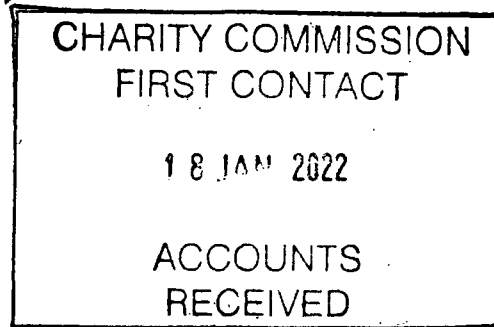


REGISTERED COMPANY NUMBER: 02955445 (England and Wales)

REGISTERED CHARITY NUMBER: 1040177



**Report of the Trustees and
Unaudited Financial Statements for the year ended 31 March 2021
for**

SURVIVORS' POETRY
(A Company Limited by Guarantee)

**Raedan
7 Henrietta Street
Covent Garden
London
WC2E 8PS**

SURVIVORS' POETRY
(A Company Limited by Guarantee)

Annual Reports and Financial Statements for the year ended 31 March 2021

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Directors and Trustees:

Marius Jankowski
Celia Potterton
Carole Bremson
Robert Bridge

Patrons:

Debjani Chatterjee MBE
Mario Petrucci
Brian Hinton OBE
Barry Tebb
Colin Hambrook
Danielle Hope

Principal Officer:

Dr Simon Jenner

Company Secretary:

Celia Potterton

Registered Office:

c/o Raedan, 7 Henrietta Street,
Covent Garden,
London WC2E 8PS

Company number: 02955445 (England and Wales)

Charity number: 1040177

SURVIVORS POETRY
(A Company Limited by Guarantee)

Report of the Trustees for the year ended 31 March 2021

The Trustees present their report and the unaudited financial statements for the year ended 31 March 2021

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2021. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015).

The Trustees who served during the year were:

Marius Jankowski
Celia Potterton
Carole Bremson
Robert Bridge

The Charitable Company is limited by guarantee and has no issued Share Capital therefore none of the Trustees hold any beneficial interest in the Charitable Company.

Executive Director:

Dr Simon Jenner

Independent Examiner :

Raedan Limited
7 Henrietta Street
Covent Garden
London
WC2E 8PS

Bankers:

Cater Allen Bank Limited
Sovereign House
16-22 Western Road
Romford RM1 3SP

Structure, Governance and Management

Governing document

The organisation was incorporated on 3 August 1994 as a Company Limited by Guarantee, as defined by the Companies Act 2016, without a Share Capital and was registered as a charity on 16 August 1994. It is governed by its Articles of Association, under which each Member is required to contribute an amount not exceeding £1 towards the liabilities of the charitable Company in the event of it being wound up whilst they are Members or within one year of their ceasing to be Members.

Appointment and Training of Trustees

In accordance with the Articles of Association of the charitable Company, one third of the Trustees are required to retire from office at each Annual General Meeting (AGM) but if eligible, may offer themselves for re-election. The third to retire are those who have been in office the longest since their last election or appointment.

Organisation Structure

The Trustees operate through a Board comprising of themselves, and with no voting rights the Executive Director. The Board is responsible for the overall governance of the charitable Company and guiding its strategic direction. Day-to-day operations are delegated to the Executive Director within a framework set out in approved policies and operational plans.

Risk Management

The major risks to which the charitable Company may be exposed, as identified by the Board, have been reviewed by staff and at meetings of the Board and systems have been established to mitigate those risks.

Statement on Trustees' Responsibilities for the Year Ended 31 March 2021

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

Company law requires the Trustees to prepare Financial Statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing those financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently
- Observe the methods and principles in the Charity SORP
- Make judgements and estimates that are reasonable and prudent
- Prepare the Financial Statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business

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

Objectives and Activities

A Survivor

We define a survivor as 'a person with a current or past experience of psychiatric hospitals, a recipient of ECT, tranquilisers or other medication, a user of counselling services, a survivor of sexual abuse and any other person who has empathy with the experience of survivors.

Our Objects

The objects of the charitable Company, as set out in its Memorandum of Association, are:

- To advance education for the public benefit through the encouragement of the writing and performance of poetry and other arts, in particular by such members of the general public as are survivors of the mental health system.
- To relieve persons suffering from mental sickness by the encouragement of the writing and performance of poetry.

