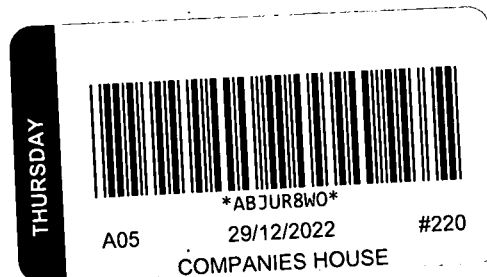


REGISTERED COMPANY NUMBER: 07779153 (England and Wales)  
REGISTERED CHARITY NUMBER: 1146560



**Report of the Trustees and  
Audited Financial Statements for the Year Ended 31 March 2022  
for  
Llenyddiaeth Cymru/Literature Wales  
(A Company Limited by Guarantee)**

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



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in England and Wales.

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a trading name of BPU Ltd  
Company Number 3723948  
Registered in Wales.

A list of directors is available from the  
registered office above.

**Llenyddiaeth Cymru/Literature Wales**

**Contents of the Financial Statements  
for the Year Ended 31 March 2022**

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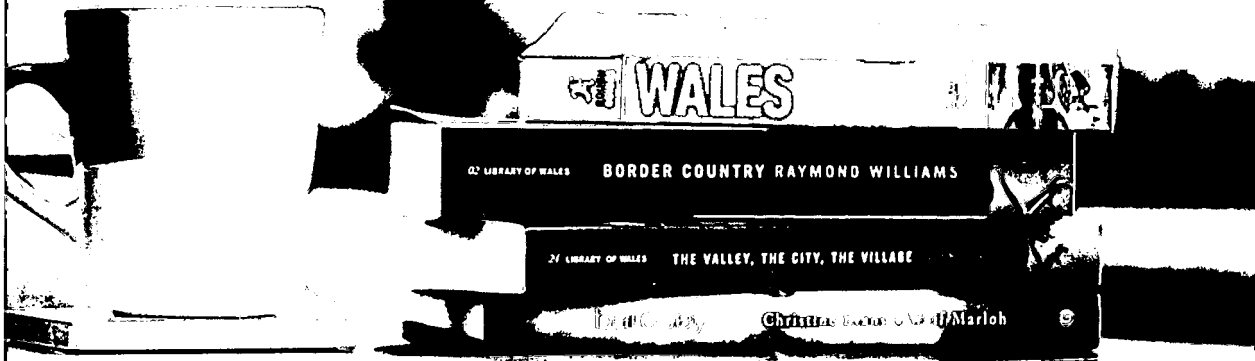
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# Literature Wales

# Annual Report & Accounts

## 2021/2022

For the year ended 31 March 2022



## Introduction

Literature Wales is the national company for the development of literature. Our vision is a Wales where literature empowers, improves, and brightens lives. We will inspire communities, develop writers, celebrate the literary culture of Wales by increasing the accessibility and impact of creative writing for participants, and enable early career writers to engage with opportunities and strengthen the range, reach and reputation of Wales' writers.

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## **Statement by the Chair of the Board of Directors and the Interim Chief Executive Officers of Literature Wales**

We are proud to present this annual report, detailing our activities and operations for the year 2021-22, as we continued to inspire communities, develop writers, and celebrate Wales' literary culture whilst also developing our new strategy for 2022-25.

We began the year in the spring of 2021 by bidding farewell to our Chair, Kate North, and welcoming a new Chair, Cathryn Charnell-White; and we ended the year in the spring of 2022 by saying goodbye to Lleucu Siencyn, our long-standing CEO of nearly eleven years. Once more it has been a year of challenges and change, yet it has also been a year of opportunities and success for our organisation. Leusa Llewelyn and Claire Furlong stepped into joint interim CEO roles in April 2022 to lead the organisation and launch its new Strategic Plan 2022-25.

Throughout the year, preparations were made to research, consult, and develop this new Strategic Plan. Directors and the whole team of staff took part in its development, in consultation with Critical Friends and stakeholders, creating a vision for literature in Wales based on shared values and a belief that literature empowers, improves, and brightens lives. The new strategic plan builds on the strengths of the last strategic plan, placing representation and equality front and centre of all our work, and also includes a new focus on climate emergency. It is designed to enable us to stay agile and shape an exciting and innovative future for our organisation and, more importantly, for our literary culture and communities.

COVID-19 continued to pose challenges for us and our sector during the year as face-to-face activity still proved difficult in the face of rising cases and uncertainty. However, some positive learning points were implemented for the long term during this period, specifically how to reach new audiences in an accessible way and how to emphasise the power of literature to change lives for the better. Virtual Tŷ Newydd courses allowed the trialling of new tutors, and enabled us to reach new audiences across Wales, the UK and globally.

To mark two years since the first lockdown, and to remember those lost to Coronavirus, the Welsh Government created a video of a commission poem by our National Poet, Ifor ap Glyn. The video was [tweeted by First Minister, Mark Drakeford](#) and shared by [Welsh Government on Facebook](#).

As the danger of the pandemic abated, some highlights of resumed face to face activities included some strategic courses at Tŷ Newydd. Books for All was a five-day residential course offered free of charge for Wales-based writers of colour taught by Patience Agbabi and Jasbinder Bilan on how to write for children and young people; and some notable Welsh language events took place including our annual Cwrs Olwen in partnership with Urdd Gobaith Cymru for the young literary winners, and Gŵyl Gerallt, Cymdeithas Barddas' annual poetry festival. Tŷ Newydd's 2022 programme of courses was launched in January 2022, noting the return of normality after pausing the programme for two years.

Other artistic highlights included working with the BBC on the Wales Book of the Year radio programmes, ensuring a wider audience for the Prize as the announcements were broadcast to the nation. Both winners, Catrin Kean and Megan Angharad Hunter as well as many others on the shortlists in both Welsh and English, have benefitted from numerous writer development programmes, and they are both great examples of case studies of the writer development pathways.

Our new lottery-funded programme, Representing Wales, began in April 2021, offering an intense 12-month writer development programme for a cohort of 12 writers of colour. An exciting range of mentors featuring some of the most engaging and high-profile writers in their field were announced to support the cohort, including Malika Booker, Inua Ellams, Abi Morgan, Alastair Reynolds, Manon Steffan Ros, and Michael Rosen. During the year, the application window for the second iteration of Representing Wales was launched, aimed this time at writers from low-income backgrounds, and attracted 95 applications from all over Wales.

During the year, following a new process of open call outs, the search for our two new cultural ambassadors, Bardd Plant Cymru and Children's Laureate Wales, was successful and we welcomed Casi Wyn and Connor Allen to the roles – two inspiring role models for young audiences and writers. The laureates will collaborate more closely than previous role-holders, and contribute towards nurturing a healthier, more creative, and more diverse generation of readers and writers across Wales. Similarly, for the first time ever we launched an open call out for nominations for the National Poet of Wales role and after a competitive process are thrilled to be working with Hanan Issa from 2022-25

We were very pleased to be able to continue to work closely with the former Children's Laureate Wales, Eloise Williams, as she began her year-long writer-in-residence at Tonyrefail Community School in Rhondda Cynon Taf, working with pupils who live with anxiety and other mental health challenges. This project, funded by First Campus, offered Literature Wales an opportunity to work more strategically with a school to gather more in-depth evidence of the benefits of a long-term writers-in-residence which we hope will inspire other schools to deliver similar projects in future.

Two other core projects were launched anew this year, including the Inspiring Communities Fund (formerly known as Writers on Tour Funding Scheme) and our Writers of Wales Directory. These projects aim to showcase and celebrate the diverse writers of Wales and offer grassroots literary organisations funding to host and employ these writers in schools and communities across Wales.

Several projects were held in partnership with exciting organisations who share our priorities including Natur a Ni, a poet-in-residence project in collaboration with National Resources Wales, tasked with responding to a public consultation regarding the climate emergency; and a new series of Plethu/Weave videos with National Dance Company Wales featuring collaborations between writers and dancers including Marged Tudur, Ffion Campbell-Davies, Jaffrin Khan, Patrick Jones, Richard Chappell, and Kai Tomioka.

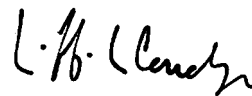
Literature Wales' responses to the constantly changing world over the past year – living through the pandemic, the rising cost of living, and climate emergency – have highlighted the profound impact engaging in literature can have on writers and audiences and have also renewed our commitment to our vision of a world where literature empowers, improves, and brightens lives. We are confident that the work we do, collectively and collaboratively, helps make Wales a better place and provides hope for the future of the country and its writers.



Cathryn Charnell-White  
Chair

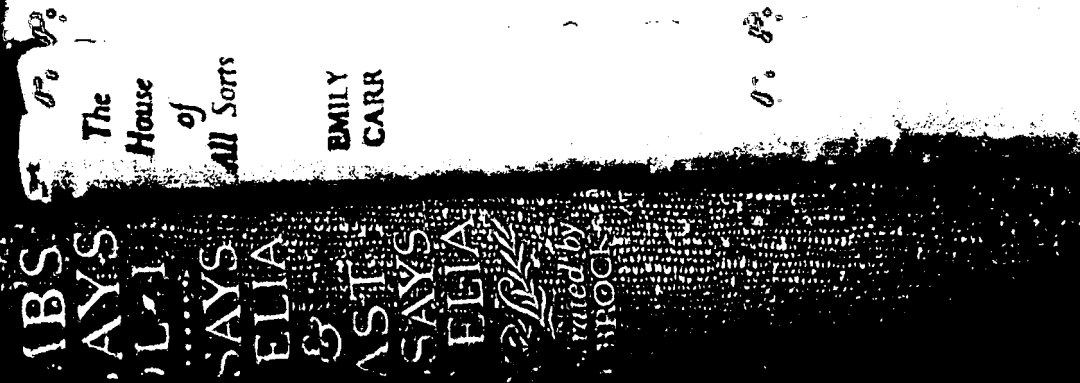


Claire Furlong  
Interim Joint CEO



Leusa Llewelyn  
Interim Joint CEO

# Performance Summary 2021/2022



# Literature Wales

## Our Year in Numbers 2021/2022

**151,970**

participants and audience members have engaged with our activity (including digitally)

**14,264**

unique page views of our online writer development information

**1,339**

people subscribed to Literature Wales' newsletter. 241 in the Welsh language, and 1,098 in English.

