITIES COSTS**

	Direct Costs (see note 9) £	Grant funding of activities (see note 10) £	Support costs (see note 11) £	Totals £
Income from activities	<b>978,342</b>	-	<b>31,168</b>	<b>1,009,510</b>
Grants	-	<b>100,883</b>	-	<b>100,883</b>
	<u><b>978,342</b></u>	<u><b>100,883</b></u>	<u><b>31,168</b></u>	<u><b>1,110,393</b></u>

**9. DIRECT COSTS OF CHARITABLE ACTIVITIES**

	2020 £	2019 £
Impairment	-	1,349,446
Participation	<b>247,001</b>	364,081
Writer development	<b>465,184</b>	435,628
International representation & promotion	-	89,395
Children & Young People	-	142,195
Digital	-	19,270
Wales literary culture	<b>185,477</b>	-
Operational costs	<b>80,680</b>	-
	<u><b>978,342</b></u>	<u>2,400,015</u>

**10. GRANTS PAYABLE**

	2020 £	2019 £
Grants	<u><b>100,883</b></u>	<u>97,428</u>

The total grants paid to institutions during the year was as follows:

	2020 £	2019 £
Grants to organisations	<b>30,443</b>	19,648
Grants to individuals via organisations	<b>9,440</b>	14,940
Grants to individuals (Bursaries)	<b>61,000</b>	62,840
	<u><b>100,883</b></u>	<u>97,428</u>

Notes to the Financial Statements - continued  
for the Year Ended 31 March 2020

**11. SUPPORT COSTS**

	Depreciation £	Governance costs £	Totals £
Charitable activities	<u>5,227</u>	<u>25,941</u>	<u>31,168</u>

Support costs, included in the above, are as follows:

	2020 £	2019 £
Depreciation of fixed assets	5,227	3,863
Loss on disposal of fixed assets	-	4,517
Auditors' remuneration (Governance)	8,622	8,200
Governance costs (Governance)	14,650	1,317
Administrative costs (Governance)	<u>2,669</u>	<u>4,931</u>
	<u>31,168</u>	<u>22,828</u>

**12. NET INCOME/(EXPENDITURE)**

Net income/(expenditure) is stated after charging/(crediting):

	2020 £	2019 £
Auditors' remuneration	8,622	8,200
Depreciation - owned assets	<u>5,227</u>	<u>3,863</u>

**13. TRUSTEES' REMUNERATION AND BENEFITS**

No trustees received remuneration for the year ended 31 March 2020 (2019: £nil). However, payments were made to trustees and connected persons by Literature Wales for activities organised directly by Literature Wales or for activities supported by Literature Wales through Writers on Tour.

There were 3 board and committee members (2019: 3) who received fees totalling £2,654 (2019: £4,220).

Notes to the Financial Statements - continued  
for the Year Ended 31 March 2020

**13. TRUSTEES' REMUNERATION AND BENEFITS - continued**

**Trustees' expenses**

Travel expenses were reimbursed to 6 board members (2019: 6 board members) to the value of £2,576 (2019: £3,191) during the financial year.

**14. STAFF COSTS**

The average monthly number of employees during the year was as follows:

	<b>2020</b>	2019
Average number of employees	<u><b>20</b></u>	<u>22</u>

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	<b>2020</b>	2019
£60,001 - £70,000	<u><b>1</b></u>	<u>1</u>

**Key management personnel**

The total benefits paid to key management personnel during the year was £190,606 - 5 key personnel (2019: £184,170 - 5 key personnel).

	<b>2020</b>	2019
	<b>£</b>	£
Gross Staff Costs	<b>530,259</b>	538,585
Employers National Insurance	<b>45,926</b>	48,553
Employers Pension Contributions	<u><b>12,725</b></u>	<u>12,912</u>
Total Staff Costs	<u><b>588,910</b></u>	<u>600,050</u>

Notes to the Financial Statements - continued  
for the Year Ended 31 March 2020

15. TANGIBLE FIXED ASSETS

	Freehold land and buildings £	Plant and machinery £	Fixtures and fittings £	Totals £
<b>COST</b>				
At 1 April 2019	2,219,446	3,020	39,880	2,262,346
Additions	-	-	10,337	10,337
At 31 March 2020	2,219,446	3,020	50,217	2,272,683
<b>DEPRECIATION</b>				
At 1 April 2019	1,349,446	2,007	17,954	1,369,407
Charge for year	-	101	5,125	5,226
At 31 March 2020	1,349,446	2,108	23,079	1,374,633
<b>NET BOOK VALUE</b>				
At 31 March 2020	870,000	912	27,138	898,050
At 31 March 2019	870,000	1,013	21,926	892,939

Arts Council of Wales has a legal charge over the properties held within fixed assets. These properties are Ty Newydd and Nant and Hafodty, Criccieth, Gwynedd.