Our Vision

Our vision is a world which celebrates the creative expression of survivors through poetry.

Our Mission

Our mission is to:

- Co-ordinate artistic activity, publish and promote poetry by survivors.
- Support and develop survivor poets and establish communication networks.
- Challenge and change the social and cultural definitions of poets and poetry.
- Make connections between creativity and mental health.

Survivors' Poetry aims to address its vision and mission statements through an overall process of monitoring and evaluation of its work.

Public Benefit

The Trustees confirm that they have complied with their duty under the Charities Act 2006 to have due regard to the Charity Commission's general guidance on public benefit.

The Trustees ensure that the charitable objects and mission of the charity are carried out for the public benefit by making activities available to all survivors who avail themselves of our services and to any other member of the public interested in our work. Although resources are extremely limited, we make every attempt to afford access to services for all and ensure there are no barriers to individuals, such as cost of participation.

People and Activities

Survivors' Poetry was founded in 1991 by four poets with first-hand experience of the mental health system. We are survivor-led with the majority of our staff, volunteers, Trustees and advisors coming from a survivor background.

Survivors' Poetry is a national literature and performance organisation. It is dedicated to celebrating the creative expression of survivors and to the promotion of poetry by survivors of mental distress through publications, workshops, performances, readings and training courses.

Volunteers

We also operate extensively through volunteers. An estimated seventy per cent of our work, including events management, publications and the work of affiliated groups, is carried out by volunteers. One now edits Poetry Express, in conjunction with the Executive Director and a small voluntary editorial team. Two (including the above-mentioned editor) oversee Events. Another of these additionally oversees the workshops.

Another set of office volunteers aid the Executive Director in anything from website input (literature and information) to proof-reading, editorial comment and such issues as mentoring policy. The particular volunteer involved in mentoring has derived input, benefit and, as a lecturer, can articulate policy suggestions with authority. All these activities are monitored by staff, responsible ultimately to the Trustees. Individual activities are on occasion expressed throughout this document.

1. Survivors' Poetry {SP} Overview

We affirm the unique position of SP as the sole national DPULO (Disabled People's User-Led Organisation) in its sector, its potential for pivotal and essential audience and sector linkage with public bodies, and public cultural re-consideration of people experiencing mental distress and disabled people's aspirations and abilities.

Further, we affirm SP is the sole respected and high profile mental health literary arts development organisation that is ripe for support for gathering together the fragmented elements of the mental health system survivor and service user movement to common cause - which, as funded by Arts Council England (hereafter ACE), is also ACE's cause.

We've long lost our London base. The NHS Support and Recovery Service CNWL at St Mary's Terrace, Westminster closed June 2nd 2017. ACE have long suggested people operate from their homes, though it renders or London-based initiatives less cost-effective. Much consideration will be given to whether we focus on the south coast where the core SP team mainly reside. The difficulty is many of those we wish to reach live in London.

Thus the organization has run from the directors own home in Hove, and at the Poetry Café, with strengthening links to the Poetry Society.

This meant our only charge of £170 pcm from our accountant, spread as it was on easy terms has further reduced. Overall running slashed from pre-2013 £28,000 to £2,200. This reduced further in 2017-18 to an overall charge of £960 - exceptionally generous terms. This further reduced in 2018-19 to £540, and to £490 in 2019-20. Our storage costs are our only other overheads, at £129 per 4 weeks totalling £1677 p.a.

The Director nominally remains; after the GftA project March –August 2017 we possessed no funds for salaries.

Accountants Raedan (Colin and Jonathan Bareham) have produced eight sets of annual accounts in record time to date. They took over Payroll, keep all bookkeeping and Management Quarterly Accounts for ACE. From February 2021 the Director has enrolled on Raedan's automatic debit scheme, making annual payments even simpler.

Telephone and other expenses also vanished.

Historically, overall saving to the organisation from 2013 overhead costs was £46,720, though with no funding benefits aren't quite as apparent as they might be. These years continue to be the leanest in SP's recent history, but lean solutions keep SP ahead of the recession curve of drying-up funding as ACE acknowledge.

We recognize the long-term value of securing when climate and funds permit, a core Administrative worker, and the burden on Trustees and particularly Director without one. Core functionality of the Administrator has shifted away from finance, towards strategic and events/sales/publicity. This in turn enhances SP's mission, forming a medium-term target from 2022.