**420+**

hours of sector facilitation has been delivered

**375**

individuals, groups and organisations received in-kind support

**347**

creative participants have been directed to our writer development opportunities

**181**

creative and professional opportunities for early career writers were created

**138**

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

**54**

partner-led projects were supported by us as a facilitator or secondary partner

**38**

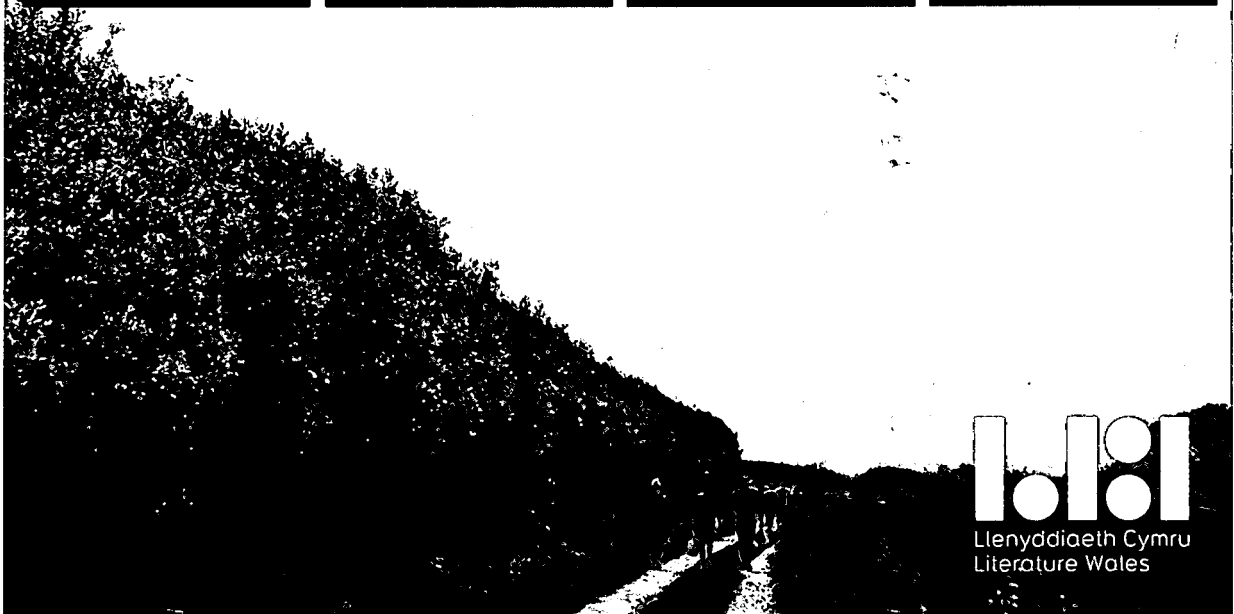
commissions awarded to established writers by others through our intervention

**34**

new self-run literary projects in areas of need were stimulated through our support

**13**

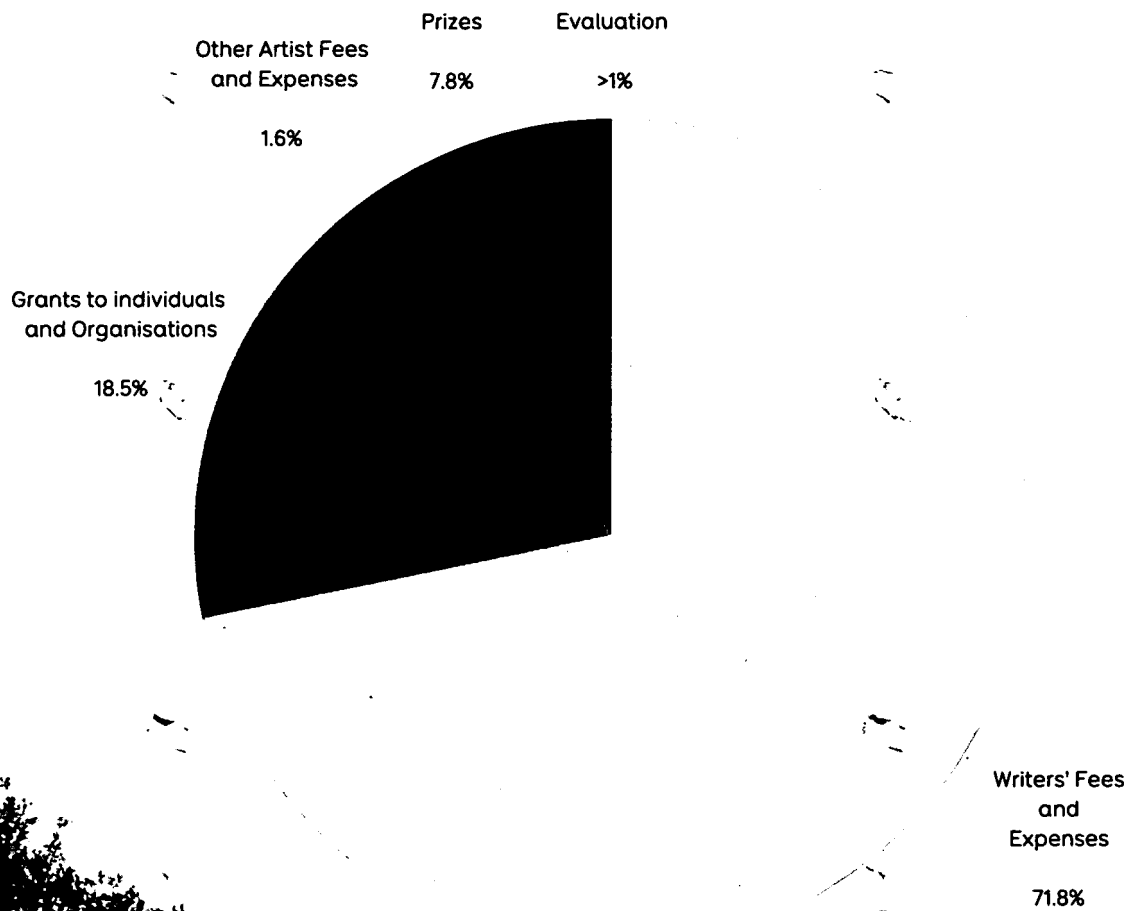
of collaborative partnerships outside of Wales were exchanged





# Literature Wales

## Expenditure on Writers and Artists 2021/2022



# Literature Wales

## Our Year in Money 2021/2022

Participation

**£93,875**

Writer  
Development

**£235,921**

Wales' Literary  
Culture

**£247,414**

Operational  
Costs

**£210,381**

Grants

**£58,388**

Fundraising

**£93,950**



\*Figures for period April 2021 - March 2022



# Our Activity

2021/2022

## Health and Well-being

### Our Year 2021/2022

The coronavirus pandemic saw increasing pressures on health services, and whilst navigating recovery plans, Wales noticed an increase in **feelings of loneliness**, especially within individuals with intersectional characteristics, meaning they were more likely to **experience further inequalities, within health and social care settings**. As we continue to adapt our services, it was clear that the arts, and in particular **literature, has a role in addressing this imbalance**.

Leaning on the expertise of partners, Literature Wales was able to support at risk communities to explore, understand and build resilience of their circumstances. Our **Writer Commissions** project, in partnership with the Royal College of Psychiatrists in Wales, focused on creative writing projects for people on low incomes with a focus on mental health, for example. Artistic activity for young people and their families who have experienced mental health trauma started within our activity in partnership with Newport Mind: Piece by Piece.

As a goal, Health and Wellbeing can arguably feature in most, if not all our activity. An example of this comes within our core activity when **Creative Conversations**, a series of free events to support writers, began in February on the subject Writing for Well-being.

### Strategy

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

### Highlights

45

Sessions ran across Newport Mind, Creative Conversations and Ar y Dibyn

258

participants were reached across health and wellbeing activities

2

training sessions and 1 counselling session was provided to artists

### Activity Highlight: *Ar y Dibyn*

**Ar y Dibyn** is a project that offers series of creative workshops for individuals affected by addiction. The emphasis of the project is on promoting participants' self-esteem and creativity in a series of short and imaginative tasks. There are no wrong answers, only possibilities and a chance to see the best in each other. The project is led by **Theatr Genedlaethol Cymru**, in partnership with **Literature Wales**, **Adra** (Housing) and lead artist **Iola Ynyr** with the support of the **North Wales Area Substance**

**Misuse Planning Board.** The project received the support of the **Health, Arts, People Research (HARP)** program in 2021 – 2022, funded by the **Arts Council of Wales** and **Y Lab** (Cardiff University and Nesta).

*“When I feel low I know that when I come to the writing session I know that I will feel ok with everything “*

- Participant, 2021

Between April 2021 and March 2022, **Ar y Dibyn** held **37** workshops, three of which were formatted as taster workshops, to allow vulnerable participants to access the arts in a relaxed and pressure less environment. Artists also held **6**, 1-2-1 sessions with participants, to concentrate on their artistic development. Two training sessions were held for artists, and all staff, participants and artists were offered free counselling sessions as part of the project to maintain wellbeing for all.

*“When I feel vulnerable, I come here and feel refreshed and happier with things and feel like I can deal with things better.”*

-Participant 2021

## Learning Points and The Future

Due to the coronavirus pandemic, some activity, such as **Newport Mind, Piece by Piece** was delayed or put on hold. We found that some vulnerable groups did not easily adapt to an online format, due to cost and growing anxiety of external events. This is something to take note when planning activity for vulnerable groups in the future.

In **Ar y Dibyn**, a successful model of safeguarding was implemented through free counselling sessions. However, some members noted they felt uncomfortable to receive this, due to having a working relationship with the counsellor offered. In future activity, we will aim to supply and advice a range of options for support to ensure equal access for all.

In the upcoming year (2022/23) we will aim to gain strong partnerships with organisations that specialise in health and wellbeing (such as health boards) to ensure any participants will receive a well-rounded experience of creative output alongside specialist support.

## Children and Young People

Our Year 2021/2022

We believe in nurturing a healthier, more creative, and more diverse generation of readers and writers across Wales. We do this primarily through our **Bardd Plant Cymru** and **Children's Laureate Wales** projects and by helping to fund literary events in schools across Wales through our **Inspiring Communities Fund**.

The year saw us saying farewell to **Eloise Williams** and **Gruffydd Owen** as our Children's Laureate Wales and Bardd Plant Cymru and welcoming two new poets into the roles: **Connor Allen** and **Casi Wyn**.

The projects' format was revised during the year and both roles attracted a high and diverse number of applications during the public call-out. The chosen Laureates have both set out clear missions for their tenure with both sharing the vision of expanding children and young people's access to literature and increasing children and young people's enjoyment of poetry.

### Strategy

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

### Highlights

**1,100**

students participated in Children's Laureate and Bardd Plant activity

**950**

unique digital views across Children's Laureate Wales and Bardd Plant Cymru videos

**£1,560**

has been given to help facilitate literary activity for children and young people through the Inspiring Communities Fund

### Activity Highlight: *Children's Laureate Wales*

**Children's Laureate Wales** worked in partnership with **National Trust Cymru** to support the launch of this year's **#BlossomWatch** campaign in Wales at an event at the Senedd on Wednesday 16 March 2022. The annual campaign encourages people to share the joy of connecting with nature and to consider the importance of caring for it.

To celebrate the 2022 launch of #BlossomWatch in Wales, **Children's Laureate Wales**, Connor Allan composed a new poem entitled **'In these times'**.

