

# NEW WRITING NORTH

(COMPANY LIMITED BY GUARANTEE)

**REPORT AND FINANCIAL STATEMENTS**

**31 MARCH 2020**

**Company number 03166037**

**Charity number 1062729**

**JOSEPH MILLER  
Chartered Accountants  
Newcastle upon Tyne**

**NEW WRITING NORTH**  
**(COMPANY LIMITED BY GUARANTEE)**  
**FINANCIAL STATEMENTS**  
**YEAR ENDED 31 MARCH 2020**

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**NEW WRITING NORTH**  
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**REFERENCE AND ADMINISTRATIVE INFORMATION**

<b>Registered charity name</b>	New Writing North	
<b>Charity number</b>	1062729	
<b>Company registration number</b>	03166037	
<b>Date of incorporation</b>	29 February 1996	
<b>Board of trustees</b>	<p>C Alexander J Boakes (appointed 6 May 2020) N Bushnell (resigned 12 July 2019) M Cannam (appointed 18 February 2020) M Chaplin J de Groot (resigned 14 January 2020) M Dobson (appointed 18 February 2020) A Devine Treasurer J Ellis C Harington (appointed 6 May 2020) S Jackson (resigned 15 July 2019) S Lloyd (appointed 6 May 2020) Dr C Murphy Vice Chair D O'Neil M Parker D Roche Chair J Seager (appointed 18 February 2020) D Stone</p>	
<b>Chief executive</b>	Claire Malcolm	
<b>Secretary</b>	Fiona Melvin	(appointed 4 December 2019)
<b>Telephone number</b>	0191 204 8850	
<b>Website</b>	<a href="http://www.newwritingnorth.com">www.newwritingnorth.com</a>	
<b>Registered office</b>	<p>3 Ellison Terrace Ellison Place Newcastle upon Tyne NE1 8ST</p>	
<b>Auditor</b>	<p>Joseph Miller Chartered Accountants Milburn House Dean Street Newcastle upon Tyne NE1 1LE</p>	
<b>Bankers</b>	<p>Lloyds Bank plc 102 Grey Street Newcastle upon Tyne NE99 1SL</p>	

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**CHAIR'S REPORT**  
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**Chair's introduction**

The financial year 2019/20 started with New Writing North picking up the gauntlet set by its board of trustees' vote of confidence in the team and starting to plan for the creation of a new Centre for Writing, Reading and Publishing in Newcastle. The year ended in March 2020 in an uncertain world, with the UK in lockdown as a result of the Covid-19 pandemic. I am pleased to report that New Writing North has coped well to date with the difficulties created by the pandemic and is on course to complete the current year in excellent shape. We are lucky and have worked hard to be better placed than many. On behalf of the trustees I would like to thank the NWN team for their sterling approach and efforts.

Much of the work undertaken in the last few years to strengthen the executive team and the board, to develop wider partnerships across the UK and beyond, and to emphasise the importance of innovation and creativity, has helped NWN to be resilient in the current climate. Our fundraising during the year was successful and our finances and balance sheet remain solid.

During 2019/20, New Writing North has run the programmes that are our core activities with increasing confidence, reach and positive impact. We have extended our remit and shown leadership by declaring a Climate Emergency in October and appointing a Climate Writer in Residence with Newcastle University shortly afterwards. We have fought for equality of opportunity within the creative industries through our involvement in the Common People anthology and associated research, Breaking the Class Ceiling in UK Publishing, which was published to national attention in May 2020. We have also used writers and writing to encourage broader thinking about the future of our region through the New Narratives for the North East commissioning project.

Our important partnerships are also growing in scope and influence. We are grateful for the support from Arts Council England and pleased to receive strong, positive feedback from them in our annual feedback. Relationships have developed with universities across the wider North and our long established partnership with Northumbria University has developed to a new level, with Claire Malcolm and Professor Katy Shaw being invited to give evidence to the Performer's Alliance evidence session for the All Party Parliamentary Group on Breaking the Class Ceiling: an enquiry into social mobility in the creative sector in May 2019, and being asked for further involvement as a result. We have key broadcasters Channel 4 and Sky on board, and our support from both major and independent publishers is now across the board, with the major London based trade publishers seeing New Writing North as one of the keys to finding talent across the north of England and wanting to work with us to diversify and extend their pool of potential talent.

Most importantly, our impact is growing and we have mounting evidence of the benefit that NWN provides to those we reach and support. This varies from the successes of Northern Writers' Award winners such as Yvonne Battle-Felton whose novel, Remembered was longlisted for the Women's Prize for Fiction, and Kit Fan signing a book deal with Dialogue Books (our 3rd book to this new imprint launched to champion diverse writers), to simple notes of thanks from young people, their parents and teachers to whom our support has been both valued and inspirational.

We were delighted to see the work of New Writing North recognised in a number of ways: New Writing North was named Best Creative Company at the North East Business Awards in May 2019 and Rich Seams, our podcast series about Northern poetry, won a Community Radio Award in October 2019. We were also nominated for the Living North Awards' prestigious Contribution to the North East Award, a special award that honours organisations and individuals who have made an exceptional contribution to the region. NWN's CEO Claire Malcolm was shortlisted for a number of awards, including the Institute of Directors (North East and Yorkshire) Non-Executive Director of the Year, and by a panel of writers and peers as one of the H100 by the Hospital Club in London for her contribution to Writing and Publishing.

At the time of writing, we are experiencing a second wave of Covid-19, further lockdown measures and uncertainty, and the future appears unpredictable in many ways. We believe strongly that the remit of New Writing North, and the leadership and community building and civic engagement that we can provide, is more important than ever. Our ambition remains undimmed.

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We will proceed with care and with due consideration as well as with confidence, to develop our plans for a new Centre for Writing, Reading and Publishing that will be a focus for creativity and the cultural community and play a role in the development of culture and the creative economy in the North East in the post-COVID 19 era.

David Roche

Chair of the board of trustees

9 December 2020

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**REPORT OF TRUSTEES**  
**YEAR ENDED 31 MARCH 2020**

The trustees present their report and the audited financial statements of the charity for the year ended 31 March 2020 which is also prepared to meet the requirements for a directors' report and financial statements for Companies Act purposes.

Reference and administrative information on page 1 forms part of this report. The financial statements comply with the Charities Act 2011, the Companies Act 2006, the memorandum and articles of association and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

**Trustees**

The trustees, who are also directors for the purposes of company law and are members of the charity, are as follows:

C Alexander	
N Bushnell	(resigned 12 July 2019)
M Cannam	(appointed 18 February 2020)
M Chaplin	
J de Groot	(resigned 14 January 2020)
M Dobson	(appointed 18 February 2020)
A Devine	Treasurer
J Ellis	
S Jackson	(resigned 15 July 2019)
Dr C Murphy	Vice Chair
D O'Neil	
M Parker	
D Roche	Chair
J Seager	(appointed 18 February 2020)
D Stone	

**Structure, governance and management**

Governing document and constitution

New Writing North is a registered charity and a company limited by guarantee (and therefore has no share capital). Its memorandum and articles of association govern the charity.

Governance

The board of trustees, along with the executive team, undertook their annual board Away Day in Newcastle upon Tyne in February 2020. Facilitated by an independent consultant the day explored team building and vision setting for the board along with key governance knowledge building. The day worked well to unite the existing and new trustees together and contributed to building up the vision for our new capital development project.

During the year the trustees have undertaken work on a number of key areas of governance and monitored, reviewed and when necessary, updated and created policies. During the year we regularly reviewed risks and updated our monitoring processes for risk, along with our Company Action Plan.

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Recruitment and appointment of new trustees

We operate a Trustee Recruitment Policy and associated framework for recruiting trustees. An appointed sub-group of trustees, led by the Chair, considers applications, interviews candidates and makes recommendations to the board for appointments. Recruitment is guided by a survey of the current skillset of the current board and the skills and knowledge that the organisation will need in the future and this along with monitoring of our diversity and inclusivity guides our recruitment decisions.

During the year we welcomed a number of new trustees: John Seager (a Director of Broadoak Asset Management), Mark Dobson (Arts Consultant) and Mary Cannam (Chief Operating Officer at Faber and Faber).

Our current trustees bring to New Writing North a wealth of skills and expertise in the fields of publishing, writing, digital, business, legal, public policy, young people and education. The board is reflective of the geography of the region that we serve and of the diversity of our communities and partners and also draws on expertise from outside of the North to help us broaden our networks, skills and knowledge. We are constantly reviewing the skills and experience of our trustees and have since initiated a recruitment drive to attract further representation of under-represented groups.