16. STOCKS

	2020 £	2019 £
Goods for resale	1,561	1,338

17. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2020 £	2019 £
Trade debtors	131,256	159,371
Prepayments and accrued income	10,759	12,351
	142,015	171,722

Notes to the Financial Statements - continued  
for the Year Ended 31 March 2020

18. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2020	2019
	£	£
Other taxes and social security	11,013	12,795
Trade creditors	144,499	141,884
Other creditors	34,038	90,732
Deferred income	<u>78,035</u>	<u>129,303</u>
	<u>267,585</u>	<u>374,714</u>

Deferred Income:

	2020	2019
	£	£
Balance brought forward	129,303	140,212
Income received	184,779	199,520
Income released	<u>(236,047)</u>	<u>(210,429)</u>
	<u>78,035</u>	<u>129,303</u>

Contained within deferred income is £75,535 that relates to courses and trading, and £2,500 that relates to performance related grants received in advance.

19. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted funds	Restricted funds	2020 Total funds	2019 Total funds
	£	£	£	£
Fixed assets	28,050	870,000	898,050	892,939
Current assets/(liabilities)	<u>279,493</u>	<u>48,608</u>	<u>328,101</u>	<u>309,269</u>
	<u>307,543</u>	<u>918,608</u>	<u>1,226,151</u>	<u>1,202,208</u>

Notes to the Financial Statements - continued  
for the Year Ended 31 March 2020**20. MOVEMENT IN FUNDS**

	At 1/4/19 £	Net movement in funds £	At 31/3/20 £
<b>Unrestricted funds</b>			
General fund	203,026	51,894	254,920
Glyn Jones Bequest	57,280	(16,659)	40,621
John Tripp Fund	6,580	(2,000)	4,580
Ty Newydd Bursaries	4,078	(2,156)	1,922
Fran Wen Fund	-	1,500	1,500
Ty Newydd Digital Courses	-	2,000	2,000
National Dance Fund	-	2,000	2,000
	<u>270,964</u>	<u>36,579</u>	<u>307,543</u>
<b>Restricted funds</b>			
Bardd Plant Cymru	7,501	(1,324)	6,177
Dylan Day	662	-	662
Llen Pawb / Lit Reach	9,916	(8,162)	1,754
Reading Friends	5,087	2,403	7,490
Rhys Davies Trust	3,684	-	3,684
Roald Dahl 100	8,814	(1,814)	7,000
Weird & Wonderful Wales	3,532	(2,389)	1,143
Capital Development Fund	870,000	-	870,000
Jan Mark Bursary	5,870	-	5,870
Judi Thwaite Bursary	500	-	500
Literature & Health	14,328	-	14,328
Young Peoples Laureate	1,350	(1,350)	-
	<u>931,244</u>	<u>(12,636)</u>	<u>918,608</u>
<b>TOTAL FUNDS</b>	<u><u>1,202,208</u></u>	<u><u>23,943</u></u>	<u><u>1,226,151</u></u>

20. MOVEMENT IN FUNDS - continued

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	1,106,991	(1,055,097)	51,894
Glyn Jones Bequest	13,341	(30,000)	(16,659)
John Tripp Fund	-	(2,000)	(2,000)
Ty Newydd Bursaries	369	(2,525)	(2,156)
Fran Wen Fund	1,500	-	1,500
Ty Newydd Digital Courses	2,000	-	2,000
National Dance Fund	2,000	-	2,000
	<u>1,126,201</u>	<u>(1,089,622)</u>	<u>36,579</u>
<b>Restricted funds</b>			
Bardd Plant Cymru	11,530	(12,854)	(1,324)
Llen Pawb / Lit Reach	13,300	(21,462)	(8,162)
Reading Friends	25,295	(22,892)	2,403
Roald Dahl 100	-	(1,814)	(1,814)
Weird & Wonderful Wales	4,250	(6,639)	(2,389)
Young Peoples Laureate	3,741	(5,091)	(1,350)
	<u>58,116</u>	<u>(70,752)</u>	<u>(12,636)</u>
<b>TOTAL FUNDS</b>	<u>1,184,317</u>	<u>(1,160,374)</u>	<u>23,943</u>