The poem was inspired by a workshop with students at Penyrheol Primary School, in Gorseinon, Swansea. Four of the young pupils attended the Senedd event to hear the premiere reading of the poem and had a conversation with **Connor** and **Sian Lloyd** about their experience of the poetry workshop and being involved in planting blossom trees.

The partnership marked the beginning of Literature Wales' efforts to thematically incorporate the climate emergency into existing projects, and to empower young people to creatively express their worries and hopes about the future of our planet.

## Learning Points and the Future

Learning to balance the value of reaching a higher number of children with more intensive projects with the same group of young participants was a key consideration over the past year. Alongside this, we also reconsidered the environmental impact of the two Children's Laureate projects which historically encouraged the poets to travel the breadth of Wales. With this in mind, plans to develop a geographically spread and diverse pool of school workshop facilitators which we can promote through our new **Writers of Wales Directory** have been set in motion.

The ways in which we select schools for projects was also refined during the year as we based our decisions on government statistics to increase our projects' impact and widen our reach.

Our education strategy was also reviewed during the year as we started developing a **new educational project** in partnership with the **Welsh Government**. The project will focus on implementing some of the recommendations set out in Professor Charlotte Williams OBE's **report**. The project will help address the lack of diversity in set texts and within schools' workforce.

## Representation and Equality

Our Year 2021/2022

Delivering on our strategic commitment to help create a national literary culture which represents the diverse communities of contemporary Wales was a key consideration across the organisation over the last year.

At the forefront of our activity programme was the pilot year of **Representing Wales**, our writer development scheme which saw us working intensely with **12** emerging writers of colour. In parallel to this, staff also developed plans for the second year of the programme this time preparing to support writers from low-income backgrounds.

The year also saw **Tŷ Newydd** introducing two strategic courses- **Books For All** and **Stori i Bawb**- with the aim of helping diversify the pool of children's writers in Wales. These particular courses were influenced by the ground-breaking **Reflecting Realities** reports which brought to light the shocking and often humbling statistics on representation in children's fiction.

**Drawing the Word** was also a noteworthy project which consisted of poet and writer **Kittie Belltree** and Disability Arts Cymru's National Officer for Performance Arts and Creative Word **Sara Beer** working with D/deaf and disabled participants and exploring playing with words. The poetry collection created at the end of the project consists of the work of people from across Wales and beyond, celebrating a representative, inclusive, literary Wales. It can be viewed [here](#).

### Strategy

By delivering much of our participation activity for individuals and communities who identify with our Target Client Characteristics, we will create a national literary culture which represents contemporary Wales and offers equal and fair access to artistic innovation.

### Highlights

**10**

Writers from low-income backgrounds consulted in the development of **Representing Wales #2**

**38**

hours of sector facilitation spent developing representation and equality in our activity and internal processes



## Activity Highlight: *Representing Wales 2021-2022*

Representing Wales is a 12-month programme, funded by the **National Lottery** through the **Arts Council of Wales** and which aims to improve representation within the sector. The pilot year provided development opportunities for **12** writers of colour who wrote across literature, playwriting, and screenwriting.

The writers were offered a total of **12** workshops, **4** masterclasses, **6** Q & A sessions with high-profile authors, and **5** mentoring sessions.

*“The support and generosity I’ve received from Literature Wales over the course of the programme has been incredible. I now have a Literary Manager, and my confidence in my writing has grown so much, as well as my desire to explore new genres.”*

-Emily Burnett, Representing Wales 2021-22 Cohort Member

During the year, we checked-in quarterly with the cohort members, welcoming feedback on the programme and updates on their development. **100%** of the writers interviewed at the end of the programme said that the programme had helped moved their career as a writer forward, increased their knowledge of the industry, and widened their professional network.

Watch [this video](#) to hear more about the writers’ experiences on the programme.

Our commitment to these writers is ongoing as we continue to identify relevant external opportunities and commission them for new Literature Wales projects. We recognise that Representing Wales can only contribute towards driving change within the sector and that redressing historical and structural inequalities is an ongoing and collaborative commitment.

## Learning Points and the Future

The delivery of the first year of the Representing Wales programme brought with it key learning points on how we externally communicate our Representation and Equality work. Working alongside the cohort, **Riot Communications** and **Lucent Dreaming Publishers**, we learnt more about the importance of differentiating between programme and individual writers’ promotion.

The development work in preparation for the second year of the programme offered us a deeper understanding of historical and structural barriers faced by writers from low-income backgrounds. This important consultation work in turn also fed into our 2022-25 strategy and wider activity.

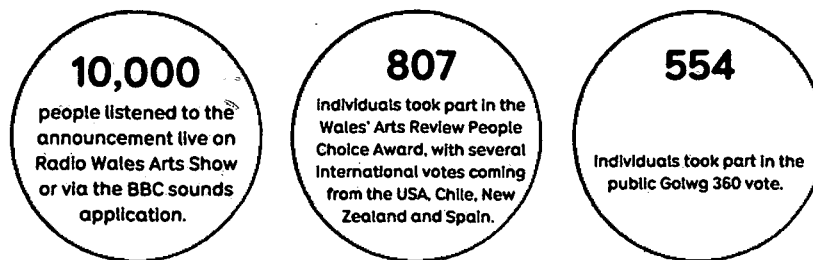
As an organisation, we recognise that more staff training is needed to help us give meaningful support to disabled writers. During the year, staff received training from **Disability Ars Cymru** and **Taking Flight Theatre** and learning will continue as we develop plans for future editions of the Representing Wales programme.

## Wales' Literary Culture

Our Year 2021/2022

Continuing from previous years, we have adapted the way in which literature and literary events are consumed. This new kind of readership has developed wider audiences and provided an opportunity to showcase Welsh literature onto bigger stages.

Following the successes of the previous **Wales Book of the Year** (WBOTY) digital announcements, this year was no different, as we had:



The submissions for Wales Book of the Year opened in November 2021, considering new publications throughout the 2021 calendar year. Key dates for these awards can be found [here](#).

In November, Literature Wales re-opened the **Inspiring Communities Fund**, offering financial support of up to 50% of the fees paid to writers for events, enabling more people in Wales to discover the joys of actively participating in literature, whilst also, connecting, comforting and inspiring communities. From November 2021-March 2022, **62** sessions ran reaching **689** individuals.

This year, we also announced **2** new laureates: **Connor Allen, as Children's Laureate** and **Casi Wyn as Bardd Plant Cymru**. Over the next two years both Connor and Casi will contribute towards nurturing a healthier, more creative, and more diverse generation of readers and writers across Wales. They will primarily work with young people aged 5-13 years.

### Strategy

We will strengthen the range, reach, and reputation of Wales' writers by delivering and supporting significant national and international projects, facilitating literary commissions, developing opportunities for wider recognition, and actively sourcing new writers with potential for these opportunities, especially from under-represented groups. This will celebrate the best of our contemporary writers and the diverse literary heritage of Wales.

### Highlights



## Activity Highlight: *National Poet*

The National Poet of Wales title, is currently held by Ifor ap Glyn. This high profile role represents the nation- it's diverse cultures and languages- and celebrates writing from Wales both at home and abroad.

Ifor's community work was celebrated amongst a weeklong series of community events: LleCHI. This project celebrated the culture and heritage of north Wales' slate areas through literature and music. This year, Ifor also celebrated Snowdonia National Park's 70<sup>th</sup> anniversary, through a series of commissioned poems, with the video of these commissions reaching 262 digital views within the time of release. (May 2021)

International work continued, when Ifor ap Glyn visited Germany during the Welsh Government's Wales in Germany year, where he visited the Bonn, Marburg and Bremen. In addition, Tŷ Newydd hosted a visit from poet Anisur Rahman, National Poet Ifor ap Glyn, and the literary collective Write4Word. Originally from Bangladesh, Anisur Rahman now lives in Sweden and was visiting Wales for a week to develop the literary exchange and translation links that have been built between Wales, Sweden and the Bangladeshi diaspora over the last eight years. You can read more about this visit here.

Since becoming the **National Poet of Wales** in 2013, Ifor has done a tremendous amount of work to showcase Welsh literature both at home, and internationally. In January 2022, Literature Wales completed an open call out for the next National Poet in a new style application and nomination form. You can read more about this here. Ifor ran the last project as part of his tenure at Tŷ Newydd in March 2022: the Sudoku Poems project, which brought together 6 poets writing in several different languages to translate each other's poetry and explore language.

## Learning Points and The Future

Over the coming year (2022/23) we will continue to build upon the successes of the **National Poet, Ifor ap Glyn**, with his successor. The new style application and nomination form became a time intensive process for staff, and feedback from this process highlighted that a process for inclusion, also creates more work for underrepresented groups to "prove" their worth. This is something we will continue to review and develop.

**The Inspiring Communities Fund**, will also become more strategic in targeting areas and groups, currently underutilising this resource, to ensure all communities will benefit from **Wales' Literary culture**.

We continue to develop our activity, to ensure we work closely with communities, and give them power to tailor literary events and participatory work to the specific needs of the individuals taking part.

## Writer Development

Our Year 2021/2022

Writers are the beating heart of Literature Wales and are integral to everything we deliver. Throughout the year, we worked hard to ensure continued support to early career writers, as we trialled and discovered new ways of offering professional and creative opportunities through digital platforms.

**Tŷ Newydd's Emerging Writers Course**, sponsored by the **Rhys Davies Trust**, for writers of colour from Wales took place virtually in June 2021, tutored by **Jacob Ross** and **Désirée Reynolds**. The five-day digital course was provided for **10** writers and was followed by mentoring sessions for **6** of the writers to offer continued support.

Staff continue to signpost writers to our [resources page](#), encouraging writers to continuously develop past their initial interaction and support with Literature Wales.

### Strategy

We will engage Wales' writers with opportunities to hone and diversify their skills by developing and delivering creative and professional development activity tailored to the needs of early career writers, providing information and signposting writers to other relevant opportunities, and identifying a cohort of young writers with significant literary potential and developing their skills through long-term intervention and peer-to-peer support.

### Highlights

181

creative and professional opportunities provided to early career writers

14,264

unique page views on our writer development information

138

young writers provided with sustained support

### Activity Highlight: *Books for all*

Back in December 2021, Literature Wales launched a **call-out for Wales-based writers of colour** to apply for an opportunity to take part in a residential course at **Tŷ Newydd Writing Centre**. Led by experienced writers **Patience Agbabi** and **Jasbinder Bilan**, the course would offer workshops, talks and discussions to help new authors develop creative writing for children and young people.

The children and young people of Wales should be able to identify with the books they read, to see families and situations that are similar to their own lives, and to find role models in their favourite characters. Only **9%** of the children's books published in the UK over the last four years feature characters of colour, as defined within the CPLE's reflecting realities report, which you can read [here](#). Together with strategic partners, Literature Wales will continue to address this inequality and under-representation within Wales' literary culture by offering training courses and mentoring, platforming opportunities, career advice, and signposting to under-represented writers.