Induction and training of trustees

Potential trustees are invited to attend a board meeting as an observer prior to being invited to become a trustee. Trustees are offered a two-day induction process during which they are briefed on the operating context of the organisations, our finances and business operations and meet with staff at senior and executive team level to learn about our creative work. Trustees are encouraged to attend New Writing North events and to gain direct experience of our work.

Trustees are provided with an introductory pack of information and supporting documents and policies, which introduce them to the role of trusteeship and signpost them to good practice guides produced by the Charity Commission and other organisations. The basis of trusteeship at New Writing North is set out in a trustee job description and a code of conduct.

All trustees undertake an annual appraisal with the Chair and outcomes from this are presented and discussed by the Chair and the Chief Executive and brought to the board for discussion, if relevant.

Throughout the year trustees are offered access to training opportunities both regionally and nationally in the field of governance, the role of trustees, equality and inclusivity, risk and other operational topics.

Organisational structure

The board averaged a total of 15 trustees during the year. We have three appointed roles to the board: Chair, Vice Chair and Treasurer and other trustees take the lead in sub-groups and working groups to develop and monitor areas of our work such as diversity and digital. Joanna Ellis is our lead trustee for Safeguarding.

The board meets five times a year to administer the charity and a Chief Executive is appointed by the board to manage the day-to-day operations. The Chair, Vice Chair and Treasurer meet regularly with the Chief Executive and other members of the Executive Team to discuss strategy and to support the organisations work.

Individual board members meet with the Chief Executive and other senior staff to advise on and to contribute their skills to specific areas of work. A board Away Day is held each year to discuss future priorities and strategy.

The Treasurer gives reports to the board on financial management and accounting processes and reports and works closely with the executive team to ensure scrutiny of accounts and accounting practice.

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The board has a standing HR and Policy sub-committee and policies to oversee human resources and also operates a Digital sub-committee. A new Equality and Diversity sub-committee has recently begun. We also operate time-limited groupings and sub-committees to oversee specific areas of work or initiatives such as board recruitment. Sub-committees report to the board and the full board discusses recommendations and resulting actions.

We run a Board Effectiveness Survey alongside the trustee appraisals each year and use a benchmark to measure planned improvement in this area year on year.

Occasionally, trustees of the charity undertake creative work with the organisation for which they are paid industry standard fees. These moments arise due to our desire to have practicing professional writers and artists serving as trustees. Writers who are also trustees do not receive any benefits and are not prioritised for work opportunities above other freelance writers. They are excluded from entering our major grant giving programme, The Northern Writers' Awards, to avoid conflicts of interest in this area. No trustees received remuneration during 2019/20.

Clear processes outlined in our Procurement Policy govern any appointments and the commissioning of work above a certain financial threshold.

Pay and remuneration of the charity's key management personnel

The pay and remuneration of key management personnel is agreed by the board during the annual budgeting process. Pay is benchmarked against similar jobs in the arts and charitable sectors regionally. The organisation operates pay scale models for all posts and reviews both pay scales and cost of living increases on an annual basis.

Membership of a wider network

New Writing North is part of an informal national network with six other writing agencies in England. We engage with both regional and national and international networks to develop opportunities for writers and to promote writing from the North of England further afield.

We maintain strong working relationships with a range of other arts, culture and educational organisations in the North of England, which strengthen our work and widen our knowledge.

Relationships with other groups, charities and individuals

The charity has a close relationship with Arts Council England its core funder. The organisation nominates an observer to the board and provides funding to enable the charity to carry out its charitable objectives. New Writing North undertakes regular reporting to Arts Council England during the year.

New Writing North has long-standing partnership agreements with Northumbria University through which it both receives financial support and participates in projects and initiatives and with Durham County Council and Durham University who commission the annual Durham Book Festival.

Much of our work is made in partnership and we enjoy and benefit from working relationships with a wide range of publishers, broadcasters, arts organisations, businesses and educational establishments.

Our Chief Executive is a member of the North East Cultural Partnership board, which seeks to promote the interests of culture in the North East through work with local authorities and regional and central government.



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New Writing North staff support many other networks for young people and educational work, such as the Newcastle and Gateshead project City of Dreams, and Anna Disley Executive Director (Programme and Impact) is Deputy Chair of the Newcastle Cultural Education Partnership. Staff share their expertise by serving as trustees of a number of other arts organisations regionally and nationally including BookTrust, The Community Foundation for Tyne and Wear, Unfolding Theatre, Open Clasp theatre company and Skimstone Arts.

**Risk management**

Our risk management system is created using the methodology from the Charity Commission's good practice guide for identifying and quantifying and scoring risks. During this year we added an extra element of monitoring to indicate the direction of risks to aid board evaluation.

The board of trustees assesses risks regularly and the charity operates a Risk Register, which is reviewed by both operational staff and trustees.

An annual review of risks is managed through a systematic review of the procedures that are in place to mitigate the risks and a consideration of the most appropriate mitigating actions.

Our top identified risk is around child protection and the safeguarding of vulnerable people within our work. We acknowledge this on-going risk even though we feel overall we have good management processes, policies and insurances in place and operate a wider framework of training and support for staff who work close to this area and offer training for freelancers both in our policies and procedures and in wider good practice guidance.

Our other risks are divided into the categories of governance, operational, managerial, financial, and compliance. They range from fundraising falling out of step with operational needs to a failure to meet the legislative requirements of charities.

Each year our main stakeholder Arts Council England gives organisations a risk rating. Our rating for 2019 was 7 which represents the low end of the moderate scale. The risk assessment noted the need to improve audience surveys in relation to Arts Council reporting, office access issues and financial resilience in relation to new capital development aspirations. The trustees are comfortable that the first risk has been alleviated, the second is being addressed and the third features in our own on-going monitoring as it represents a long-term issue.

**Objectives and activities**

Our mission is:

*To empower people from across society in the North to become writers and to support their work so that it finds local, regional, national and international audiences, and to support readers to become more adventurous by providing access to literature of the highest quality to enrich their lives.*

We lead the development of new writing and expanding creative reading in the North by being a catalyst for enterprise and creativity. We specialise in the development of writing talent and act as a dynamic broker between writers, audiences, readers and producers across the creative industries.

As a promoter of new writing we work to engage people in expanding and deepening their reading through live literary experiences, strategic partnerships and via digital content that connects and informs.

Our commitment to raising the aspirations and creativity of young people and communities is realised through the production of creative projects and participatory experiences. We are committed to engaging new audiences and to ensuring that our work is reflective of the communities in which we operate.

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Our vision is:

“That people from across society are free and able to fulfil their creative ambitions and potential and that work emanating from and reflecting the North is enjoyed regionally, nationally and internationally”.

We want to support writers in the North to develop their creative work and support them to engage with publishers, broadcasters and producers so that they can make a cultural contribution to UK writing.

The following assumptions underpin our vision: that talent is there to be uncovered in all areas of society; that developing writers requires a wide range of approaches, bespoke engagement and varied durations of support; that professional development and commissioning contributes to the quality and ambition of work and that succeeding as a writer in the North requires engagement with regional, national and international partners.

Our charitable company values are:

- We are artistically and creatively ambitious;
- We make things happen and are not afraid to step into the unknown;
- Partnerships are at the heart of our work and allow us to work at scale;
- We take calculated risks in order to break new ground;
- We are adaptable, innovative and entrepreneurial in our approach, and respond to new ideas and new ways of working with an open mind; and
- We evaluate the impact of our work to make us stronger and resilient.

The activities that help us to achieve our mission are:

- **Writing Development** (awards, guidance, mentoring, professional development opportunities and commissions);
- **Work with Young People** (writing groups, professional development, school partnerships, events and Arts Awards);
- **Reading Development** (events, book prizes, festivals, touring, promotions and digital engagement); and
- **International Work** (residencies, exchanges, translation projects and training and international collaborations).

Since 2017 we have been planning our work through a Theory of Change approach. Theory of Change works by identifying the desired long-term goals of a programme or organisation and then works back from these to identify all the conditions (outcomes) that must be in place (and how these relate to one another causally) for the goals to occur.

Working this way allows us to consider the true impact of our activities, to structure programmes and resources to best achieve our aims and to understand the other outcomes that occur through our work. Working this way allows us to assess the impact and value of our work and feeds directly into our research and evaluation strategy.

Research and evaluation methodology and ways of working to support this are threaded throughout our work and delivery. Across the organisation we have embedded researchers, relationships with academic researchers and a number of fully funded PhD studentships undertaking original in-depth research on areas of our activities. This year we have undertaken major research into the status and experiences of working-class writers within UK publishing which resulted in published research and the attainment of a fully-funded PhD researcher who will explore the wider work of this project.

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Our commitment to equality and inclusivity is embedded across our policies, human resource management and creative work and is an area that we continue to further develop in our creative practice and programme design.