In this the Director was invited by co-founder and first Director Joe Bidder in early April 2021, to become part of a four-strong team dedicated to reviving SP's fortunes, utilising all shared contacts and collective skills.

2. ACE NPO Status/Development

It's worth repeating that we affirm SP is the sole respected and high profile mental health literary arts development organisation ripe for support for gathering together fragmented elements of the mental health system survivor and service user movement to common cause - which, as funded by ACE, is also ACE's cause.

Thus three objectives remained with additional focus on the ACE Business Plan: fundraising, website development, and group expansion, engagement and reach. The last-named will flourish as virtual groups/crowd-funding within the province of the website: more on this later.

The recruitment of trustees Carole Bremson and Robert Bridge reconfigured SP yet again as a closely-connected Trustee/Director organisation with volunteers. Events organizer Debbie Macnamara, an original signatory to the SP Constitution in August 1994, in December 2018 graciously accepted to be a member of the Board, retiring through health reasons in March 2020.

2a. Arts Council Bids

SP's year started with a realisation that further funding from the Arts Council (ACE) was essential in gaining any further funding, as it had proved for instance in 2017-18. Accordingly the Director applied twice (June 15th 2019, November 19th 2019) for new funding to extend the successful Pilot mentoring programme of 2017 funded by ACE.

As related, there was to be a successor to the pilot Grants for the Arts (GftA) project of £15,000 funding for that three-month pilot leading to a more sustainable route for the organisation's on-going project work.

After various consultations and engaging the original tutors, again to be convened by Debby Klein for performance, Victoria Field (a previous Director of SP) and Maggie Sawkins, all award-winning poets and performers.

Utilising the evidence-based material gathered by our statistician employed in the pilot we saw it introduced some very useful pointers KPIs and much data so that by the end of the project we possessed quantifiable outcomes we could present to ACE, who released the last tranche of monies. and laid foundations for the next phase. We decided to up our bid a little further to £42,600.

The first time, new requirements over safeguarding policy and the suggestion that the budget for mentees travel attendance was too low resulted in rejection; though it was a friendly detailed response. Accordingly, with the help of Gareth Strachan the Director tailored a new safeguarding document and slightly raised the travel budget (all attendees are London-based, it's a London-based project).

Then (February 12th 2020) SP was rejected for not having the requisite document, then as if that assertion could not be erased, conceding that there was one, but that it hadn't been proven! Many chickens and eggs seem chasing each other across application forms. Now the travel budget was too high! It was otherwise encouraging and made points about enhancing public reach. In addition, reaching out from the London hub to areas which make the task easier for some mentors (Canterbury, Brighton) potentially vitiates the project for ACE.

At the same time the Director successfully applied to ACE Grantium for another project (2018-20) around poets of colour using some of the same criteria, focusing on one hub of activity though mentees are far-flung.

Subsequently the pandemic overtook further initiatives and the Director will return to the applications fray when Joe Bidder's input in 2022 will recalibrate an approach.

3. Re-Structuring

The core now comprises: Director and Trustee volunteers, and two Accountants who now oversee all finance. These are augmented by a volunteer editor, two other events coordinators, and an office volunteer.

Dave Russell designs the on-line version of *Poetry Express*. The same person – Dave Russell – also share-manages with the co-ordinators separately in Events. Volunteers emerged after the years' end.

After Events co-organisier and MC (with Dave Russell) Razz responsible for Events died on April 24th 2018, Debbie Macnamara took over. The whole performance structure has been reinvigorated by Debbie Macnamara, who brought in a rotation of 3 MCs including Dave Russell before lockdown.

Macnamara has proved an outstanding organizer and the Poetry Café events were often packed At the end of this period with the pandemic causing lockdown and indeed illness, Macnamara moved the readings online and thus went global.

The full inspiring development of SP along these lines over the summer of 2020 is difficult to over-estimate. They've continued since with zoom readings from as far apart as Seattle and New Zealand, indeed frequently in the same programme. It means that well-known SP poets - from Newcastle, say - can finally participate.

In their scope and range, their cheerful intimacy and orderly dispatch, these online readings are so much more effective than even the Poetry Society venue that one can only hope they'll outlast the various restrictions and exist at the least alongside live events.