Fast forward to 2022, the **Books for All** cohort have just completed their week-long residential course at Tŷ Newydd. During the course, held between 21 – 25 March, the writers enjoyed several workshops and tutorial sessions from **Patience Agbabi** and **Jasbinder Bilan**, and an afternoon of talks looking at the publishing industry in the company of **Simran Sandhu**, editor at **Macmillan Children’s Books**; **Leonie Lock**, editor at **Firefly Press**, and **Alex Wharton**, who recently published his collection of children’s poetry, *Daydreams and Jellybeans* with Firefly Press.

## Learning Points and The Future

Within the upcoming year (2022/23), we plan to develop more resources for writers, and increase to increase the support, as well as reflect and explore the new questions and barriers raised to writers off the back of the pandemic.

Literature Wales has developed new operational trackers, such as the project planning sheet, which can highlight activity which may need future follow up. This encourages our support to writers far beyond the programme and supports them throughout their writing journeys.

Finally, staff received training by **Disability Arts Cymru**, building awareness and advising Literature Wales on building accessible activity. We continue to develop this for online resources too, to ensure writers from all backgrounds have equal access to development opportunities with us.

## Participation

Our Year 2021/2022

Over the course of the year, it was crucial for us to revise projects as we transitioned back to primarily face to face activity., and explore innovative ways of engaging with individuals and communities through literature.

## Strategy

We will increase the accessibility and impact of creative writing for participants in Wales by directly engaging under-represented individuals and communities across a range of cultural experiences and literary genres, directing participants with creative potential to opportunities within our writer development activity.

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

## Highlights

**151,970**

creative participants  
(including digital  
figures) engaged with  
our activity

**347**

creative participants  
were directed to our  
writer development  
opportunities

**8**

projects with a  
participatory focus were  
directly delivered or  
facilitated by Literature  
Wales

## Activity Highlight: *Do You Get Me?*

In September 2021, award-winning children's writer and the first ever Children's Laureate Wales, **Eloise Williams**, started an adventure as a year-long writer-in-residence at **Tonyrefail Community School** in Rhondda Cynon Taf.

Over the course of the academic year, all Year 8 pupils at the school, as well as some vulnerable and disengaged groups in other school years, enjoyed a series of creative writing workshops and readings with Eloise, inspiring them to read, learn about the craft of storytelling, and providing them the space and tools to write their own stories.

Tonyrefail Community School draws pupils from areas with high levels of socio-economic deprivation, with Tonyrefail West ranking as **185** in the Wales Index of **Multiple Deprivation**, where **1** is the most deprived and **1909** is the least deprived. **26%** of pupils qualify for **Free School Meals**.

The wider aim of the project, beyond inspiring and supporting the young people through literature, is to learn the impact that prolonged engagement with a writer can have on the students and the wider school community. The impact of the project will be shared with schools across Wales to inspire them to explore the possible benefits of appointing writers and artists in residence at their own schools.

*"I enjoyed it. Made me feel better because I have anxiety and hate talking about it."*

-Participant

## Learning Points and The Future

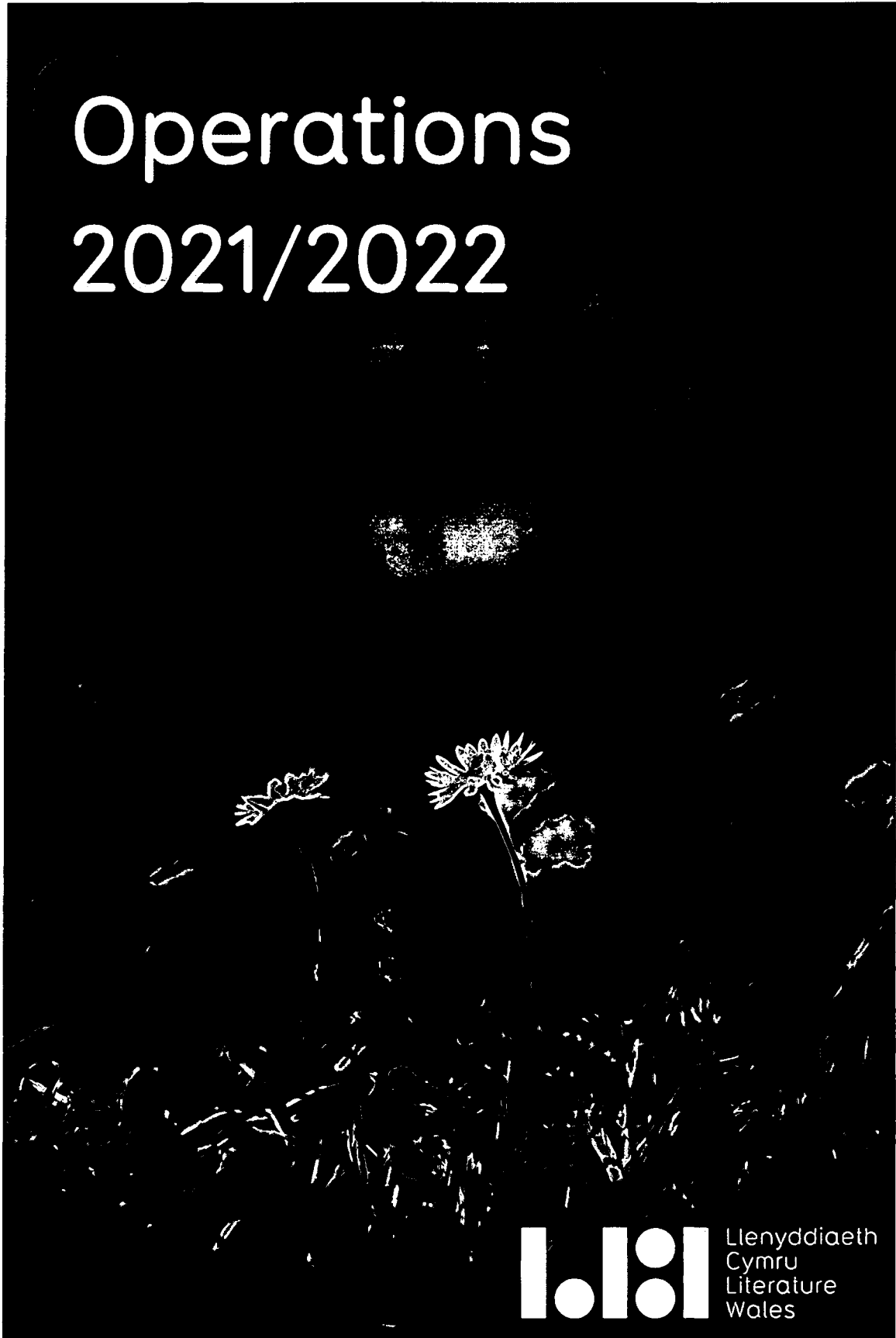
As we transitioned from digital activity to face to face projects once more, the year brought with it key learning points. We're confident that projects where artists and facilitators work closely alongside vulnerable individuals lend themselves better to physical interaction. Our **Newport Mind** project which works with young people who have experienced mental health trauma/issues was put on hold during the lockdown due to issues linked to digital poverty and safeguarding. The **Ar y Dibyn** project, delivered in partnership with **Theatr Genedlaethol Cymru** restarted face to face with positive responses from the participants and facilitators alike.

Valuable learning points also came from the relaunch of our **Inspiring Communities Fund** which saw a high number of applications being received. Moving forward, we hope to engage with new audiences more in-line with our priorities through pinpointed and community-level marketing.

The launch of our new series, **Creative Conversations** was also a brilliant addition to our digital offer. The online sessions aim to equip writers and practitioners with the knowledge they need to work with diverse audiences in their communities. Moving forward, we'd like to turn the sessions into permanent resources and increase audience numbers yet again.

Developing more community practitioners is an organisational priority which features in our plans for a new project to be launched in September 2022, and in our plans to help train a wider and more diverse pool of school workshop facilitators.

# Operations 2021/2022





# Fundraising

## Strategy

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

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

The fundraising targets for 2021/22 were revised during Summer 2020 to reflect the COVID-19 pandemic. For example, our target for raising funds for CSR projects (£27,000) was removed due to businesses suffering with economic uncertainty. The revised targets were to raise:

- **£80,000** from Commercial courses, venue hire & merchandise
- **£124,056** from Trusts & Foundations and Lottery
- **£2,500** from Corporate Commissions
- **£4,000** from corporate sponsorship
- **£2,000** from donations and campaigns
- **£500** from High Net Worth Individuals (HNWIs)

## Performance Data

Performance was hindered by the COVID-19 pandemic, both internally (reduced programme to fundraise for) and externally (Trusts & Foundations only focusing on providing emergency grants).

However, all targets were exceeded. Final figures were:

- **£92,396** from Commercial courses, venue hire & merchandise
- **£156,134** from Trusts & Foundations and Lottery
- **£8,545** from Corporate Commissions
- **£5,540** from Corporate Sponsorship
- **£3,662** from donations and campaigns
- **£500** from individual donations

It is very hard to determine whether we are still on track to raise **£465, 860** in **non-public** funding by 2023 due to the huge effect of the COVID-19 pandemic on our work.

## Highlights

**Natural Resources Wales** – Commencing in the Coronavirus pandemic 2020-2021, this partnership developed to help bring NRW staff together to creatively explore their experiences during the year. **Aneirin Karadog** delivered several online workshops with staff and then composed a bilingual film poem which was presented back as part of TeamNRW day on the 30<sup>th</sup> of June 2021. Following the success of the creative experience, NRW partnered with Literature Wales to support the development and delivery of **Writer Commissions 4**. This programme will see **8** artists deliver four literary projects of **£4,000** on the theme of **Nature and the Environment for Well-being**.

**Tŷ Newydd Resilience** – As a result of the COVID-19 pandemic, Tŷ Newydd (usually a major source of income) was forced to close. During 21/22 the team responded to rapidly changing government advice and offered a variety of ways to engage digitally or in-person when safe to do so. We also took on a more commercial outlook and ensured the building was raising money for the charity through holiday rentals where appropriate. We were delighted to welcome back school groups and courses in March 22.

## Learning Points

Literature Wales' fundraising has been quite reactive in 21/22, making the most of opportunities presented to us, including approaches by **Welsh Government**. Whilst this is wonderful, a new Fundraising Action Plan has been devised which is more strategic in its outlook and aims to plan further ahead to enable more effective fundraising from Trusts & Foundations. We have recognised the need for specialist fundraisers and have engaged **Cause4** to support us in creating a vibrant case for support and approaching new funders.

# Communications

## Strategy

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

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

Our aim is to build and strengthen our relationships with our stakeholders, whether they are individuals, organisations, or groups.

Since 2020, our baseline Communications targets are identified per quarter to allow for an accurate comparison in high-profile communications moments (such as Wales Book of the Year in June/July).