In 2019 Arts Council rated our organisation as 'Strong' in relation to their review of our activities in relation to the Creative Case for Diversity. It was noted in the review that we share our knowledge, insights and diverse programme developments and that there are many instances of the organisation engaging with the diverse artists that we are developing. They also said: "*There is increased evidence of self evaluation, and a clear commitment to promoting change in the arts and culture sectors*".

Main objectives for the year

Our main creative objectives for the year were:

*Business and Strategic Development*

- To develop a new fundraising strategy and monitoring system;
- To continue to develop the business case for a new centre for Writing and Publishing in Newcastle upon Tyne;
- To further develop our role as a producer of original podcasts;
- To deepen and widen our relationships with commercial publishers and broadcasters;
- To look for new opportunities to widen our ability to work internationally and with international partners; and
- To collaborate with city partners on a new initiative to support literature and literacy in Newcastle upon Tyne.

*Writing Development*

- To sustain opportunities for new writers to develop their work and career prospects through the delivery of the *Northern Writers' Awards*;
- To offer free roadshows for writers across the North of England to generate new entries to the awards; and
- To develop new partnerships with broadcasters, universities and publishers to support new ventures and to enhance existing projects and programmes.

*Work with Young People*

- To build on our *Young Writers* programme to offer more opportunities and to widen the reach of the projects to engage new people;
- To stage the HipHopera musical production at The Sage, Gateshead;
- To continue to develop our work with school children and teachers through our innovative *Young Writers City* project in Newcastle, Gateshead and Sunderland; and
- To continue to deliver free writing groups for young people in the North East.

*Reading Development*

- To promote writers from the North of England through *Read Regional*, via a partnership with library authorities and festivals in the region;
- To further develop the *Gordon Burn Prize* as an international award for published books that reflect the legacy of Gordon Burn;
- To deliver *Durham Book Festival* and offer a wide range of activities to the public and operate as a platform for supporting and promoting new commissions and work by writers and artists created to premiere in Durham;
- To undertake the *Big Read* and *Little Read* projects in County Durham, aiming to reach 4,000 readers with free books, reading development activity, digital content and live events; and
- To deliver the 2019 David Cohen Prize for Literature with a major event in London and the national media.

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*International Work*

- To deliver a translation project with the British Council in the Middle East; and
- To continue to support the UK/Jordan exchange as part of Durham Book Festival.

Strategies for achieving the stated objectives

New Writing North is an organisation built on partnership working and most of the key areas of our programme see us working with established and new partnerships and galvanising networks to achieve our aims. The strength of our partnerships lies in the variety of sectors and types of organisations that we work with from local authorities and universities alongside commercial media corporations and trusts and foundations.

This year also saw the organisation speaking up in new ways nationally to advocate for regional investment and to share good practice from our work that we hope could be used by others to improve the representation of diverse and regional talent in UK writing.

In late 2018 we published a report, *The Value of Writing, the Impact of the Northern Writers' Awards*, which explored the impact and value of our flagship investment project for writers. Written by **Professor Katy Shaw** from Northumbria University the report surveyed over 250 previous winners to understand the long-term impact of winning an award and the wider value of the project. The research highlighted the high impact of the awards programme and New Writing North's work and significant expertise in the development of writers and writing in the North. In the report's recommendations Professor Shaw called for the more investment in this model of working and for commercial publishers to work more with the regions to improve talent pipelines.

Following the report publication our Chief Executive Claire Malcolm and Professor Shaw were invited to give evidence to the Oral Evidence Session on 'Breaking the class ceiling: an inquiry into social mobility in the creative sector' engineered by the Performers' Alliance on Monday 13 of May at the House of Commons. Members of the All Parliamentary Group in attendance were **Tracy Brabin MP** (chairing), **Giles Watling MP** and **Earl of (Nick) Clancarty**. The evidence session was published in early 2020. They were also invited to give a presentation and to participate in a panel event at the Northern Lights Conference as part of Edinburgh Book Festival in August. The event was attended by Nicola Sturgeon the First Minister of Scotland. Claire's manifesto for regional publishing and developments was well received at the event and was published in the publishing industry trade publication BookBrunch.

New Writing North is currently working more deeply with the new All Parliamentary Group for Diversity in the Creative Industries with Professor Shaw and has events planned for 2020 through which we hope to continue to share new thinking about representation in the UK writing industries and to highlight opportunities for regional investment.

New Writing North is keen to share our work and expertise and staff have appeared on panels, given talks and presentations at many conferences and events during the year including across the charity, arts and creative industries including the Gulbenkian Foundation's, Civic Role for Arts Organisations, conference, the Engage Conference, the Care about Care Conference, for the National Association of Writers in Education Conference, BookTrust Represents, The Bronte Festival of Women's Writing, Hexham Book Festival, the Festival of Ideas, Mslexicon and for Culture Bridge North East.

Significant activities that contribute to the achievement of the stated objectives

This year we undertook and secured a number of new projects and partnerships that significantly contributed to the development of our work in new directions including:

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*Writing Development*

The **Julia Darling Travel Fellowship** was awarded to Sheffield based writer Frances Byrnes who travelled to Boston in the USA to research the archives of the dancer Adele Astaire. The author plans to explore the unsorted archive of personal papers from this fascinating character to support the writing of a new play and potential radio documentary.

The 2019 **Northern Writers' Awards** supported 27 writers from across the North with cash support, professional mentoring and industry introductions and guidance. A dinner to celebrate the awards took place in Newcastle upon Tyne in June and a London industry networking event was staged with the support of Hachette in July which was attended by award winners and writers from other talent programmes supported by New Writing North. The judges were: writers **Richard Benson, Sita Brahmachari, Helen Thomas, Chitra Ramaswamy** and **Carmen Marcus**; editor **Ellah Wakatama Allfrey**, poet **Don Paterson** and literary agent **Jo Unwin**.

The Newcastle Writing Conference took place on 18 May at Live Theatre and was well received. All 150 tickets sold out quickly and we reserved 20 free tickets for the emerging writers from the *Common People* anthology and also offered 10 bursary places to those who needed them most. Poet **Tony Walsh** delivered a moving keynote address and we had a range of industry speakers from Penguin Random House, Hachette and literary agents including **Rachel Conway** and **Davinia Andrew Lynch**. The day ended with a fantastic interview with **Sarah Collins** and **Stacey Halls** about their first novels. From the evaluation 98% of attendees found the conference quality 'good' or 'very good.'

We worked with Dead Ink, an independent publisher based in Liverpool to seek and select work for Test Signal, a new anthology of work from Northern writers that will be published in 2021.

We worked with the BBC on the **Words First**, spoken word project which culminated in a showcase of 14 regional finalists at Alphabetti Theatre in Newcastle upon Tyne. The writers worked with the poet and performer **Malika Booker** for two days of workshops, which culminated in a vibrant and buzzy public event that was well attended.

*Work with Young People*

This year we worked with over 2,000 young people in a variety of school and community settings and produced a wide range of creative outputs with them including films, anthologies of writing, zines, audio plays, musical performances and podcasts. Some specific achievements:

Five young women from our **Young Writers' City** project created a film of their spoken word piece *Colour Blind*, about the racism that they encounter and in society at large. The film was picked up by the BBC locally and two of the girls, Tessy and Angelica, were interviewed on BBC Newcastle's radio breakfast show and the afternoon show. Tessy was subsequently asked back to comment on a report released by the NSPCC about the rise in racism amongst under 16s.

Our Young Writers' City programme supported the production of *Stitched: A HipHopera* which was performed at The Sage, Gateshead on 26 September to a packed Hall Two. Written and performed by a diverse cast of sixteen young people from Excelsior Academy in the West End of Newcastle this powerful tale of love, crime expressed the many pressures that young people face, especially those with few options due to poverty. As one participant commented: "Everybody has their own story and is on their own journey. It's amazing what you can do when you realise you aren't alone; you can create something. We raise each other's spirits and we raise each other's aspirations; we raise each other up". Following the performance to an audience of over 200 people we supported the participants to develop music videos based on songs from the production which have collectively been viewed over 2,500 times.

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The Gateshead Young Writers programme this year supported with generous funding from the Kavli Foundation supported 575 young people in schools, community groups, libraries and the local authority to introduce them to creative writing and to provide progression routes for young people to develop their talents and to continue to develop their creativity. We held the event Inside/Out at Baltic Centre For Contemporary Art to mark the first year of the project which was attended by young people and partners from across Gateshead.