Notes to the Financial Statements - continued  
for the Year Ended 31 March 2020

## 20. MOVEMENT IN FUNDS - continued

## Comparatives for movement in funds

	At 1/4/18 £	Net movement in funds £	Transfers between funds £	At 31/3/19 £
<b>Unrestricted funds</b>				
General fund	187,172	15,854	-	203,026
Glyn Jones Bequest	57,280	-	-	57,280
John Tripp Fund	6,580	-	-	6,580
Ty Newydd Bursaries	5,187	(1,109)	-	4,078
	<u>256,219</u>	<u>14,745</u>	<u>-</u>	<u>270,964</u>
<b>Restricted funds</b>				
Bardd Plant Cymru	5,733	763	1,004	7,500
Dylan Day	662	-	-	662
Llen Pawb / Lit Reach	29,517	(19,601)	-	9,916
Reading Friends	1,950	3,137	-	5,087
Rhys Davies Trust	3,684	-	-	3,684
Roald Dahl 100	9,024	(210)	-	8,814
Weird & Wonderful Wales	5,191	(1,659)	-	3,532
Capital Development Fund	2,219,446	(1,349,446)	-	870,000
Jan Mark Bursary	5,870	-	-	5,870
Judi Thwaite Bursary	500	-	-	500
Literature & Health	14,543	(214)	-	14,329
Young Peoples Laureate	1,350	-	-	1,350
IOF	245	(245)	-	-
Y Neuadd	1,004	-	(1,004)	-
	<u>2,298,719</u>	<u>(1,367,475)</u>	<u>-</u>	<u>931,244</u>
<b>TOTAL FUNDS</b>	<u>2,554,938</u>	<u>(1,352,730)</u>	<u>-</u>	<u>1,202,208</u>

20. MOVEMENT IN FUNDS - continued

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	1,133,354	(1,117,500)	15,854
Ty Newydd Bursaries	361	(1,470)	(1,109)
	<u>1,133,715</u>	<u>(1,118,970)</u>	<u>14,745</u>
<b>Restricted funds</b>			
Bardd Plant Cymru	10,000	(9,237)	763
Llen Pawb / Lit Reach	13,500	(33,101)	(19,601)
Reading Friends	37,758	(34,621)	3,137
Roald Dahl 100	-	(210)	(210)
Weird & Wonderful Wales	-	(1,659)	(1,659)
Capital Development Fund	-	(1,349,446)	(1,349,446)
Literature & Health	3,000	(3,214)	(214)
IOF	-	(245)	(245)
	<u>64,258</u>	<u>(1,431,733)</u>	<u>(1,367,475)</u>
<b>TOTAL FUNDS</b>	<u>1,197,973</u>	<u>(2,550,703)</u>	<u>(1,352,730)</u>

Notes to the Financial Statements - continued  
for the Year Ended 31 March 2020**20. MOVEMENT IN FUNDS - continued**

A current year 12 months and prior year 12 months combined position is as follows:

	At 1/4/18 £	Net movement in funds £	Transfers between funds £	At 31/3/20 £
<b>Unrestricted funds</b>				
General fund	187,172	67,748	-	254,920
Glyn Jones Bequest	57,280	(16,659)	-	40,621
John Tripp Fund	6,580	(2,000)	-	4,580
Ty Newydd Bursaries	5,187	(3,265)	-	1,922
Fran Wen Fund	-	1,500	-	1,500
Ty Newydd Digital Courses	-	2,000	-	2,000
National Dance Fund	-	2,000	-	2,000
	<u>256,219</u>	<u>51,324</u>	<u>-</u>	<u>307,543</u>
<b>Restricted funds</b>				
Bardd Plant Cymru	5,733	(561)	1,004	6,176
Dylan Day	662	-	-	662
Llen Pawb / Lit Reach	29,517	(27,763)	-	1,754
Reading Friends	1,950	5,540	-	7,490
Rhys Davies Trust	3,684	-	-	3,684
Roald Dahl 100	9,024	(2,024)	-	7,000
Weird & Wonderful Wales	5,191	(4,048)	-	1,143
Capital Development Fund	2,219,446	(1,349,446)	-	870,000
Jan Mark Bursary	5,870	-	-	5,870
Judi Thwaite Bursary	500	-	-	500
Literature & Health	14,543	(214)	-	14,329
Young Peoples Laureate	1,350	(1,350)	-	-
IOF	245	(245)	-	-
Y Neuadd	1,004	-	(1,004)	-
	<u>2,298,719</u>	<u>(1,380,111)</u>	<u>-</u>	<u>918,608</u>
<b>TOTAL FUNDS</b>	<u>2,554,938</u>	<u>(1,328,787)</u>	<u>-</u>	<u>1,226,151</u>