The targets for each quarter in 2021/22 were:

- A **25%** increase of impressions and reach on Literature Wales' social media platforms
- A **15%** increase in our social media audiences
- A **10%** increase in our website page views
- A **10%** increase in Literature Wales presence at events
- A **15%** increase in Literature Wales newsletter subscribers
- A **10%** increase in recipients opening Literature Wales newsletters

## Performance Data

- A **9% increase** in users on our core website which engaged with over **80,000** new users over the year and which was viewed from **177** countries.
- Total of **3, 010, 000** impressions on our Twitter accounts over the year and an average of **7, 900** people reached on our Facebook account and **1, 104** people reached on our Instagram account per month.
- **1, 165** new followers on our twitter accounts.
- Appearances at over **30** successful high-profile events.

## Highlights

This year saw Literature Wales roll out its new Communications Strategy. Running from 2022-2025, it is a **live** and **responsive** document, designed to reflect the organisation's agility and flexibility. The strategy outlines what Literature Wales wishes to achieve through its communications and offers a rationale and a roadmap for that achievement. To coincide with the Communications Strategy, the Communications Team has created a **Toolkit** which is rolled out to all staff in bitesize pieces throughout the year, alongside informal training. This equips all staff members with the tools needed to support successful communication of our activity and our organisational key messages.

Alongside the launch of our **Strategic Plan 2022 – 2025**, the Communications Team restructured the Literature Wales website to improve the user experience. We have created better pathways towards tailored information for a number of stakeholders and will endeavour to collect data to ensure that the process of improving the user experience is ongoing.

We had many organisational and activity announcements over the year, and secured media coverage in all tiers and in both Wales-based and UK-wide outlets. Highlights include launching the search for the new **Children’s Laureate Wales** and **Bardd Plant Cymru**, announcing the first cohort of writers supported through our **Representing Wales** programme, **Wales Book of the Year** announcements, naming the new Bardd Plant Cymru and Children’s Laureate Wales and much more.

## Learning Points

We are beginning to see how changes to the media landscape post-COVID is affecting the type and the amount of coverage our announcements have. **BBC Cymru** no longer has an arts correspondent; and home or hybrid working means that journalists are harder to pin down. We will work on developing better media relationships with targeted outlets and individuals and consider training on pitching articles and sharing news stories to increase take-up and engagement.

A process for ensuring our communications is accessible has long been established with all callouts, application forms, and similar documentation provided in **dyslexia-friendly** formats. However, following **Deaf Awareness Training** in March 2022, we have realised that there is still much more we can do to ensure our communications is more accessible across the board. This will be one of the Communications Team’s priorities during 2022-2023.

We need to improve our processes of collecting our website and social media analytics and analysing the results to evaluate the success and reach of our communications efforts and use our learning to inform future campaigns. These processes are currently being developed with a view of implementing them in autumn 2022.

# Monitoring & Evaluation

## Strategy

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

- More effectively **capturing, analysing, and communicating** relevant data from across all projects, including operations
- **Tracking, analysing, and reporting** progress internally, including at organisational level
- Learning from our analysis and feeding this into our planning, including the new pitching process

This will optimise informed development and communicate our worth.

Our targets for 2021/22 were:

- **100%** of our data from our activity and operational projects is stored in our central monitoring & evaluation (M&E) hub
- **1** Annual Report communicating our impact has been circulated
- **12** monthly [Paused] and 4 quarterly evaluation reports have been produced
- **100%** of new or perennial projects are pitched to SLT, and all reference learning points from our analysis [Paused]

## Performance Data

- 2020-2021 Annual Report created
- 4 quarterly evaluation reports produced
- 1 new 2022-2025 impact framework created

## Highlights

Much of the year was spent on designing the organisation's 2022-2025 impact framework. This entailed consulting internally, as well as with arts consultant, Gerri Moriarty to create a new, simpler, and more cohesive system with an emphasis on the social impact of every project. Basing the framework on the Well-being of Future Generations Act sees the organisation spearheading the monitoring and evaluation processes within Wales' arts sector.

Previous processes were also reviewed such as our annual longitudinal survey, project pitching systems, internal databases and internal communication processes.

## Learning Points

### **Impact Framework**

The implementation and roll-out of our Monitoring & Evaluation Strategy 2019/22 enabled us to identify the key elements of the framework that worked well and worked less well. We quickly understood from internal and external consultation that we needed to simplify our approach and make it more user-friendly. The importance of aligning the impact framework with the Communications calendar was also made clear in order to avoid duplication of content. We therefore worked hard to create a clear process which links data collection with our external communications.

### **Internal Communication**

We reviewed the project pitching system and developed new ways of communicating learning points within the team. This will be done via project evaluation presentations delivered during staff meetings, and during our monthly Creative Meetings.

## Tŷ Newydd 2021/22

### Strategy

Our goal, as set out in the **2019/22 Strategic Plan** was to increase non-public funding income generated through **Tŷ Newydd Writing Centre** activity from **£181,904 in 2018/19 to £199,000 by 2022**. This goal was met and surpassed in 2019/20, however the COVID-19 pandemic put a stop to most creative activity in 2020/21 and 2021/22, with the centre closing its doors for the most part of two years.

As the centre closed its doors due to the COVID-19 lockdown just before the beginning of the 2020/21 financial year, our strategy had to swiftly change. After postponing the programme of courses for 2020/21, focus was shifted towards securing and protecting staff, the building and minimising unnecessary expenditure to avoid becoming a financial burden on the organisation. New **health and safety procedures** were developed in anticipation of re-opening, with the buildings being utilised for venue hire purposes during the relaxation of the lockdowns to generate income where possible. During relaxation of the lockdowns, this strategy proved successful, with **Nant Writers' Retreat Cottage** filling to capacity in quarter 2. Nant Writers' Retreat cottage generated **£28,821** in unrestricted income during 2021/22, whilst **Tŷ Newydd** generated **£55,170** in unrestricted income during the same period, in spite of the continued interruptions to the business.

A programme of virtual courses was developed to ensure that we continued to engage with audiences and develop writers, whilst also offering paid work for freelance tutors. These pilot virtual courses offered invaluable learning to the staff in reaching new audiences and increasing the accessibility of our offer – something that we hope to continue into 2022 and beyond.

During the year, some **strategic courses** managed to take place (see highlights below), and in anticipation of a better year – we launched a full programme of courses in January 2022, to take place throughout the year. March 2022 saw us **reopen our doors** properly again after two years of closure, as we welcomed two school groups to the centre.

### Performance Data

- **88.8%** of Tŷ Newydd Course attendees agree that their visit helped them progress as an author, and **100%** stated that they will return to the center in the future.
- **18** writers benefitted from a Nant retreat, with **1** stay awarded as a bursary for a low-income writer.
- **9** early career writers engaged with a high-level opportunity, over **5** courses.
- **34** participants took part in Tŷ Newydd's educational retreats, one being **Cwrs Olwen** for **12** young people who received awards at the **Urdd National Eisteddfod**.
- **60** writers attended a **digital Tŷ Newydd course**.

## Highlights

- The re-opening of the centre meant that our **2021/22 Representing Wales cohort** were able to meet in-person for the first time for their final masterclass with tutor **Jacob Ross** and guest speaker **Patience Agbabi**. The weekend solidified relationships developed between the cohort members over a year of digital activity and highlighted the more satisfying and long-term connections that can be achieved by in-person meet ups.
- Whilst the centre was closed due to COVID-19, most works remained on hold. However, 4 bathrooms and 1 of the centre's public toilets were refurbished to a high standard in the above period.
- Literature Wales was accepted, through an application process, onto the **Grŵp Llandrillo Menai Green Digital Academy**, to receive a free consultation, and an action plan to work towards a **carbon neutral status**.
- We actively contributed towards a more equal representation in Wales' literary culture with courses such as our **Books for All course** which saw **8** writers of colour developing their creative writing for children and young people.
- Our popular digital courses returned, providing writer development opportunities for writers on all stages of their literary careers, with attendees joining from further afield including **Ireland, Canada, Patagonia and Australia**.
- A weekend retreat was offered in kind for **10** young emerging writers who had collaborated on a series of books featuring main characters with under-represented characteristics for young adults – **Y Pump** – published by **Y Lolfa**. Most of the writers were meeting for the first time, having collaborated virtually on the books during the lockdown, and received their first copies of their books at Tŷ Newydd.
- **Barddas' Gŵyl Gerallt** visited Llanystumdwy in October 2022. Tŷ Newydd was thrilled to be hosting it, along with **Menter y Plu** and the **village hall**. The weekend consisted of a variety of events such as lectures, workshops, book launches and the annual **Ymryson y Beirdd**. We hope Gŵyl Gerallt will return again in future.
- **Cwrs Olwen**, our annual course for young people who succeed in the **Urdd National Eisteddfod** writing competitions, returned in December 2021 after a year-long hiatus due to the pandemic. We had **12** young writers in attendance, who received excellent tuition from previous **Cwrs Olwen** attendee **Llŷr Gwyn Lewis** as well as **Angharad Price**. Fast forward to 2022, one of this year's Urdd winners mentioned that the only reason they competed again was because they enjoyed their time at Tŷ Newydd so much.
- **Nant Writers' Retreat** continued to attract bookings from writers and creatives wishing to find a quiet retreat to focus on their creative works. The cottage received excellent reviews in terms of its facilities and recent renovation.

## Learning Points

Over the year we adopted a hybrid model of delivery, holding our first course with both in-person and virtual participants. We will continue to review the effectiveness and impact of these style of courses for all participants to ensure our courses support as many individuals as possible. Working within the COVID-19 restrictions highlighted some staffing issues within this time. During the next year, we will mitigate this risk by employing and training more members of staff, who will be able to cover for sickness and holidays as appropriate. Tŷ Newydd will continue to have commercial appeal through holiday rentals during quieter times to help increase the viability of the business through non-public funding streams. Over the next year, we will continue to consider environmental adaptations to the centre in the view of becoming a carbon neutral establishment.



## HR

### Strategy

Our HR Goals outlined in our strategic plan for 2019/22 are:

- **100%** staff have attended at least **3** cross-team training sessions annually
- At least **4** staff have benefitted from sustained professional development opportunities (e.g., courses) annually
- Staff job satisfaction ratings have increased by at least **25%**
- At least **7%** of our employees, volunteers, contractors, and Directors identify as Black, Asian and Minority Ethnic; **10%** have disabilities or long-term illnesses and **20%** are from a low-income background. **1** of each TCC will be in senior positions on the staff and Board (pending vacancy availability)
- We will have worked with at least **20** volunteers annually

These goals aim to create a positive and inclusive culture at Literature Wales, with the right skills, roles, and structures to effectively deliver our mission.

### Performance Data

- **100%** staff have attended at least **6** cross-team training sessions during the year including **Deafness Aware Training**.
- At least **4** staff have benefitted from sustained professional development opportunities including our **Bookkeeper Apprentice** who is studying for AAT exams. **3** staff members also attended regular **Welsh-language classes**.
- During 21/22 we didn't measure staff job satisfaction as a percentage but instead have focussed on engaging staff in conversations about well-being, particularly around navigating the pandemic and, more recently, how to develop hybrid working practices that support both the business and the individuals.
- Over this period **13.8%** of our employees, volunteers and directors identify as Black, Asian or Minority ethnic, **0%** have disabilities. Three of these individuals are members of our Board.
- We worked with **7** volunteers during the year. This was lower than the target due to the impact of Covid-19 and reduced in-person activity.