Our programmes support many young people to pursue their talents, this year this included supporting Young Writers' City participant **Matthew Schofield**, the winner of the Matthew Hale Award to go on to study drama at university. **Rhys Stone** has been involved with Young Writers' City at Excelsior Academy in Newcastle since we began the work four years ago. Rhys had never been involved in the arts and since joining the programme he has been on quite a journey with us. This year we encouraged and accompanied him to attend a series of auditions for a new film directed by Ken Loach, *Sorry We Missed You* which was made in Newcastle. Rhys got one of the main parts in the film and we worked with the production company to support his participation in the shoot and were very proud when he attended the Cannes Film Festival to receive a standing ovation from audiences as part of the creative team responsible for the successful film.

*Reading Development*

The **Read Regional** campaign which aims to support writers based in the North to connect with readers via libraries in the region was delivered successfully. Selections of books, reading support materials and 90 live events were delivered across a network of 21 library authorities in the North of England between February and June 2019 with events reaching many small libraries in rural and urban towns and cities. The featured authors were **Jennifer Nansubuga Makumbi, Robert Scragg, Tony Williams, Catherine Isaac, Amy Arnold, Jude Brown, Andrew Michael Hurley, Laura Steven, Mark Illis, John Challis, Clare Shaw and Karen Lloyd**. Authors also appeared at events in York, Bradford and Hexham. The project launched to library partners on 13 September at the Lit and Phil in Newcastle upon Tyne. Ten of the twelve authors attended the event to meet with partner libraries. This year we welcomed two new library authorities into the project: Bury and Liverpool.

The major **David Cohen Literature Prize** worth £40,000 was awarded on the 12 November to the novelist Edna O'Brien at a special event at RIBA in London. The event was covered in many major newspapers and was broadcast as a story on the ITV News at Ten. The 2019 judges were **Kate Maltby, Jon McGregor, Imtiaz Dharker, David Park, Viv Groskop and Zoe Strimpel**. **Mark Lawson** chaired the panel.

The **Gordon Burn Prize** was awarded to the Scottish novelist David Keenan for this ground-breaking novel, *For the Good Times* on 10 October at Durham Book Festival. David received prize money of £5,000 along with the opportunity to undertake a writing residency at the Gordon Burn cottage in the Scottish Borders. The longlist for the prize in 2019 was *Lanny*, **Max Porter**, *Ghost Wall*, **Sarah Moss**, *Chamber Music*, **Will Ashon**, *For the Good Times*, **David Keenan**, *Sweet Home*, **Wendy Erskine**, *Lowborn*, **Kerry Hudson**, *Girl, Woman, Other*, **Bernadine Evaristo**, *The Vogue*, **Eoin McNamee**, *Heart Berries*, **Terese Marie Mailhot**, *This Brutal House*, **Niven Govinden** and *Heads of the Coloured People*, **Nafissa Thompson-Spires**. The judges were the broadcaster and writer **Miranda Sawyer**, musician **Rachel Unthank**, artist **Gary Hume** and writer **AA Dhand**.

Our Big Read mass community-reading project shared free copies of the novel *Brooklyn* by **Colm Toibin** to readers across County Durham. Reading groups and events took place in a wide range of community and library settings across County Durham and Toibin appeared at a sell-out event at the Gala Theatre in Durham attended by 500 readers.

Our Little Read community read for the under 6's was the picture book *Perfectly Norman* by **Tom Percival**. A grant of £10k from the National Lottery's Awards for All and support from the education team at the County Council enabled us to give away 947 free copies of the book to nurseries and primary schools across County Durham. To support schools, we also delivered teaching resources linked to the curriculum and enabled 36 children to achieve Arts Awards for participating in the project. We also took the book and associated participatory events into four community centres in the County, working with 61 people and to Gypsy Roman Traveller sites. We also worked with Syrian refugees living in Peterlee. 200 children and their families attended

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the Story Gig at the Gala Theatre during the book festival which brought together the participatory elements of the community work that we had undertaken around the book.

**Durham Book Festival** took place over ten days in October with over 80 books themed events for people of all ages. The festival was attended by 7,894 people and reached over 25,000 people with digital content. Independent evaluation of the festival by Marketwise Strategies showed a high audience approval and support of the festival (96% rating their experience as excellent/very good) and a growth in disabled attendees which was in line with our efforts to make events accessible to more people through the use of Stagertext. The report gave us an excellent Net Promoter Score of +88. The report also highlighted that the festival gave an impressive return on investment to Durham County Council of 806% and provided a net economic impact of £604,551 to the city region.

*Creative Work*

In May we celebrated the launch of the **Common People**, working class writers' anthology published by Unbound. New Writing North was one of the initiators of this important advocacy project and co-managed (with Writing West Midlands) the national professional development programme for the twelve new writers that were featured in the book. The writers involved undertook festival events and benefited from national media reviews of the book. Many have now gone on to sign publishing agreements for their books and to see their careers take off.

We launched a ten part podcast series, **Ten Words from a Northern Landscape**, created by **Caroline Beck** as part of Durham Book Festival in October 2019. The project, made in and about the North Pennines was supported by the Northern Heartlands project.

We produced and presented **Rich Seams**; a podcast series created with the poet **Andrew McMillan** that explored the rich poetic traditions of the North of England through interviews with a younger generation of poets from the region. The series won a Community Radio Award.

Towards the end of 2019 we opened a call for proposals for a new commissioning programme **New Narratives for the North East**. This project will commission new work from 15 North East writers on the future of the region. The project will come to fruition in autumn 2020.

In partnership with the National Trust we appointed the poet **Christy Ducker** as **Writer in Residence** at Seaton Delaval Hall where she will create new work inspired by the history of the estate and engage visitors in creative writing activities.

In September 2019 New Writing North declared a Climate Emergency and as part of our organisational response to this global issue created the post of **Climate Writer in Residence** for our organisation. The poet **Linda France** took up the post early in 2020 and has begun work on a major new commission. She also worked with New Writing North on the North East Cultural Partnership's annual Forum event which in January 2019 sought to explore a cultural response to the climate crisis.

We supported the Gypsy Roman Traveller writers **Damian Le Bas** and **Joanne Clements** to undertake a creative residency and journey tracking the Gypsy traveller routes from Holy Island to Durham. In collaboration with the illustrator W. John Hewitt we then published a new collection of poetry from the project, *Outlandish*. We also published *Moveable Type*, a debut collection of poetry from Joanne Clement.

*International Work*

In February 2020, just prior to the beginning of the pandemic New Writing North were commissioned by the British Council to create the **Tarjem Arabic-English Translation Workshop**. This training and networking project were staged in Sharjah with participants from the UK, US, Europe and the Middle East taking part.

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In partnership with Writers Centre West and partners in Sweden and Norway we supported the **Write Dance and to Dance Writing** digital writing and dance project which linked writers with the disability dance company Spin in Gothenburg. Claire-Jane Carter, a writer based in the Lake District visited Sweden and participated in the development of the project through digital collaborations.

We continued our partnership with the British Institute in Amman, Jordan and Durham University to produce **Alta'ir**, a creative exchange between writers from the UK and Jordan as part of Durham Book Festival. We welcomed the novelist **Kafa Falah Abedel** to the UK for a residency which included participating in the book festival and supported the novelist **Andrew Michael Hurley** to visit Jordan.

To celebrate the anniversary of the twinning of Durham City with Tübingen in Germany a partnership was created to undertake a literary exchange. Durham poet **Jasmine Simms** undertook a residency in Germany and Durham Book Festival welcomed two writers from the city, the writer and journalist, **Marcus Hammerschmitt**, who undertook a ten day residency and acclaimed German novelist, **Dagmar Leupold** who appeared at the book festival.

This year our Chief Executive, **Claire Malcolm** was one of the judges of the **European Literature Prize** which is a collaboration of the European Commission, the European and International Booksellers Federation (EIBF), the European Writers' Council (EWC) and the Federation of European Publishers (FEP).

### **Achievements and performance**

#### Achievements

In spring 2019 New Writing North was voted *Best Creative Company* in the North East Business Awards. The award noted our innovative practice and the impactful nature of our work with both young people and aspiring creative professionals. In the summer we were nominated for the special *Contribution to the North East Award* at the Living North Awards, a special award for organisations that contribute 'above and beyond' to the region. We were also delighted that our Chief Executive was shortlisted for *Non-Executive Director of the Year* at the Institute of Directors Awards for the North East and Yorkshire.

#### Performance and self-evaluation

We monitor performance by linking the delivery of objectives outlined in our annual plan alongside the company's Theory of Change. This allows us to ensure that at a macro level all developments are aligned with core mission and at a micro level to ensure that day-to-day delivery and fundraising is monitored and if necessary recalibrated in line with external changes and challenges.

Our approach to self-evaluation in both our business and creative work enables us to be reflective and to widen the understand the impact of our work. This way of working is embedded throughout the organisation via team and project reviews and evaluations to reporting and discussions and reporting at board level.

Business improvements undertaken during the year include the development of a new fundraising strategy and monitoring system which helped to plan our work and to give quality assurance to the board and major funders. It will also allow us to benchmark our progress year to year.