4. Planning for 2021-22

The Business Plan was also evolved satisfactorily and subsequently updated in 2016. Subsequent to this in November 2019 we updated policies and introduced a safeguarding policy to a new application as related above.

For IT, it was decided by the Director to seek through a web designer - who's building a website for Waterloo Press - an estimated £1,000 basic site. Funds need to be raised for this first of all, before SP in general.

5. Work with Disability Arts Online

Disability Arts Online (DAO) is a sister organisation funded by a Survivors' Poetry original founding signatory Colin Hambrook, a close colleague and someone who empathises with our core values. His organisation, based in Brighton and Hove, is close to the Director's and it was natural they should often meet and discuss potential collaboration. What DAO offer uniquely is an arts and visual organisation particularly sensitive to the written word – Colin excels at art and poetry – and Colin is perfectly placed to register and support survivor work and poetry from SP. The collaboration continues. The SP Director covers DAO events and has a renewed blog spot on DAO.

6. Board

Chair Marius Jankowski has expertise in alternative marketing (*Mad Pride* whilst a Director of Turnaround). As a practising psychotherapist he's committed to a radical SP ethos, and market-aware, as well as fiscally competent. Website presence remains his especial concern.

Phil Ruthen, joining the Board 2007, and having served 2008-11 stepped down at the 2011 AGM. He's become our Senior Strategist and bid-writer in conjunction with the Director. His role is now a consultative one though his input feels far more.

Celia Potterton now networks, attends trustee and other courses on behalf of SP and meets potential Trustees, having recruited two and a possible third. She takes minutes at Board meetings.

Carole Bremson's background is theatre (High Barnet TIE CEO for 10 years, Co-Director Theatre Factory, Tutor Mountview and subsequent West End career is known as an actor and director as well as writer (one volume of dramatic adaptation published, a poetry volume forthcoming). She has special experience of and empathy with mental health issue and provision from an early age and was appointed guardian of two close relatives for a decade. She joined our Board in April 2015.

Rob Bridge joined shortly after Carole and has expertise in IT matters, indeed alerted us to potential pitfalls. He has offered advice about migrating from our U. S.-based host who have proved challenging to communicate with.

Debbie Macnamra accepted a role on the Board in December 2018 and retired March 2020, though continues her vital role as events Co-ordinator, currently online.

I've already referred to the excellence and far broader scope lent by the Accountancy firm Raedan, above.

The Board works in conjunction with the Director. The Chair sees this as one of four sub-groups (financial, artistic, welfare being three more) that an expanded board can now countenance.

7. Patrons

Debjani Chatterjee MBE has continued to be the most active Patron, particularly in her mentoring role. Peter Street as mentioned is now also a Patron.

SP has also conferred Patron status on Mario Petrucci, Brian Hinton OBE, Peter Street, Barry Tebb and Colin Hambrook of Disability Arts Online – one of the signatories of the original constitution. His skills and commitment need little adumbration here. It also helps that he lives a very few yards from the Director.

This provided the dominant 2020-21 narrative, having outfalls discussed in relevant sections below, where innovations and responses to SP's new state crystallised.

Artistic quality of the work produced and how this was assessed

1. *Poetry Express* e-zine (PE)

With over 17,000 downloads, PE continually expanded its audience reach and rates. Since the website was taken down for rebuilding PE is sent and disseminated through a vast network of emails instead.

As stated, long-time SP volunteer, Dave Russell, works with the designer/administrator to deliver *Poetry Express* quarterly. He edits each issue, contributing substantially to the reviews section as well as commissioning or editing reviews and articles. Till April 2021 he worked for the late Michael Horovitz, friend of SP and whose obituary and tributes were laid out in *Poetry Express* 64. Dave's supports Debbie Macnamara in running Events (which he's share-managed over 20 years).

Reviews have expanded to include events, such as Poet in the City, Websites; and fresh reviewers writing articles. Sadly, we've also carried tributes to not only Michael Horovitz, but one of SP's four founders, Frank Bangay who died on January 25th. Again, reports on recent government attitudes to, and policies on, Mental Health, have increased in the last three issues. The design and artwork of each issue shows an increase in confidence.