## Highlights

For the first time we offered guaranteed interviews for candidates who were from a minority ethnic or low-income background or who lived with a disability or chronic illness and met the basic requirements for the role. We learnt a lot from this process. Firstly, we received more applicants than previously who met these requirements (77% of Creative Exec applicants, and 50% of Creative Lead) which indicates that people who wouldn't ordinarily applied, did. Our interview candidates were therefore more diverse and panel members reported being positively surprised by some candidates who presented themselves much better in interview context than through written application. This indicates that we have previously overlooked good candidates and not progressed them to interview. Finally, the recruitment processes ended up with two new team members coming from Black Caribbean and mixed – white/indo-Caribbean backgrounds. They've both brought a wealth of experience to the team and are two strong new voices contributing to our decision-making processes.

During the year, the line-management structure was altered considerably to ensure that no one manager was responsible for too many people. Job role and personal relationships were taken into equal consideration giving all staff the ability to be managed by someone who they feel comfortable talking about their well-being with.

## Learning Points

In Autumn 2021, the organisation review that was started pre-pandemic was concluded. The final task was implementing changes to job titles, which was not received wholly positively. All has now been resolved and, if this were to happen again, the leadership team have learnt a lot about managing emotional responses, listening, and dealing more quickly with difficult conversations.

## Governance & Sector Consultation

### Strategy

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

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

### Performance Data

In 2021/22:

- **61** Board of Directors Advisory Group meetings, **52** SLT Operational Meetings and **13** cross-staff Creative Sessions took place
- **21** Critical Friend meetings were conducted to support our strategic direction and high-level decision making
- **148** individuals responded to our Stakeholder Survey which captured feedback on how we're doing so far
- **1000** individuals responded to our State of the Nation survey which aimed to help us understand the reading and writing habits of the nation

### Highlights

In the summer of 2021, Literature Wales undertook its first ***State of the Nation*** research project into the reading and writing habits of the Welsh population. This research will help Literature Wales, and other literary organisations, to deliver activity and content that is of interest to the Welsh public.

The research was delivered in partnership with **Strategic Research & Insight**, an experienced research and evaluation agency based in Cardiff. We surveyed over **1000** residents of Wales, giving a confidence interval of **±3.1%**. We used a random proportionate stratified sampling strategy – meaning we monitored respondents according to demographic factors to ensure that they were broadly proportionate to the entire population's demographic (and therefore the results are representative of the entire population).

The results give us fascinating insight into the reading and writing habits of the nation, such as **40%** of respondents had participated in some form of creative writing in the past year. The most popular forms were keeping a diary (**18%**), essay writing (**9%**) and writing poetry (**9%**). We learnt that location (**45%**) and cost (**40%**) were the biggest barriers to attending literary events and so can use this information to help us and other literary organisations develop events that meet the needs of the public better.

## Learning Points

We attempted to track the long-term impact we have with our clients since the launch of our Strategic Plan 2019/2022. However, we decided to pause on the delivery of our Longitudinal Survey due to the impact of the COVID-19 pandemic. We will now re-evaluate our approach to tracking the long-term changes we deliver for our clients whilst developing our new Strategic Plan.

We learnt a lot about the pros and cons of engaging in sector consultation and governance virtually rather than in-person. Whilst we found existing relationships thrived and were able to have more regular contact, it's been harder to develop new relationships. We have decided to focus on this for 22/23 as the world reopens and have ensured engaging with stakeholders is prominent in all SLT task lists.

# Sector Facilitation

## Strategy

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

- Directly delivering less activity, by directly delivering no more than 10 projects annually.
- Focusing more on our work as facilitators or partners with those already, or new to, working in this field
- Actively seeking out smaller organisations, and innovative artists, social activists and arts administrators, and providing our expertise in-kind
- Stimulating new literary activity provision by other sector facilitation targets for 2020/21 which were revised to reflect the COVID-19 pandemic.
- Intensively support at least 30 partner-led projects as facilitators or secondary partners annually and support another 70 with general in-kind support.
- Provide funding and/or in-kind support to at least 700 individuals, groups, and organisations annually
- Have stimulated at least 10 new self-run sustainable literary projects in areas of need

## Performance Data

In 2021/2022:

- 7 projects delivered directly by Literature Wales
- Over 240 hours of facilitation work was delivered to the sector
- 375 groups, individuals and organisations received facilitatory support
- 34 partner-led projects received intensive facilitation or secondary partnership support and 20 provided with general in-kind support
- 34 new self-run sustainable literary projects were stimulated in areas of need

## Highlights

- Due to our intensive support, the **Ar y Dibyn** project received external funding for a literary project in an area of need.
- We contributed to wider Welsh culture conversations such as helping to inform the new **2022-27 Bilingual Cardiff Caerdydd Ddwylleithog Strategy**
- Developed partnerships with the **Royal College of Psychiatrists** which fed into our **writer commissions** activity.

## Learning Points

Staff remained confused about the definition of facilitation, and as a result, we reviewed the system and developed a new **support log**, with clear definitions on what can be included. There have been discrepancies in how to report on facilitation, therefore we have moved into a time as value model, whereby a coded system can break down how much staff time is spent on giving information or receiving information. We now include SMART goals as outcomes for the log so it is easier for staff to recognise stale or missed opportunities.

# Risk

## Strategy

In 2019/22, we need to generate a more risk-conscious culture within all levels of decision-makers by:

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

## Highlights

During 2021/22 we improved our Risk Register by separating high level and project level risk. Executives and managers are now encouraged to assess and develop projects with risks in mind, whilst the Senior Leadership Team complete project level spot checks to highlight recurring risks.

This split makes it easier for the Senior Leadership Team to identify mitigating actions sooner. SMART goals have been introduced as part of the mitigating tactics, to ensure that the staff who complete spot checks can identify upcoming actions, as well as request updates on missed actions. As a result, the board are presented with both Amber and Red risks, but also missed tactics for mitigation, giving a clearer and more robust overview.

Quarter four of this financial year, saw the beginning of this separation process (between high level and project level risk), with the Senior Leadership Team introduced to the “if” mitigation principle. Here, staff are encouraged to reassess the inherent and residual rank impact rating, to review that if all mitigation tactics are deployed, is the risk reduced. This allows the SLT to see how many activities/parts of the business are inherently risky.

## Learning Points

The Senior Leadership Team will control a smaller amount of organisational risk, and whilst they still overview project level risk, this will primarily become the responsibility of the executive level of staff.

The risk dashboard process continues, with the board receiving quarterly updates on the Red, Amber and missed mitigation tactics which allows for more effective governance.

## Finance

### Strategy

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

- Continuing scenario modelling for a range of scenarios, i.e., relaxation/re-introduction of government restrictions
- Appointing an Apprentice Bookkeeper who will receive AAT training
- Rollout of standardised budgets for all staff
- Introduction of Anti-Fraud policy
- Switch to cloud based accounting software

### Performance Data

In 2021/22

- 4 management accounts produced with scenario modelling
- 1 Apprentice Bookkeeper appointed in September 2021
- 1 new policy produced for annual update, Anti-Fraud, and training for staff to be completed

### Highlights

During 2021/22 we continued to use scenario modelling to enable effective planning for variable outcomes. The inclusion of the scenarios within the quarterly management accounts has been well received by trustees and SLT, therefore, we will continue to produce them at each quarterly meeting. They will focus on any potential issues on the horizon, i.e., increased energy costs, reduced course uptake due to the public cutting back on their expenditure.

The appointment of an Apprentice Bookkeeper in September has enabled further segregation of duties strengthening our internal financial controls.

An anti-fraud policy was also introduced to ensure all staff are aware of the potential threat of fraud and the actions to take should fraud be detected. This is essential to us remaining financially resilient for the upcoming challenges. Alongside the Anti-Fraud policy, the Reserves policy was also updated with our designated funds reviewed to ensure they are fit for purpose.

In the final quarter of the financial year we successfully migrated our accounting system to a cloud based version, in preparation for the new financial the move was completed in March. This has allowed for more efficient processing of financial transactions. During this time we also rolled out new standardised budgets for staff to use while running their projects, this will allow staff to easily check accounting reports against their own records. This will also enable other members of the team to see at a glance how a project is progressing should the project lead be absent for a long period.

The 2021 Reserves policy was updated to identify the purposes and level of reserves and designated funds required by the organisation. At the year-end Literature Wales had total unrestricted reserves fund of £416,099 (2021: £354,788) and total restricted reserves of £962,838 (2021: £950,189). At the year-end Literature Wales have the following levels of funds:

- Available general unrestricted reserves: £205,680
- Tŷ Newydd building fund: £25,000
- Tŷ Newydd capital development fund: £20,000
- Pilot activity fund: £25,000
- Legacy fund: £21,030

# Our Partners





# Structure, Governance & Management 2021/2022



# Structure, Governance and Management

## Governance document

Literature Wales is a charitable company limited by guarantee, incorporated on 19 September 2011 and registered as a charity on 23 March 2012. The company was established under a Memorandum of Association which established the objects and powers of the charitable company and is governed under its Articles of Association, which were updated in 2019/20.

## Recruitment and appointment of new trustees

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

## Organisational structure

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

## Key Management Personnel

The Key Management Personnel of the organisation are Interim Chief Executive's, Claire Furlong and Leusa Llewelyn; Corporate Manager and Company Secretary Alys Lewin; and Finance Executive, Emma Richards. Remuneration for the Key Management Personnel is set and approved annually by the Chair of the Board and follows the organisation's banded salary structure.

**REFERENCE AND ADMINISTRATIVE DETAILS**

**Charity name** Llenyddiaeth Cymru | Literature Wales  
**Charity registration number** 1146560  
**Company registration number** 07779153  
**Registered office** Glyn Jones Centre  
Wales Millennium Centre, Bute Place,  
CARDIFF  
CF10 5AL

**Trustees**

C. Charnell-White  
N. Jerome  
E Charles  
C Austin  
J D Ellis  
A Finlayson  
J O'Shea  
D Roberts  
O Taylor-Shaw  
C Thatcher

**Interim Chief Executive Officers** Claire Furlong and Leusa Llewelyn

**Company Secretary** Alys Lewin

**Principal Bankers** CAF Bank  
25 Kings Hill Avenue,  
Kings Hill,  
Kent  
ME19 4JQ

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

**Signed:**  
Alys Lewin  
Company Secretary



**Dated:** 29.09.2022



Llenyddiaeth  
Cymru  
Literature  
Wales

[llynyddiaethcymru.org](http://llynyddiaethcymru.org)  
[literaturewales.org](http://literaturewales.org)

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## Llenyddiaeth Cymru/Literature Wales

### Report of the Trustees for the Year Ended 31 March 2022

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#### STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees (who are also the directors of Llenyddiaeth Cymru/Literature Wales for the purposes of company law) are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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


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

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

In so far as the trustees are aware:

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

Approved by order of the board of trustees on 27x2022 and signed on its behalf  
by:

  
.....  
Cathryn Charnell-White  
Trustee

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

### Opinion

We have audited the financial statements of Llenyddiaeth Cymru/Literature Wales (the 'charitable company') for the year ended 31 March 2022 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2022 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

### Basis for opinion

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

### Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

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

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

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

A list of directors is available from the  
registered office above.