We undertake a number of formal evaluation and feedback processes as part of our funding agreement with Arts Council England including the analysis of audience data via Audience Finder and the gathering of quality assessment data from event attendees via the Impact and Insight Toolkit. The evaluation of our work with young people is wide-ranging and long-term and adheres to Arts Council England's good practice for evaluating work with this age group.



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Demand and reach

Demand for our work, expertise, and resources and for the opportunities that we offer continues to grow both regionally and nationally.

We aim for our work to reach more people and we work hard to engage new audiences and participants with and in our activities. We seek to remove any barriers to attendance and participation whether real or imagined that exist for participants. To ensure that our public engagement processes deliver success we focus on the following:

- Sustaining and deepening existing programmes to serve committed audiences;
- Offering a range of 'light touch' and 'deeper', free and low-cost opportunities for audiences to engage with our work;
- Delivering our opportunities for writers across the region and offering resources and advice and guidance digitally for free;
- Finding a range of funding partners to support our work, thus helping to ensure that price isn't a barrier for participants and attendees;
- Learning more about our users and audiences and equipping ourselves to manage and use this information efficiently;
- Pursuing new partnerships to improve the reach of our activities;
- Evaluating our work well and by identifying research opportunities;
- Investing in digital communications, staff training and infrastructure;
- Developing appropriate communications strategies to attract younger audiences; and
- Producing materials online and in print which clearly shows the public benefit of our work.

**Public benefit**

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit.

All of New Writing North talent programmes and our work with young people are free to apply for and to attend.

Where ticket prices or conference fees are charged, these payments contribute directly to the cost of delivering the event. When ticket prices are charged the organisation always offers reduced ticket prices for the elderly, unemployed and those on a low wage. Free tickets for carers are offered where this is in line with the policies of the host venue. For specific projects that aim to attract new audiences ticket prices are adjusted to as little as £1 to enable everyone to benefit from our work. This year we have begun to offer free bursary places for conferences and training events for those on very low levels of income or benefits.

Notable projects that offered free access this year included:

- All of our work with young people is free to access and for many programmes we provide bursaries, travel costs and other support to enable those that need it to engage;
- All of our talent and professional development programmes for writers are free to enter and are open to everyone;
- We support more people to engage with reading by distributing 4,000 copies of books via our Big and Little Read projects with associated activities and events to encourage people to engage; and
- The events that we deliver with libraries across the North are very low cost or free, as is the ability to access books and reading support materials.

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Fundraising activities

The charity relies on grant aid from the donors identified in the financial statements, whose support is valued. There have been no other fundraising activities.

Factors relevant to the achievement of the objectives

We are grateful for the on-going support of project sponsors such as Arts Council England whose financial support allows us to continue to develop strategic regional projects that reach a wide and diverse audience. This year we have received significant partnership, co-funding and on-going support from Durham County Council, Northumbria University and Durham University.

Our earned income was generated primarily from the sales of tickets to the Durham Book Festival and the Newcastle Writing Conference. We also received partnership income from a range of schools, community venues and libraries. We also received partnership funding from a range of cultural and schools' partners.

During the year we have built and continued work with both new and existing valued funders and supporters including: All Three Media, Ballinger Foundation, British Council, Channel 4, Co-op Local Community Fund, the Community Foundation for Tyne and Wear, Culture Bridge North East, D'Oyly Carte Trust, Durham Community Foundation, Esmée Fairbairn Foundation, Excelsior Academy, the John S Cohen Foundation, Kavli Trust, NewsCorp, North East Local Enterprise Agency, South Tyneside Council and the Gillian Dickinson Trust alongside relationships with many other smaller private individuals and trusts.

Summary of the main achievements during the year

Overall, the organisation has managed to sustain the delivery of its core programme of work whilst also developing new projects. Our strong board, committed staff, excellent fundraising achievements and considered management of reserves and resources has allowed us to deliver work to a high standard and to continue to be noted as a producer of high-quality work and participatory activities.

The growth of our activities now sees New Writing North's work encompass the North through partnerships with library authorities, arts organisations, universities, schools, businesses, broadcasters, charitable partners and individuals. The success of this work engenders new supporters for our activities and grows the network of writers that we can work with and serve.

**Financial review**

The statement of financial activities on page 23 shows a net deficit after transfers for the year on unrestricted funds of £3,572 and a net deficit of £36,473 on restricted funds, making total net expenditure of £40,045.

The trustees are satisfied with the performance of the charity during the year and the position at 31 March 2020 and consider that the charity is in a strong position to continue its activities during the coming year, and that the charity's assets are adequate to fulfil its obligations.

The board of trustees is satisfied that the charity's assets in each fund are available and adequate to fulfil its obligations in respect of each fund.

Reserves

Reserves are those funds not invested in fixed assets and designated and restricted funds. In line with best practice and Charity Commission guidance the reserves policy is reviewed annually in line with budget setting. The level of reserves is based on a review of salary and accommodation overheads for a three-month period. The charity's

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target reserves have recently been reviewed and remain as 2019 at £115,000. The trustees believe that this level of reserve would adequately cover the costs for the charitable company if it had to be dissolved.

In line with identified risks the trustees are also aware that the volatile nature of public funding for the arts, which is key to our work and future viability, continues and through reviews of the reserves policy in 2019/20 explored in more detail the on-going needs of the charitable company.

The reserves at the year end amounted to £114,481 (2019: £133,703) which excludes £91,242 (2019: £100,017) intended for use in ongoing projects and £80,000 of designated funds (2019: £55,000).

Designated funds

The organisation now has three designated funds, which exist to offer contingencies against fundraising plans and to enable the organisation to plan new areas of work. The current status of these funds is as follows:

**Core Projects Contingency:** This fund which stands at £45,000 and can be used to support and underwrite the costs of the delivery of core programmes should fundraising targets not be met or other circumstances put the delivery of work at risk.

**Organisational Development:** A small fund of £10,000 is available to support the charitable company to undertake time limited organisational development activities and consultancies.

**Capital Development:** Trustees agreed in June 2019 to designate £25,000 for a new fund to support capital development.

The board will review the progress of spend of designated funds annually so that changes to areas of spend can be modified if necessary. The lifespan of the designated funds is as follows:

- Core Projects Contingency: indefinite as a contingency to counteract risk to delivery of programme as New Writing North operates in a challenging economic climate;
- Organisational Development: expected to be allocated and defrayed by 2023 with the undertaking of research and development activities for new programme and venue development; and
- Capital Development: expected to be allocated and spent by 2025. This fund is to support expected professional fees e.g. consultancy, fundraising, feasibility study, architecture fees to support the planning of a new physical space.

Principal funding sources

Arts Council England, North East provided a revenue grant of £332,123.

Funding for the completion of specific projects has been provided by a number of organisations. The following provided funding in excess of £10,000:

Ballinger Trust  
Channel 4  
Community Foundation for Tyne and Wear  
Culture Bridge North East  
Durham County Council  
Esmée Fairbairn Foundation  
Excelsior Academy  
John S Cohen Foundation

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Kavli Trust  
National Lottery Awards for All  
NewsCorp  
Northumbria University  
University of Central Lancashire

Funds held as custodian trustee on behalf of others

*The Andrea Badenoch Award*

This award was set up in memory of the North East novelist Andrea Badenoch who died in 2005. The award is supported by New Writing North and by donations from friends and family of Andrea.

**Plans for the future**

During 2020/21 we plan to maintain and grow our successful programmes of work whilst continuing with our plans to identify a building that is suitable to develop as our new Centre for Writing and Publishing in Newcastle upon Tyne. This ambitious plan will involve us in the development of new and existing partnerships with the City of Newcastle, third sector, academic and commercial partners to explore a robust business case and capital fundraising plan for the project. We developed the expertise of our board of trustees in 2019 to support this new development. We hope to have identified a site for the development by the end of 2020.

During the year we will deliver a planned programme of core activities (detailed below) and look to develop new areas of work which will support the development of the public programme for the new building. This will include new areas of work around reading and writing to support mental health and new partnerships with national organisations and partners.

*Awards and Prizes*

- Deliver the 2020 Gordon Burn Prize at Durham Book Festival;
- Deliver the 2020 Northern Writers' Awards; and
- Appoint a new chair for the David Cohen Literature Prize for 2021.

*Work with Young People*

- Continue to develop our Young Writers' City project in Newcastle upon Tyne, Gateshead, Durham and Sunderland;
- Continue to offer free Young Writers Groups across the North East; and
- Continue to develop talent bursaries and support programmes for young people, including a specific strand to support those aged 18-25.

*Reading Development Projects*

- Delivery the 2020 Read Regional campaign with libraries across the North; and
- Continue to publish the Northern BookShelf email letter about new books.