Mentee volumes and booklets are advertised, and more feedback solicited. The PE50s-60s featured much on the political situation and other issues are now planned along the lines of countries or regions, like Bristol and Chichester. PE is wholly designed by the Editor, Dave Russell. The Director provides an editorial/update and occasional reviews.

2. Website, Audio and Filming Projects

This part of our activity fits building the digital capacity of the arts sector/strengthening the visual arts.

The new website increased access with user-led content with Web 2.0. It was deleted in 2017 because the U.S. hosts proved incompetent. Nevertheless plans for a 3.0 are still ongoing, and the content survives.

There are two defined sub-projects co-ordinated with the website project. One is the video narrow-casting created by Hugh Ellicott, known to the Director and Marius Jankowski. This has already yielded nearly 40 films.

The second, embedded and proposed for some time, is the P. J. Fahy project, converting open-reel tapes from the later 1990s. We project 2024-25 as the final commencement of this project. Mick Ritchie took delivery of the tapes and machine set to convert them. Mick at London's Resonance FM was the engineer involved in the original production and we hope for at last the breakthrough that eluded us.

A third emerged, aligned to Hugh Ellicott's work, as the culminating part of the ACE GftA project of 2015- 2017.

This was the project filming of eight participants, filmed at the National Theatre, in Westminster in parkland near the NHS Support and Recovery Unit and will remain our template. Carole Bremson was present to direct and advise, and Hugh Ellicott filmed with a clear directional sense of his own as to what worked. It was an exhilarating creative process. The results were posted in Vimeo. A second set is now posted.

3. Fundraising: Foundations

The core ACE fundraising initiative is narrated in Overview 2a.

The Director and Phil Ruthen as Strategist outlined a plan for a pan-London psycho-geography like Ian Sinclair's, a tour of survivors round the metropolis. Interviews, interviewees themselves interviewing sympathetic witnesses like hospital consultants, map out a survivors' grid of London, its mental health and artistic provisions, with sonnets, commentary, reports on protests and much more Hugh has readily agreed and embarked on this. This needs to grow into a dedicated project; currently it's a patchwork that will stream into the final artmap.

4. Publicity

The generation of SP mentoring performance films will do much to expand SP's presence both on YouTube, Vimeo and naturally the website. Subsequently a large-scale Celebration of Razz's life in September 2019 at the Poetry Library Level 5 Southbank has led to an increased tempo in posting and filming.

The website has generated far more publicity. Here, the website's rebuild – hopefully in 2023 - will reveal more detail.

Our visibility at conferences, work e.g. Lapidus and Poems in the Waiting Room and public events such as meeting Stephen Fry (a reader of SP books), alter SP's dynamic.

5. Sales and Sponsorship

Current sales are suspended on the site till a new one is redesigned. They are however sold at readings e.g. Southbank. A new ACE application includes naturally an even more sale-friendly website.

PayPal was beginning to generate income via the Shop and the new Shop will capitalising on this with the rebuild. What's now developing is each book's profile, an introduction – those from the mentoring scheme, for example, and then samples from the poems.

6. Representation and Reach

Two PhD students conferred with Director and Phil Ruthen (initially in December 2015 at the National Theatre, and elsewhere), so that SP becomes focus of research information and scholarly assessment, enabling academic studies and models to calibrate our data for further mental health advocacy. These meetings resulted in occasional further contact through June 2018 and a final Event postponed by the pandemic.

The Director attends high-profile events including launches and Press Nights, and is known as an advocate and commentary upon ACE and arts-related issues as well as a high profile poet (Shearsman, Agenda editions) playwright (LPW prize-winner 2020 and with Simon Moorhead's Audioboom 2018-) and theatre practitioner and critic. He now peer-reviews, and writes over 260 theatre reviews per year for FringeReview (nearly every production at e.g. the National Theatre, RSC, Royal Court, Globe, Globe Wanamaker, Donmar, Almeida, Arcola, Southwark, West End) various bodies and is involved in writing a play proceeding from his Poet in the City Residency. A recent Commended in the National Poetry Competition, He has also completed two plays involving mental health.

Dave Russell – lockdowns permitting - attends Poet in the City and other events, writing all up with wit and scholarship. He has now achieved SP is visible and highly articulate. he published a translation of the Spanish epic *La Araucana* (Amazon). David's romances are *Self's Blossom*, *Explorations*, *Further Explorations*, *Therapy Rapture* and *Darlene*, *An Ecstatic Rendezvous* (all pb Extasy - *Devine Destinies*). He is also is a singer-songwriter and guitarist, and his main CD albums are *Bacteria Shrapnel* and *Kaleidoscope Concentrate*. David's pamphlet of environmental poetry *An Ever River* was published by Palewell Press in 2018.