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

### Other information

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

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

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

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

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

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

### Responsibilities of trustees

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

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

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

We have been appointed as auditors under Section 144 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

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

The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

We gained an understanding of the legal and regulatory framework applicable to the charity and the industry in which it operates, and considered the risks of acts by the charity that were contrary to applicable laws and regulations, including fraud. We designed audit procedures to respond to the risk, recognising that the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment.

The laws and regulations that we determined were most significant to the charity were the Companies Act, Charities Act, Employment Law, Health and Safety regulations, General Data Protection Regulation, Safeguarding Vulnerable Groups Act (SVGA) 2006, Equality Act and the Welsh Language Act.

We obtained an understanding of how the charity is complying with those laws and regulations by making enquiries of the management and those charged with governance, and corroborated these enquiries through our review of board minutes and review of legal and professional spend for the year.

We assessed the susceptibility of the charity's financial statements to material misstatement, including how fraud might occur. We addressed the risk of management override of internal controls and assessed the effectiveness of the controls that management has in place to prevent and detect fraud, including testing of manual journals and evaluating the assumptions and judgements made by management in its significant accounting estimates.

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

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

**Use of our report**

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



for and on behalf of BPU Limited  
Chartered Accountants  
Statutory Auditor  
Eligible to act as an auditor in terms of Section 1212 of the Companies Act 2006

Date: 27x2022

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Llenyddiaeth Cymru/Literature Wales

Statement of Financial Activities (Incorporating Income and Expenditure Account)  
for the Year Ended 31 March 2022

	Notes	Unrestricted funds £	Restricted funds £	2022 Total funds £	2021 Total funds £
<b>INCOME AND ENDOWMENTS FROM</b>					
Donations and legacies	3	4,281	-	4,281	3,828
Charitable activities	6	850,709	106,056	956,765	885,285
Other trading activities	4	69,838	-	69,838	21,291
Investment income	5	666	-	666	1,197
Other income		6,601	-	6,601	15,323
<b>Total</b>		<b>932,095</b>	<b>106,056</b>	<b>1,038,151</b>	<b>926,924</b>
<b>EXPENDITURE ON</b>					
Raising funds	7	93,950	-	93,950	32,742
Charitable activities	8	778,355	91,886	870,241	32,742
<b>Total</b>		<b>872,305</b>	<b>91,886</b>	<b>964,191</b>	<b>848,098</b>
<b>NET INCOME</b>					
		59,790	14,170	73,960	78,826
Transfers between funds	21	1,521	(1,521)	-	-
Net movement in funds		61,311	12,649	73,960	78,826
<b>RECONCILIATION OF FUNDS</b>					
Total funds brought forward		354,788	950,189	1,304,977	1,226,151
<b>TOTAL FUNDS CARRIED FORWARD</b>		<b>416,099</b>	<b>962,838</b>	<b>1,378,937</b>	<b>1,304,977</b>

The notes form part of these financial statements

**Llenyddiaeth Cymru/Literature Wales**

**Balance Sheet  
31 March 2022**

	Notes	2022 £	2021 £
<b>FIXED ASSETS</b>			
Tangible assets	15	888,925	893,004
<b>CURRENT ASSETS</b>			
Stocks	16	1,424	1,472
Debtors	17	106,706	66,495
Cash at bank and in hand		<u>722,401</u>	<u>537,691</u>
		830,531	605,658
<b>CREDITORS</b>			
Amounts falling due within one year	18	<u>(340,519)</u>	<u>(193,685)</u>
<b>NET CURRENT ASSETS</b>		<u>490,012</u>	<u>411,973</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		<u>1,378,937</u>	<u>1,304,977</u>
<b>NET ASSETS</b>		<u>1,378,937</u>	<u>1,304,977</u>
<b>FUNDS</b>	20		
Unrestricted funds		416,099	354,788
Restricted funds		<u>962,838</u>	<u>950,189</u>
<b>TOTAL FUNDS</b>		<u>1,378,937</u>	<u>1,304,977</u>

The notes form part of these financial statements

**Llenyddiaeth Cymru/Literature Wales**

**Balance Sheet - continued**  
**31 March 2022**

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The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2022.

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

The trustees acknowledge their responsibilities for

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

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

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

The financial statements were approved by the Board of Trustees and authorised for issue on ..... and were signed on its behalf by:

27x 2022



.....  
Cathryn Charnell-White  
Trustee

**Llenyddiaeth Cymru/Literature Wales**

**Cash Flow Statement  
for the Year Ended 31 March 2022**

Notes	2022 £	2021 £
<b>Cash flows from operating activities</b>		
Cash generated from operations 1	<u>184,849</u>	<u>84,384</u>
Net cash provided by operating activities	<u>183,849</u>	<u>84,384</u>
<b>Cash flows from investing activities</b>		
Purchase of tangible fixed assets	(805)	-
Interest received	<u>666</u>	<u>1,197</u>
Net cash (used in)/provided by investing activities	<u>(139)</u>	<u>1,197</u>
<b>Change in cash and cash equivalents in the reporting period</b>	<b>184,710</b>	<b>85,581</b>
<b>Cash and cash equivalents at the beginning of the reporting period</b>	<u><b>537,691</b></u>	<u><b>452,110</b></u>
<b>Cash and cash equivalents at the end of the reporting period</b>	<u><u><b>722,401</b></u></u>	<u><u><b>537,691</b></u></u>

The notes form part of these financial statements

Notes to the Cash Flow Statement  
for the Year Ended 31 March 2022

1. RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2022 £	2021 £
<b>Net income for the reporting period (as per the Statement of Financial Activities)</b>	<b>73,960</b>	<b>78,826</b>
<b>Adjustments for:</b>		
Depreciation charges	4,884	5,046
Interest received	(666)	(1,197)
Decrease in stocks	48	89
(Increase)/decrease in debtors	(40,211)	75,520
Increase/(decrease) in creditors	<u>146,834</u>	<u>(73,900)</u>
<b>Net cash provided by operations</b>	<b><u>184,849</u></b>	<b><u>84,384</u></b>

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1/4/21 £	Cash flow £	At 31/3/22 £
<b>Net cash</b>			
Cash at bank and in hand	<u>537,691</u>	<u>184,710</u>	<u>722,401</u>
	<u>537,691</u>	<u>184,710</u>	<u>722,401</u>
<b>Total</b>	<b><u>537,691</u></b>	<b><u>184,710</u></b>	<b><u>722,401</u></b>

**Notes to the Financial Statements  
for the Year Ended 31 March 2022**

---

**1. ACCOUNTING POLICIES**

**Basis of preparing the financial statements**

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006.

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

**Incoming resources**

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

**Grants**

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

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

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

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

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

**Resources expended**

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

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

**Notes to the Financial Statements - continued  
for the Year Ended 31 March 2022**

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**1. ACCOUNTING POLICIES - continued**

**Resources expended**

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

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

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

**Offsetting**

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

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

**Charitable funds**

**Unrestricted funds**

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

**Designated funds**

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

**Restricted funds**

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

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

**Tangible fixed assets**

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

Freehold land and buildings	- 2% straight line
Plant and machinery	- 10% and 20% reducing balance
Fixtures and fittings	- 10% reducing balance

The trustees have agreed to revalue the freehold land and buildings owned by the charity every 5 years from October 2019. Depreciation has not been charged on the freehold land and buildings because due to their expected realisable value at the end of 50 years the Trustees consider the value of the depreciation charge to be insignificant.



**Notes to the Financial Statements - continued  
for the Year Ended 31 March 2022**

---

**1. ACCOUNTING POLICIES - continued**

**Tangible fixed assets**

Fixed assets are stated at cost less accumulated depreciation. Additions costing less than £500 are not capitalised.

**Stocks**

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

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

**Taxation**

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

**Financial instruments**

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

**Basic financial assets**

**Debtors**

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

**Basic financial liabilities**

**Creditors and provisions**

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

**Liabilities policy**

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

**Irrecoverable VAT**

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

Notes to the Financial Statements - continued  
for the Year Ended 31 March 2022

1. ACCOUNTING POLICIES - continued

**Cash and cash equivalents**

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

**Pensions**

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

2. CRITICAL ACCOUNTING ESTIMATES AND JUDGEMENTS

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3. DONATIONS AND LEGACIES

	2022	2021
	£	£
Donations	<u>4,281</u>	<u>3,828</u>

4. OTHER TRADING ACTIVITIES

	2022	2021
	£	£
Sale of books	4,266	7,861
Hire of Tŷ Newydd	<u>65,572</u>	<u>13,430</u>
	<u>69,838</u>	<u>21,291</u>

Notes to the Financial Statements - continued  
for the Year Ended 31 March 2022

5. INVESTMENT INCOME

	2022	2021
	£	£
Interest receivable	<u>666</u>	<u>1,197</u>

6. INCOME FROM CHARITABLE ACTIVITIES

	2022	2021
	£	£
Income from activities	49,380	24,838
Grants	<u>907,385</u>	<u>860,447</u>
	<u>956,765</u>	<u>885,285</u>

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

	2022	2021
	£	£
Arts Council of Wales	848,485	799,485
Welsh Assembly Government	4,800	1,000
Bardd Plant Cymru	10,000	10,000
Reading Friends	-	10,540
Other	<u>44,100</u>	<u>39,422</u>
	<u>907,385</u>	<u>860,447</u>

7. RAISING FUNDS

Raising donations and legacies

	2022	2021
	£	£
Fundraising	39,158	23,709
Tŷ Newydd Operational	<u>54,792</u>	<u>9,033</u>
	<u>93,950</u>	<u>32,742</u>

Notes to the Financial Statements - continued  
for the Year Ended 31 March 2022

8. CHARITABLE ACTIVITIES COSTS

	Direct Costs (see note 9) £	Grant funding of activities (see note 10) £	Support costs (see note 11) £	Totals £
Income from activities	787,592	-	24,261	811,853
Grants	-	58,388	-	58,388
	<u>787,592</u>	<u>58,388</u>	<u>24,261</u>	<u>870,241</u>

9. DIRECT COSTS OF CHARITABLE ACTIVITIES

	2022 £	2021 £
Participation	93,875	157,008
Writer development	235,921	109,658
Wales literary culture	247,415	296,679
Operational costs	210,381	186,000
	<u>787,592</u>	<u>749,345</u>

10. GRANTS PAYABLE

	2022 £	2021 £
Grants	<u>58,388</u>	<u>34,275</u>

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

	2022 £	2021 £
Grants to organisations	15,404	11,000
Grants to individuals via organisations	500	2,680
Grants to individuals (Bursaries)	<u>42,484</u>	<u>20,595</u>
	<u>58,388</u>	<u>34,275</u>

Notes to the Financial Statements - continued  
for the Year Ended 31 March 2022

11. SUPPORT COSTS

	Depreciation £	Governance costs £	Totals £
Income from activities	<u>4,884</u>	<u>19,377</u>	<u>24,261</u>

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

	2022 Income from activities £	2021 Total activities £
Depreciation of fixed assets	4,884	5,046
Auditors' remuneration	7,740	7,500
Governance costs	9,242	15,669
Administrative costs	<u>2,395</u>	<u>3,521</u>
	<u>24,261</u>	<u>31,736</u>

12. NET INCOME/(EXPENDITURE)

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

	2022 £	2021 £
Auditors' remuneration	7,740	7,500
Depreciation - owned assets	<u>4,884</u>	<u>5,046</u>

13. TRUSTEES' REMUNERATION AND BENEFITS

No trustees received remuneration for the year ended 31 March 2022 (2021: £nil). However, payments were made to trustees and connected persons by Literature Wales for activities organised directly by Literature Wales or for activities supported by Literature Wales through Writers on Tour.