*Festivals and Events*

- Begin a new programme of live events in Newcastle in Spring 2020; and
- Delivery Durham Book Festival and associated programmes in autumn 2020.

*International Work*

- Continue to work with the British Council and other international partners on the development of translation projects and wider work around writer's residencies and opportunities.

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**Responsibilities of the trustees**

The trustees (who are also directors of New Writing North 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 charity and of the income and application of resources, including the income or expenditure, of the charity for the year. In preparing these financial statements, the trustees are required to:

- Select suitable accounting policies and apply them consistently;
- Observe the methods and principles in the Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity and which enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the board of trustees is aware:

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

**Small company provisions**

This report has been prepared in accordance with the special provisions for small companies under Part 15 of the Companies Act 2006.

Signed on behalf of the trustees

D Roche  
Chair of the board of trustees

Date: 9 December 2020

# **INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF NEW WRITING NORTH**

## **Opinion**

We have audited the financial statements of New Writing North for the year ended 31 March 2020 which comprise the statement of financial activities, including the income and expenditure account, the balance sheet, the statement of cash flows 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, including Financial Reporting Standard 102, The Financial Reporting Standard applicable in the UK and Republic of Ireland (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 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 auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

## **Conclusions relating to going concern**

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 other information comprises the information included in the chair's report and the trustees' report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. 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 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.

## **Opinions on other matters prescribed by the Companies Act 2006**

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the chair's and trustees' report, which includes the directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included within the trustees' report has been prepared in accordance with applicable legal requirements.

# **INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF NEW WRITING NORTH**

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

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report included within the trustees' report.

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

- adequate and proper accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies exemptions, in preparing the trustees' report and from the requirement to prepare a strategic report.

## **Responsibilities of the trustees**

As explained more fully in the trustees' responsibilities statement set out on page 19, 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 controls 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 company or to cease operations, or have no realistic alternative but to do so.

## **Auditor's responsibilities for the audit of the financial statements**

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

As part of an audit in accordance with ISAs (UK), we exercise professional judgment and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the charitable company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the trustees.
- Conclude on the appropriateness of the trustees' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the charitable company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the charitable company to cease to continue as a going concern.

## **INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF NEW WRITING NORTH**

- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

### **Use of the audit report**

This report is made solely to the charitable company's members, as a body, in accordance with chapter 3 of part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's 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 members as a body, for our audit work, for this report, or for the opinions we have formed.

David Gold BA FCA, Senior Statutory Auditor  
For and behalf of Joseph Miller, Statutory Auditor  
Floor A, Milburn House, Dean Street, Newcastle upon Tyne, NE1 1LE

Date: 14 December 2020



**NEW WRITING NORTH**  
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**STATEMENT OF FINANCIAL ACTIVITIES**  
 (INCORPORATING THE INCOME AND EXPENDITURE ACCOUNT)  
**YEAR ENDED 31 MARCH 2020**

	Note	Unrestricted funds £	Restricted funds £	Total 2020 £	Total 2019 £
<b>Income from:</b>					
Donations	3	356,896	296,091	652,987	632,107
Charitable activities	4	358,077	-	358,077	431,167
<b>Total income</b>		<u>714,973</u>	<u>296,091</u>	<u>1,011,064</u>	<u>1,063,274</u>
<b>Expenditure on:</b>					
Raising funds	5	78,019	-	78,019	79,122
Charitable activities	6	640,526	332,564	973,090	835,510
<b>Total expenditure</b>		<u>718,545</u>	<u>332,564</u>	<u>1,051,109</u>	<u>914,632</u>
<b>Net (expenditure) income</b>	7	(3,572)	(36,473)	(40,045)	148,642
<b>Transfers between funds</b>		-	-	-	-
<b>Net (expenditure) income and movement in funds</b>		(3,572)	(36,473)	(40,045)	148,642
<b>Reconciliation of funds</b>					
Total funds brought forward		293,468	224,806	518,274	369,632
<b>Total funds carried forward</b>		<u>289,896</u>	<u>188,333</u>	<u>478,229</u>	<u>518,274</u>

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

All income and expenditure derives from continuing activities.

The notes on pages 26 to 35 form part of these financial statements.

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**BALANCE SHEET**  
**AS AT 31 MARCH 2020**

	Note	£	2020 £	£	2019 £
<b>Fixed assets</b>					
Tangible assets	10	4,173		4,748	
Investments	11	<u>10,000</u>	14,173	<u>10,000</u>	14,748
<b>Current assets</b>					
Debtors	12	24,221		96,677	
Cash at bank		<u>487,841</u>		<u>477,755</u>	
		512,062		574,432	
<b>Creditors: amounts falling due within one year</b>	13	<u>(48,006)</u>		<u>(70,906)</u>	
<b>Net current assets</b>			464,056		503,526
<b>Net assets</b>			<u>478,229</u>		<u>518,274</u>
<b>Funds</b>					
Restricted income funds	14		188,333		224,806
Unrestricted income funds	15		289,896		293,468
<b>Total funds</b>			<u>478,229</u>		<u>518,274</u>

The financial statements were approved and signed by the trustees and authorised for issue on 9 December 2020.

D Roche  
Chair of the board of trustees

**Company registration number: 03166037**

The notes on pages 26 to 35 form part of these financial statements.

**NEW WRITING NORTH**  
(COMPANY LIMITED BY GUARANTEE)

**STATEMENT OF CASH FLOWS**

**AS AT 31 MARCH 2020**

		<b>2020</b> <b>£</b>	<b>2019</b> <b>£</b>
<b>Cash flows from operating activities:</b>			
Net cash provided by operating activities	(a)	<u>13,263</u>	<u>192,664</u>
<b>Cash flows from investing activities:</b>			
Purchase of tangible fixed assets		(3,177)	(2,868)
<b>Net cash used in investing activities</b>		<u>(3,177)</u>	<u>(2,868)</u>
<b>Change in cash and cash equivalents in the year ended 31 March 2020</b>		10,086	189,796
Cash and cash equivalents at 1 April 2019		477,755	287,959
<b>Cash and cash equivalents at 31 March 2020</b>	(b)	<u>487,841</u>	<u>477,755</u>
<b>a) Reconciliation of net (expenditure) income to net cash flow from operating activities</b>			
Net (expenditure) income for the year ended 31 March 2020 (as per the statement of financial activities)		(40,045)	148,642
<b>Adjustments for:</b>			
Depreciation charges		3,752	3,392
Loss on disposal of fixed assets		-	195
Decrease in debtors		72,456	17,504
(Decrease) increase in creditors		(22,900)	22,931
<b>Net cash provided by operating activities</b>		<u>13,263</u>	<u>192,664</u>
<b>b) Analysis of cash and cash equivalents at 31 March 2020</b>			
Cash with Lloyds Bank plc		486,223	476,373
Cash funds held as an intermediary		1,103	1,103
Cash in hand		515	278
<b>Total cash and cash equivalents</b>	(b)	<u>487,841</u>	<u>477,755</u>

**NEW WRITING NORTH**  
**(COMPANY LIMITED BY GUARANTEE)**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**YEAR ENDED 31 MARCH 2020**

**1. Legal status of the charity**

The charity is a company limited by guarantee, has no share capital and is registered in England and Wales. The address of the registered office is 3 Ellison Terrace, Ellison Place, Newcastle upon Tyne, NE1 8ST. The liability of each member in the event of winding up is limited to £1.

**2. Accounting policies**

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

**a) Basis of preparation**

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated. They have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS 102) and the Companies Act 2006.

New Writing North meets the definition of a public benefit entity under FRS102.

The financial statements are prepared in sterling, which is the functional and presentational currency of the entity.

**b) Preparation of the accounts on a going concern basis**

The charity has reviewed its cash flow forecasts and there is a reasonable expectation that it has adequate resources to continue in operational existence for at least the next twelve months and on this basis the charity is considered to be a going concern.

**c) Income recognition**

All income is included in the statement of financial activities when the charity has entitlement to the income, any performance conditions attached to the item(s) of income has been met, it is probable that the income will be received and the amount of income receivable can be measured reliably.

The following specific policies are applied to particular categories of income:

Donations are received by way of grants and donations and are included in full in the statement of financial activities when receivable.

Contract funding and grants received in advance and specified by the donor as relating to specific accounting periods or which are subject to conditions which are still to be met and which are outside the control of the charity, or where it is uncertain whether the conditions can or will be met, are deferred to the period to which they relate. Such deferrals are shown in the notes to the financial statements and are shown as creditors in the accounts.

Donated services and facilities are recognised in income when the charity has control over the item, any conditions associated with the donated item has been met, the receipt of the economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market, a corresponding amount is then recognised in expenditure in the period of receipt.