**20. MOVEMENT IN FUNDS - continued**

A current year 12 months and prior year 12 months combined net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	2,240,345	(2,172,597)	67,748
Glyn Jones Bequest	13,341	(30,000)	(16,659)
John Tripp Fund	-	(2,000)	(2,000)
Ty Newydd Bursaries	730	(3,995)	(3,265)
Fran Wen Fund	1,500	-	1,500
Ty Newydd Digital Courses	2,000	-	2,000
National Dance Fund	2,000	-	2,000
	<u>2,259,916</u>	<u>(2,208,592)</u>	<u>51,324</u>
<b>Restricted funds</b>			
Bardd Plant Cymru	21,530	(22,091)	(561)
Llen Pawb / Lit Reach	26,800	(54,563)	(27,763)
Reading Friends	63,053	(57,513)	5,540
Roald Dahl 100	-	(2,024)	(2,024)
Weird & Wonderful Wales	4,250	(8,298)	(4,048)
Capital Development Fund	-	(1,349,446)	(1,349,446)
Literature & Health	3,000	(3,214)	(214)
Young Peoples Laureate	3,741	(5,091)	(1,350)
IOF	-	(245)	(245)
	<u>122,374</u>	<u>(1,502,485)</u>	<u>(1,380,111)</u>
<b>TOTAL FUNDS</b>	<u><u>2,382,290</u></u>	<u><u>(3,711,077)</u></u>	<u><u>(1,328,787)</u></u>

**RESTRICTED FUNDS**

Literature Reach is a programme which provides opportunities for literature to benefit the health and wellbeing of the most disadvantaged and vulnerable individuals in our communities. It is funded by Arts Council Wales and the participating Local Authorities.

Literature and Health includes various grants received for promoting health and wellbeing through literature.

Young People's Laureate includes funds received for international activities for the Laureate. The balance has been allocated to Children's Laureate Wales activity during the year.

Rhys Davies Trust – Literature Wales received a grant from The Rhys Davies Trust for various activities including community workshops in South Wales.

Bardd Plant Cymru – Literature Wales receives annual funding from Welsh Government and S4C towards this project, which is the Welsh-language Children's Post Laureate.

**20. RESTRICTED FUNDS - continued**

Capital Development Fund – funded the purchase and substantial improvement works on the freehold properties. The value of the properties reflected in the accounts reflect the market value. The Arts Council of Wales (ACW) has a legal charge over the properties until April 2031. Should the charity sell or change the use of the properties the charity would be required to repay ACW's original investment of £1,010,192.

Jan Mark Bursary offers bursaries towards the costs of attending a course at Ty Newydd to applicants meeting the specified criteria.

Judi Thwaite Bursary offers bursaries towards the costs of attending a course at Ty Newydd to applicants meeting the specified criteria.

Reading Friends Funding was provided by the Reading Agency for a befriending project to connect older people and people with dementia by starting conversations through reading.

Roald Dahl 100 funding was provided for specific projects surrounding the Roald Dahl centenary. The remaining balance is to be spent on supporting legacy activities with young people across Wales.

Weird and Wonderful Wales funding was provided for a tour of Wales exploring myths and legends and includes funds received from sales of merchandise that will be earmarked for activities with target clients and communities.

Dylan Day funding was awarded by the Welsh Government to run events in celebration of Dylan Thomas' birth following the centenary in 2014.

**DESIGNATED FUNDS**

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

Glyn Jones Bequest – A legacy was bequeathed to Literature Wales with the purpose of supporting new writers and creating a meeting place for writers. This fund is allocated to developments at the Glyn Jones Centre in the Wales Millennium Centre;

John Tripp Fund – A reserve set aside to assist writer development; and

Ty Newydd Bursaries – A reserve set aside to assist writer development.

**21. EMPLOYEE BENEFIT OBLIGATIONS**

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

The charge to the income and expenditure account in respect of defined contribution schemes was £41,895 (2019 - £39,224).

**22. RELATED PARTY DISCLOSURES**

Details of trustee remuneration and benefits are disclosed in note 13.

**23. COMPANY STATUS**

The organisation is a company limited by guarantee. The guarantors are the trustees as set out on page 62.

The liability is limited to an amount of £1 per member in accordance with the organisation's Memorandum of Association.