DAO have maximised reach and engagement for SP in a way that wasn't envisaged with the new website. SP has its own dedicated space continually updated at a rate of once every five days on average. DAO's site is measurably reaching a large usership, to quote their own figures: 'DAO currently has a dedicated audience of 14,000 plus visitors who visit over 38,000 pages per month, within the journal.' This exceeds SP's old site of around 20,000 visitors p.a. and SP will learn from this. Not least by hyper-links.

Mentees from our mentoring scheme hail from all parts of England. Groups flourish particular northern ones: Leeds (directly in touch), Newcastle, York, now a particularly vibrant Survivors group in Bristol. London plays a central role as one might expect, particularly Camden, Islington, and South London like Lambeth. Southwark houses vibrant survivor groups with connections to SP like Creative Routes.

Events form one part of reach below, and the website with a swiftly changing content and continual updating is also attracting a constant stream.

Survivors can now be reached from the Director's home-office.

7. Events

These continued at the Poetry Society's premises at The Poetry Café, 22 Betterton Street on the second Thursday of each month. From March 2020 these moved to online zoom and encompassed U.S, Australia and New Zealand readers as well as many British.

Tottenham Chances was traditionally patronised though as of April 2018 this was suspended as a dispute over squatting has made any events untenable in the medium term. Both are vibrant and Dave Russell monitors them. The Poetry Café averaged 35 per performance, and Tottenham Chances, around 30. Online this has more than doubled, with over 60 on some occasions.

Particular successes, challenges and lessons learned in 2020/21 and how these will inform our future planning.

1. Successes

1. 1 Foundation and Funding Relationships

SP's Patrons also keep the organisation in the conversations of those who oversee the arts.

The Federation of Worker Community and Co-Operative Writers (FWCCP) known as the FED are as of spring 2017 in negotiations for the long-term storage of SP's archive at the TUC Headquarters. Other storage propositions were suggested though the Director currently pays for storage.

Currently the Director pays for all SP overheads. Storage (£1,677) Accountancy fees (£240) and sundries like Companies House fees.

2. Challenges

2.1 Functionality and Staffing

Director last secured consultancy salary from March-August 2017. There is still, of course, a huge need to secure staff and volunteer funding - realistically for 2023-24 and beyond.

2.2 Fund-Raising

Further successes with GftA haD occurred with the pilot but ceased during 2018. As related, the Director and Phil Ruthen concentrated on ACE Grantium with larger bids to build on this pilot. Joe Bidder – first and finest fundraiser - will reinvigorate this initiative.

Phil Ruthen and Director had begun applying to other Foundations identified in a month-long 'mentees' project originating in July 2017 but will wait on ACE success.

Key developments for our organisation

1. Governance

SP was managed by the Board and Director. IT governance was overhauled by Rob Bridge, and financial governance was made transparent with meetings with Colin Bareham, SP's accountant.

Marius Jankowski continued as Chair, brokering new talks with ACE, new trustees and others. Carole Bremson and Rob Bridge continue on the Board. Celia Potterton is responsible for two and potentially three new trustees. Celia has also attended networking courses and other conferences. Debbie Macnamara stepping down from her board role now wholly concentrates on London events and participants, together with Dave Russell and the three MCs.

Colin Hambrook has made Disability Arts Online forum available for Survivors' Poetry users with a thumbnail logo space.

2. Management structure

This, as outlined above was paramount in our thinking. The Director identified three key posts which could be built on with part-time and later full-time input. However the finance burden on any Administrator has vanished partly as a result of downsizing but mostly through the agency of our accountants, who took much of the burden from the Director when he took over Management Quarterly accounts. The new role an administrator would play is outlined at the outset of this document.

3. Encouraging attendance and participation

Key growth areas used to be website participation downloads and the Forum. Much flows from the quarterly downloads of *Poetry Express* (latest figures PE65). Many poems arriving at the Forum will be posted as Poem of the Month when the site is refurbished. Forum members have identified themselves at Events to the Director; old survivor links re-forged – some forum members were old SP members a decade or more back.