**d) Fund accounting**

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Designated funds are unrestricted funds which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or projects.

**NEW WRITING NORTH**  
**(COMPANY LIMITED BY GUARANTEE)**  
**NOTES TO THE FINANCIAL STATEMENTS**  
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**2. Accounting policies** *(continued)*

**e) Expenditure recognition**

Expenditure is recognised as soon as there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. All expenditure is accounted for on an accruals basis, inclusive of any VAT which cannot be recovered.

Costs of expenditure on raising funds comprise the costs incurred in raising income from grants and donations and includes the relevant proportion of staff salaries appropriate to the amounts of time spent on these activities.

Charitable expenditure includes all costs in furtherance of the objects of the charity.

Support costs include the relevant proportion of staff salaries appropriate to the amounts of time spent on project development and management, promotion and marketing costs.

Governance costs include all expenditure directly related to the administration of the charity including costs incurred in the management of the charity's assets, organisational administration and compliance with charitable and statutory requirements. Governance costs include the relevant proportion of staff salaries appropriate to the amounts of time spent on these activities.

**f) Fixed assets**

All fixed assets are recorded at cost less depreciation.

**Depreciation**

Depreciation is calculated so as to write off the cost of an asset over their estimated useful economic life as follows:

Computer equipment	- 3 years on a straight line basis
Furniture and fittings	- 5 years on a straight line basis

A regular annual review of the likelihood of asset impairment is undertaken.

**g) Investments**

Entities in which the charity holds an interest and which are jointly controlled by the charity and one or more other venturers under a contractual arrangement are treated as joint ventures. Joint ventures are accounted for at cost less impairment.

**h) Debtors**

Trade debtors and other debtors are recognised at the settlement amount due.

**i) Cash at bank**

Cash at bank includes a current account and an account held by the charity as an intermediary.

**j) 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.

**k) Financial instruments**

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

**NEW WRITING NORTH**  
**(COMPANY LIMITED BY GUARANTEE)**  
**NOTES TO THE FINANCIAL STATEMENTS**  
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**2. Accounting policies** (*continued*)

**l) Operating lease agreements**

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged against profits on a straight line basis over the period of the lease.

**m) Pension costs**

The charity operates a defined contribution pension scheme for employees. The assets of the scheme are held separately from those of the charity. The annual contributions payable are charged to the statement of financial activities.

**3. Income from donations**

	<b>Unrestricted funds £</b>	<b>Restricted funds £</b>	<b>Total 2020 £</b>	<b>Total 2019 £</b>
Grants	330,696	293,084	623,780	601,360
Donations and in kind support	26,200	3,007	29,207	30,747
	<u>356,896</u>	<u>296,091</u>	<u>652,987</u>	<u>632,107</u>

**4. Income from charitable activities**

	<b>Unrestricted funds £</b>	<b>Restricted funds £</b>	<b>Total 2020 £</b>	<b>Total 2019 £</b>
Contract income	257,289	-	257,289	330,597
Event support	61,600	-	61,600	43,000
Trading activities in furtherance of the charity's objects	39,188	-	39,188	57,570
	<u>358,077</u>	<u>-</u>	<u>358,077</u>	<u>431,167</u>

**NEW WRITING NORTH**  
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**5. Expenditure on raising funds**

	Unrestricted funds £	Restricted funds £	Total 2020 £	Total 2019 £
Support costs:				
Management and support staff	77,642	-	77,642	78,440
Fundraising costs	377	-	377	682
	<u>78,019</u>	<u>-</u>	<u>78,019</u>	<u>79,122</u>

**6. Expenditure on charitable activities**

	Unrestricted funds £	Restricted funds £	Total 2020 £	Total 2019 £
<b>Charitable activities:</b>				
Direct project costs	304,026	265,047	569,073	450,935
Support costs:				
Management and support staff	260,773	67,517	328,290	283,910
Premises	12,932	-	12,932	12,003
Marketing and communications	13,608	-	13,608	17,646
General administrative expenses	21,038	-	21,038	47,009
	<u>612,377</u>	<u>332,564</u>	<u>944,941</u>	<u>811,503</u>
<b>Governance costs:</b>				
Support costs:				
Management and support staff	15,803	-	15,803	12,150
Audit fees	6,540	-	6,540	6,360
Meeting and other costs	5,806	-	5,806	5,497
	<u>28,149</u>	<u>-</u>	<u>28,149</u>	<u>24,007</u>
<b>Total expenditure on charitable activities</b>	<u>640,526</u>	<u>332,564</u>	<u>973,090</u>	<u>835,510</u>

**7 Net (expenditure) income**

Net (expenditure) income for the year is stated after charging:	<b>2020</b>	<b>2019</b>
	£	£
Depreciation of tangible fixed assets	3,752	3,392
Audit and accountancy services (before recoverable VAT):		
Audit fees	6,540	6,360
Accountancy services	<u>2,736</u>	<u>4,329</u>

**NEW WRITING NORTH**  
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**8. Staff costs and numbers**

	<b>2020</b>	<b>2019</b>
	<b>£</b>	<b>£</b>
Wages and salaries	377,035	336,945
Social security costs	33,223	28,501
Pension contributions	11,477	9,054
	<u>421,735</u>	<u>374,500</u>

The average number of employees during the year was as follows;	<b>2020</b>	<b>2019</b>
	<b>No</b>	<b>No</b>
Engaged on charitable activities	11	10
Engaged on management and administration	3	3
	<u>14</u>	<u>13</u>

No employee received remuneration of more than £60,000 during the year (2019 - None).

**9. Trustees' remuneration and expenses and costs of key management personnel**

The trustees did not receive any remuneration in the current or prior year.

The aggregate amount of expenses paid to the trustees was £1,909 (2019: £1,912). These expenses were reimbursements of travelling and subsistence costs. The number of trustees to whom expenses were paid was four (2019: three).

The charity considers its key management personnel comprise the trustees, the Chief Executive, the Executive Director (programme and impact) and the Director of finance and administration. The total employment benefits of the key management personnel were £129,136 (2019: £116,415).

**10. Tangible fixed assets**

	<b>Furniture and fittings £</b>	<b>Computer equipment £</b>	<b>Total £</b>
<b>Cost</b>			
At 1 April 2019	5,039	41,011	46,050
Additions	-	3,177	3,177
Disposals	-	-	-
At 31 March 2020	<u>5,039</u>	<u>44,188</u>	<u>49,227</u>
<b>Depreciation</b>			
At 1 April 2019	5,039	36,263	41,302
Charge for the year	-	3,752	3,752
Disposals	-	-	-
At 31 March 2020	<u>5,039</u>	<u>40,015</u>	<u>45,054</u>
<b>Net book value</b>			
At 31 March 2020	<u>-</u>	<u>4,173</u>	<u>4,173</u>
At 31 March 2019	<u>-</u>	<u>4,748</u>	<u>4,748</u>



**NEW WRITING NORTH**  
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**11. Investment in joint venture undertaking**

	<b>2020</b>	<b>2019</b>
	<b>£</b>	<b>£</b>
<b>Cost</b>		
At 1 April 2019	10,000	10,000
Additions	-	-
At 31 March 2020	<u>10,000</u>	<u>10,000</u>
<b>Carrying value</b>		
At 31 March 2020	<u>10,000</u>	<u>10,000</u>
At 31 March 2019	<u>10,000</u>	<u>10,000</u>

In 2017, New Writing North acquired a 50% interest in Mayfly Press LLP, which is jointly controlled by the charity and Business Education Publishers Limited who own the remaining 50% interest. The charity's initial capital contribution in the entity was £10,000 and the charity shares in the profits and losses of the entity.

A summary of the results of the joint venture undertaking for the period ended 31 March 2020 is shown below:

	<b>2020</b>	<b>2019</b>
	<b>£</b>	<b>£</b>
<b>Aggregate capital and reserves</b>		
Mayfly Press LLP	<u>13,683</u>	<u>16,871</u>
<b>Profit and (loss) for the year</b>		
Mayfly Press LLP	<u>(3,188)</u>	<u>3,928</u>

**12. Debtors**

	<b>2020</b>	<b>2019</b>
	<b>£</b>	<b>£</b>
Trade debtors	20,078	28,726
Other debtors	3,143	2,447
Accrued income	1,000	65,500
Prepayments	-	4
	<u>24,221</u>	<u>96,677</u>

Included within other debtors is £1,538 due from Mayfly Press LLP.