SP has returned to greater audience participation. Events monitoring's now broadly accepted by audiences. Events are regularly advertised with bright e-posters on the site. A key aim was to identify what ACE terms BAME participants, who form a considerable proportion. I must put on record BAME is seen by many whom it purports to describe as an offensively reductive term; many poets of colour prefer that latter description.

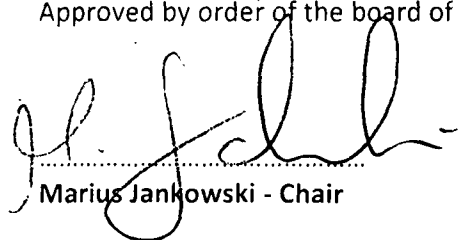
Trustees Celia Potterton, Rob Bridge regularly attended events with another Trustee to support, film and otherwise monitor, as does the Director. Dave Russell directs as back-up, performer and cameraman. Hugh Ellicott will continue our video project when it's revived.

Our other event, at the Poetry Café at the Poetry Society, was coordinated by Debbie Macnamara with Dave as one of the rotated MCs. Celia Potterton also attends. The zoom initiative has revolutionized how we and much of the world does events, with particular impact on survivors.

The director in a separate initiative with colleagues at Public Campaign for the Arts chaired by Jack Gamble of the Arcola Theatre, has specialised as his contribution the provision for online theatre access and mental health. This has dramatic implications both for disabled, vulnerable and frail, hard-to-reach and generally older audience members for theatre production; as well as providing a secure revenue stream for theatres.

It heralds a defining new chapter in SP's progress, at a time when it's most needed.

Approved by order of the board of Trustees on 22 December 2021 and signed on its behalf by:



Marius Jankowski - Chair

SURVIVORS' POETRY
(A Company Limited by Guarantee)

Independent Examiner's Report to the Trustees of Survivors' Poetry

Independent Examiner's Report to the Trustees of Survivors' Poetry ('the Company')

I report to the charity trustees on my examination of the accounts of the company for the year ended 31 March 2021.

Responsibilities and basis of report

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

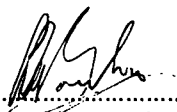
Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charities accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act').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

Independent examiner's statement

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

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

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


.....
CA Bareham FCA

22 December 2021
.....

For and on behalf of Raedan Limited
7 Henrietta Street, Covent Garden, London WC2E 8PS

SURVIVORS' POETRY
(A Company Limited by Guarantee)

Statement of Financial Activities (incorporating an Income and Expenditure Account)
for the year ended 31 March 2021

		Unrestricted	Restricted	2021 Total	2020 Total
		£	£	£	£
Income from:					
Donations and grants	2	-	-	-	-
Charitable activities – fees and sales		-	-	-	-
Total income		<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
Expenditure on:					
Charitable activities:	3				
Core activities/development		1,930	-	1,930	253
Events		-	-	-	-
Total expenditure		<u>1,930</u>	<u>-</u>	<u>1,930</u>	<u>253</u>
Net income before transfers	7	(1,930)	-	(1,930)	(253)
Transfers between funds		<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
Net income after Transfers		(1,930)	-	(1,930)	(253)
Total funds brought forward		<u>(1,385)</u>	<u>-</u>	<u>(1,385)</u>	<u>(1,132)</u>
Total funds carried forward	11	<u>(3,315)</u>	<u>-</u>	<u>(3,315)</u>	<u>(1,385)</u>

The notes on pages 17 to 20 form part of these financial statements.

SURVIVORS' POETRY
(A Company Limited by Guarantee)

Balance Sheet as at 31 March 2021

	Note	2021 £	2020
Fixed Assets			
Tangible assets	8	1	1
Current Assets			
Debtors	9	352	352
Cash and bank balances		2	2
		354	354
Creditors: amounts falling due within one year	10	(3,670)	(1,740)
Net Current Assets		(3,316)	(1,386)
Total Assets less Current Liabilities		(3,315)	(1,385)
Funds			
Unrestricted Funds:		(3,315)	(1,385)
Restricted Funds:		-	-
Total Funds		(3,315)	(1,385)

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2021.