**13. Creditors: amounts falling due within one year**

	<b>2020</b>	<b>2019</b>
	<b>£</b>	<b>£</b>
Trade creditors	9,874	11,931
PAYE and social security	9,307	7,385
Value added tax	2,659	4,175
Other creditors	7,082	10,050
Accruals and deferred income	19,084	37,365
	<u>48,006</u>	<u>70,906</u>

**NEW WRITING NORTH**  
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**14. Restricted income funds**

	Funds as at 1 April 2019 £	Income £	Expenditure £	Transfers £	Funds as at 31 March 2020 £
Ballinger (Young Writers)	7,775	10,000	(9,805)	-	7,970
Groundwork UK (Amble Young Writers)	-	1,000	-	-	1,000
LJ Ross donation (Young Writers)	676	-	(676)	-	-
Tarjem: Arabic-English Translation	-	6,500	(566)	-	5,934
Salary & consultancy (Esmee Fairbairn)	29,763	38,800	(39,018)	-	29,545
Young Writers	4,164	145	(4,207)	-	102
Young Writers Award	1,593	355	(308)	-	1,640
Durham Book Festival 2019	-	18,750	(18,750)	-	-
Gateshead Young Writers (Kavli Trust)	100,382	95,791	(87,553)	-	108,620
Northern Rock (Young Writers Dev.)	10,968	-	(3,175)	-	7,793
Proud Words	1,960	10,400	(600)	-	11,760
South Shields Young Writers	-	1,000	(1,000)	-	-
Sunderland Young Writers	65	6,600	(1,815)	-	4,850
Young Writers City - Newcastle	5,095	32,000	(37,095)	-	-
Young Writers City - Sunderland	7,709	-	(7,709)	-	-
The David Cohen Prize 2019	-	65,000	(65,000)	-	-
The Gillian Dickinson Trust (Young Writers - Newcastle)	6,150	9,750	(10,277)	-	5,623
The Virgin Money Foundation	45,010	-	(45,010)	-	-
N'bria University Partnership Fund	3,496	-	-	-	3,496
	<u>224,806</u>	<u>296,091</u>	<u>(332,564)</u>	<u>-</u>	<u>188,333</u>

During the year, a grant of £65,000 was received from John S Cohen Foundation towards the David Cohen Prize 2019.

A grant of £38,800 was received from Esmee Fairbairn Foundation towards the salary of a Director of Finance & Administration to support the management of the organisation and development of new areas.

A grant of £95,783 was received from Kavli Trust towards the Gateshead Young Writers project.

**15. Unrestricted income funds**

	Funds as at 1 April 2019 £	Income £	Expenditure £	Transfers £	Funds as at 31 March 2020 £
Young Writers groups	(2,183)	6,559	-	-	4,376
Climate Change Emergency	-	5,000	(2,353)	-	2,647
Common People	1,067	3,190	(4,713)	366	(91)
Core projects	-	-	(5,882)	5,882	-
Creative Fuse: Digital Literature	5,102	-	(619)	-	4,483
Crime Story	-	1,784	(820)	(964)	-
Culture Forum Event (NECP)	-	4,310	(1,438)	-	2,872
Young Writers	100	-	-	-	100
Durham Book Festival 2020	-	-	(1,577)	11,644	10,067
Durham Book Festival 2019	12,335	194,432	(123,422)	(83,345)	-
Durham Young Writers	984	-	(212)	-	772
Gordon Burn Prize 2019	-	6,810	(6,810)	-	-
Gordon Burn Writer in Residence	9,977	-	-	-	9,977
Total project funds carried forward	<u>27,382</u>	<u>222,085</u>	<u>(147,846)</u>	<u>(66,417)</u>	<u>35,203</u>

**NEW WRITING NORTH**  
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**15. Unrestricted income funds (continued)**

	Funds as at 1 April 2019 £	Income £	Expenditure £	Transfers £	Funds as at 31 March 2020 £
Total project funds brought forward	27,382	222,085	(147,846)	(66,417)	35,203
Julia Darling Travel Fellowship	(1,985)	287	(2,044)	-	(3,742)
Newcastle Writers' Conference 2019	-	6,873	(8,045)	1,172	-
Northern Writers Awards 2019	(4,535)	69,786	(69,375)	4,124	-
Northern Writers Awards 2020	-	805	(6,650)	-	(5,845)
Northern Heartlands	9,297	3,093	(10,379)	-	2,011
Northumbria Impact	-	-	(893)	-	(893)
Podcast	14,872	10,000	(536)	-	24,336
Read Regional 2020	-	22,460	(20,194)	1,882	4,148
Read Regional 2019	18,218	1,020	(17,356)	(1,882)	-
Seaton Delaval Hall Residency	-	4,000	(1,049)	-	2,951
Sunderland Young Songwriters	1,490	-	-	(1,490)	-
South Shields Young Writers	1,494	4,400	(3,845)	(500)	1,549
Teacher Development	391	773	(415)	-	749
The David Cohen Prize 2019	7,306	-	(18,215)	12,409	1,500
Tyne View	1,004	220	(450)	-	774
Writing & Enterprise Module	-	5,000	(921)	-	4,079
York University Module	3,945	-	(97)	-	3,848
Young Writers City - Sunderland	3,400	7,204	(311)	(3,327)	6,966
Young Writers City - Newcastle	17,738	10,150	(9,097)	(5,183)	13,608
	<u>100,017</u>	<u>368,155</u>	<u>(317,718)</u>	<u>(59,212)</u>	<u>91,242</u>
<b>Total project funds</b>	<b>100,017</b>	<b>368,155</b>	<b>(317,718)</b>	<b>(59,212)</b>	<b>91,242</b>
<b>General fund</b>	<b>138,451</b>	<b>346,818</b>	<b>(400,827)</b>	<b>34,212</b>	<b>118,654</b>
<b>Designated funds:</b>					
Capital Development	-	-	-	25,000	25,000
Core Projects Contingency	45,000	-	-	-	45,000
Organisational Development	10,000	-	-	-	10,000
	<u>293,468</u>	<u>714,973</u>	<u>(718,545)</u>	<u>-</u>	<u>289,896</u>

**16. Analysis of net assets between funds**

	Tangible fixed assets £	Investments £	Net current assets £	Total 2020 £
Unrestricted income funds:				
Project funds	-	-	91,242	91,242
General fund	4,173	10,000	104,481	118,654
Designated funds	-	-	80,000	80,000
Restricted income funds	-	-	188,333	188,333
<b>Total funds</b>	<u>4,173</u>	<u>10,000</u>	<u>464,056</u>	<u>478,229</u>

**NEW WRITING NORTH**  
**(COMPANY LIMITED BY GUARANTEE)**  
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**16. Analysis of net assets between funds** *(continued)*

*Analysis of net assets between funds - prior year*

	<b>Tangible fixed assets</b>	<b>Investments</b>	<b>Net current assets</b>	<b>Total 2019</b>
	£	£	£	£
Unrestricted income funds:				
Project funds	-	-	100,017	100,017
General fund	4,748	10,000	123,703	138,451
Designated funds	-	-	55,000	55,000
Restricted income funds	-	-	224,806	224,806
<b>Total funds</b>	<u>4,748</u>	<u>10,000</u>	<u>503,526</u>	<u>518,274</u>

**17. Related party transactions**

No further transactions with related parties were undertaken such as are required to be disclosed under the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) - (Charities SORP (FRS 102)).

**18. Commitments under operating leases**

The total future minimum lease payments receivable under non-cancellable operating leases are as follows:

	<b>2020</b>	<b>2019</b>
	£	£
Not later than 1 year	13,371	15,090
Later than 1 year and not later than 5 years	<u>4,171</u>	<u>17,542</u>
	<u>17,542</u>	<u>32,632</u>

**19. Company limited by guarantee**

The charity is a company limited by guarantee, each member having undertaken to contribute such amount not exceeding one pound as may be required in the event of the company being wound up whilst he or she is still a member or within one year thereafter.

At the balance sheet date there were twelve members of the company (2019: twelve members).

**20. Resources received and paid as intermediaries for third parties**

	<b>Opening funds</b>	<b>Received in the year</b>	<b>Released in the year</b>	<b>Closing funds</b>
	£	£	£	£
Andrea Badenoch Fiction Award	<u>1,103</u>	<u>-</u>	<u>-</u>	<u>1,103</u>
Prior year	<u>2,484</u>	<u>1,257</u>	<u>(2,638)</u>	<u>1,103</u>

The opening and closing funds above are represented by the assets and liabilities held by the charity as an intermediary and are included in the balance sheet within cash at bank and other creditors.

**NEW WRITING NORTH**  
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**NOTES TO THE FINANCIAL STATEMENTS**  
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**21. Post balance sheet events**

The trustees have considered the impact of the COVID-19 pandemic, which has not resulted in any adjustment to these financial statements.

There is a potential loss of income but at this stage, it is impossible to estimate the longer term financial implications for the charity. However, the trustees consider that the reserves and financial position of the charity mitigate the immediate risk.