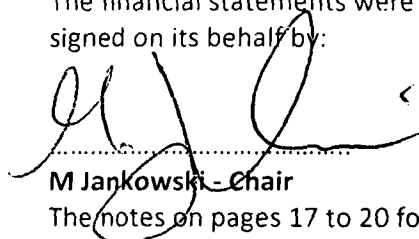
The members have not required the charitable company to obtain an audit of its financial statements for the year ended 31 March 2021 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- Ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- Preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

These financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small charitable companies.

The financial statements were approved by the Board of Trustees on 22 December 2021 and were signed on its behalf by:


M Jankowski - Chair

The notes on pages 17 to 20 form part of these financial statements.

SURVIVORS POETRY
(A Company Limited by Guarantee)

Notes forming part of the financial statements for the year ended 31 March 2021

1 Accounting policies

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities, preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Income

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

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where cost cannot be directly attributed to particular headings, they have been allocated to activities on a basis consistent with the use of resources.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees. Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes. Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Tangible Fixed Assets

Tangible fixed assets are included at cost. Depreciation is provided to write off the cost less estimated residual values, evenly over the assets expected useful lives. It is calculated at the following rates:

Plant and equipment	25% - straight line basis
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Taxation

The Charity is exempt from Corporation Tax on its charitable activities.

2 Income from Donations and grants:

	Unrestricted Funds £	Restricted Funds £	2021 Total £	2020 Total £
Arts Council England	-	-	-	-
	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>

3 Expenditure on Charitable Activities

	Direct Costs £	Support Costs (Note 4) £	2021 Total £	2020 Total £
Core Activities/Development	253	1,677	1,930	253
Events	-	-	-	-
	<u>253</u>	<u>1,677</u>	<u>1,930</u>	<u>253</u>
	<u>253</u>	<u>1,677</u>	<u>1,930</u>	<u>253</u>

4 Expenditure on Support Costs

	General Office £	Premises & Equip £	2021 Total £	2020 Total £
Core Activities/Development	-	1,677	1,677	-
	<u>-</u>	<u>1,677</u>	<u>1,677</u>	<u>-</u>
	<u>-</u>	<u>1,677</u>	<u>1,677</u>	<u>-</u>

5 Staff Costs

There were no staff employed by the Charitable Company during this or the previous year.

6 Trustee Remuneration and Related Party Transactions

None of the Trustees received any remuneration during this or the previous year, neither did any of the Trustees receive any reimbursed expenses this year.

No Trustee or any other person related to the charitable Company had any personal interest in any contract or transaction entered into by the charitable Company during this or the previous year.

7 Net Income

	2021 £	2020 £
Net income is stated after charging:		
Depreciation of tangible fixed assets	-	-
Accountancy and Independent Examiners fees	240	240
	<hr/>	<hr/>

8 Tangible Fixed assets

	Plant & Equipment £
Cost	
At 1 April 2020	7,978
Disposals	-
Additions	-
At 31 March 2021	<hr/> 7,978 <hr/>
Depreciation	
At 1 April 2020	7,977
Provision for the year	-
Disposals	-
At 31 March 2021	<hr/> 7,977 <hr/>
Net book value	
At 31 March 2021	<hr/> 1 <hr/>
At 31 March 2020	<hr/> 1 <hr/>

9 Debtors & Prepayments

	2021 £	2020 £
Other Debtors	352	352
	<hr/> 352 <hr/>	<hr/> 352 <hr/>

10 Creditors and accruals: amounts falling due within one year

	2021 £	2020 £
Other Creditors	3,670	1,740
	<hr/> 3,670 <hr/>	<hr/> 1,487 <hr/>

11 Total funds

	Balance b/f £	Income £	Expenditure £	Balance c/f £
Restricted Funds:				
Publication project	-	-	-	-
	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
	-	-	-	-
	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
Unrestricted Funds:				
General reserve	(1,385)	-	(1,930)	(3,315)
	<u>(1,385)</u>	<u>-</u>	<u>(1,930)</u>	<u>(3,315)</u>
Total funds	<u>(1,385)</u>	<u>-</u>	<u>(1,930)</u>	<u>(3,315)</u>

12 Financial Commitments and Contingent Liabilities

At the end of this and the previous year, there were no capital commitments or contingent liabilities for which a full provision has not been made in these financial statements.

13. Related Party Disclosures

There were no related party transactions for the year ended 31 March 2021.