There were 6 board and committee members (2021: 3) who received fees totalling £1,415 (2021: £1,100).

Notes to the Financial Statements - continued  
for the Year Ended 31 March 2022

13. TRUSTEES' REMUNERATION AND BENEFITS - continued

Trustees' expenses

No travel expenses were reimbursed to the board members (2021: 0 board members) during the financial year (2021: £0).

14. STAFF COSTS

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

	2022	2021
Average number of employees	<u>19</u>	<u>18</u>

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

	2022	2021
£60,001 - £70,000	<u>1</u>	<u>1</u>

**Key management personnel**

The total benefits paid to key management personnel during the year was £152,289 - 5 key personnel (2021: £156,060 - 4 key personnel).

	2022	2021
	£	£
Gross Staff Costs	507,379	486,619
Employers National Insurance	46,869	42,381
Employers Pension Contributions	<u>18,302</u>	<u>18,469</u>
Total Staff Costs	<u>572,550</u>	<u>547,469</u>

Notes to the Financial Statements - continued  
for the Year Ended 31 March 2022

**15. TANGIBLE FIXED ASSETS**

	Freehold land and buildings £	Plant and machinery £	Fixtures and fittings £	Totals £
<b>COST/VALUATION</b>				
At 1 April 2021	2,219,446	3,020	50,217	2,272,683
Additions	-	-	805	805
At 31 March 2022	<u>2,219,446</u>	<u>3,020</u>	<u>51,022</u>	<u>2,273,488</u>
<b>DEPRECIATION</b>				
At 1 April 2021	1,349,446	2,199	28,034	1,379,679
Charge for year	-	82	4,802	4,884
At 31 March 2022	<u>1,349,446</u>	<u>2,281</u>	<u>32,836</u>	<u>1,384,563</u>
<b>NET BOOK VALUE</b>				
At 31 March 2022	<u>870,000</u>	<u>739</u>	<u>18,186</u>	<u>888,925</u>
At 31 March 2021	<u>870,000</u>	<u>821</u>	<u>22,183</u>	<u>893,004</u>

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

The freehold property was valued at £900,000 on an open market basis on the 30<sup>th</sup> of October 2019 by North Wales Surveyors. Its value has been reviewed and is deemed to be £870,000 in the trustees' opinion at the balance sheet date.

**16. STOCKS**

	2022 £	2021 £
Stocks	<u>1,424</u>	<u>1,472</u>

**17. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	2022 £	2021 £
Trade debtors	90,759	47,500
Prepayments and accrued income	<u>15,947</u>	<u>18,995</u>
	<u>106,706</u>	<u>66,495</u>

Notes to the Financial Statements - continued  
for the Year Ended 31 March 2022

18. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2022	2021
	£	£
Trade creditors	127,488	104,106
Other creditors	99,045	39,164
Deferred income	<u>113,986</u>	<u>50,415</u>
	<u><b>340,519</b></u>	<u><b>193,685</b></u>

Deferred Income:

	2022	2021
	£	£
Balance brought forward	50,415	78,035
Income received	141,759	64,888
Income released	<u>(78,188)</u>	<u>(92,508)</u>
	<u><b>113,986</b></u>	<u><b>50,415</b></u>

Contained within deferred income is £58,652 that relates to courses and trading, and £55,334 that relates to performance related grants received in advance.

19. LEASING AGREEMENTS

Minimum lease payments under non-cancellable operating leases fall due as follows:

	2022	2021
	£	£
Within one year	228	912
Between one and five years	<u>-</u>	<u>228</u>
	<u><b>228</b></u>	<u><b>1,140</b></u>

Total lease payments recognised as expenses in the SoFA during the year were £912 (2021: £912).

20. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted funds	Restricted funds	2022 Total funds	2021 Total funds
	£	£	£	£
Fixed assets	18,925	870,000	888,925	893,004
Current assets/(liabilities)	<u>397,174</u>	<u>92,838</u>	<u>490,012</u>	<u>411,973</u>
	<u><b>416,099</b></u>	<u><b>962,838</b></u>	<u><b>1,378,937</b></u>	<u><b>1,304,977</b></u>



Notes to the Financial Statements - continued  
for the Year Ended 31 March 2022

21. MOVEMENT IN FUNDS

	At 1/4/21 £	Net movement in funds £	Transfers between funds £	At 31/3/22 £
<b>Unrestricted funds</b>				
General fund	218,638	24,446	(18,479)	224,605
Glyn Jones Bequest	53,282	12,332	-	65,614
John Tripp Fund	4,580	-	-	4,580
Tŷ Newydd Bursaries	2,258	280	-	2,538
Legacy Fund	16,030	-	5,000	21,030
Pilot Activity Fund	20,000	-	5,000	25,000
Representing Wales - Aftercare	5,000	(200)	-	4,800
Tŷ Newydd Buildings	20,000	-	5,000	25,000
Tŷ Newydd Capital Reserve	15,000	-	5,000	20,000
BOTY Consultation	-	3,000	-	3,000
Children's Laureate	-	1,842	-	1,842
Do You Get Me	-	1,090	-	1,090
Somali Dance	-	1,000	-	1,000
Commissions	-	16,000	-	16,000
	<b>354,788</b>	<b>59,790</b>	<b>1,521</b>	<b>416,099</b>
<b>Restricted funds</b>				
Bardd Plant Cymru	2,849	2,944	-	5,793
Dylan Day	662	-	-	662
Llen Pawb / Lit Reach	1,754	-	-	1,754
Reading Friends	1,521	-	(1,521)	-
Rhys Davies Trust	3,684	-	-	3,684
Roald Dahl 100	6,000	-	-	6,000
Weird & Wonderful Wales	1,142	-	-	1,142
Capital Development Fund	870,000	-	-	870,000
Jan Mark Bursary	5,870	-	-	5,870
Judi Thwaite Bursary	500	-	-	500
Literature & Health	14,328	(3,960)	-	10,368
Bridging the Gap (MIND)	6,252	6,775	-	13,027
Representing Wales (Lottery)	35,627	8,411	-	44,038
	<b>950,189</b>	<b>14,170</b>	<b>(1,521)</b>	<b>962,838</b>
<b>TOTAL FUNDS</b>	<b>1,304,977</b>	<b>73,960</b>	<b>-</b>	<b>1,378,937</b>

Notes to the Financial Statements - continued  
for the Year Ended 31 March 2022

21. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	868,915	(844,469)	24,446
Glyn Jones Bequest	12,332	-	12,332
Tŷ Newydd Bursaries	280	-	280
Representing Wales - Aftercare	-	(200)	(200)
BOTY Consultation	3,000	-	3,000
Children's Laureate	13,468	(11,626)	1,842
Do You Get Me	17,100	(16,010)	1,090
Somali Dance	1,000	-	1,000
Commissions	16,000	-	16,000
	<u>932,095</u>	<u>(872,305)</u>	<u>59,790</u>
<b>Restricted funds</b>			
Bardd Plant Cymru	12,500	(9,556)	2,944
Literature & Health	-	(3,960)	(3,960)
Bridging the Gap (MIND)	11,000	(4,225)	6,775
Representing Wales (Lottery)	82,556	(74,145)	8,411
	<u>106,056</u>	<u>(91,886)</u>	<u>14,170</u>
<b>TOTAL FUNDS</b>	<u>1,038,151</u>	<u>(964,191)</u>	<u>73,960</u>

Notes to the Financial Statements - continued  
for the Year Ended 31 March 2022

21. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1/4/20 £	Net movement in funds £	Transfers between funds £	At 31/3/21 £
<b>Unrestricted funds</b>				
General fund	254,920	34,748	(71,030)	218,638
Glyn Jones Bequest	40,621	12,661	-	53,282
John Tripp Fund	4,580	-	-	4,580
Tŷ Newydd Bursaries	1,922	336	-	2,258
Fran Wen Fund	1,500	(1,500)	-	-
Tŷ Newydd Digital Courses	2,000	(2,000)	-	-
National Dance Fund	2,000	(2,000)	-	-
Legacy Fund	-	-	16,030	16,030
Pilot Activity Fund	-	-	20,000	20,000
Representing Wales - Aftercare	-	5,000	-	5,000
Tŷ Newydd Buildings	-	-	20,000	20,000
Tŷ Newydd Capital Reserve	-	-	15,000	15,000
	<u>307,543</u>	<u>47,245</u>	<u>-</u>	<u>354,788</u>
<b>Restricted funds</b>				
Bardd Plant Cymru	6,177	(3,328)	-	2,849
Dylan Day	662	-	-	662
Llen Pawb / Lit Reach	1,754	-	-	1,754
Reading Friends	7,491	(5,970)	-	1,521
Rhys Davies Trust	3,684	-	-	3,684
Roald Dahl 100	7,000	(1,000)	-	6,000
Weird & Wonderful Wales	1,142	-	-	1,142
Capital Development Fund	870,000	-	-	870,000
Jan Mark Bursary	5,870	-	-	5,870
Judi Thwaite Bursary	500	-	-	500
Literature & Health	14,328	-	-	14,328
Bridging the Gap (MIND)	-	6,252	-	6,252
Representing Wales (Lottery)	-	35,627	-	35,627
	<u>918,608</u>	<u>31,581</u>	<u>-</u>	<u>950,189</u>
<b>TOTAL FUNDS</b>	<u>1,226,151</u>	<u>78,826</u>	<u>-</u>	<u>1,304,977</u>

Notes to the Financial Statements - continued  
for the Year Ended 31 March 2022

21. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	818,332	(783,584)	34,748
Glyn Jones Bequest	12,661	-	12,661
Tŷ Newydd Bursaries	336	-	336
Fran Wen Fund	-	(1,500)	(1,500)
Tŷ Newydd Digital Courses	-	(2,000)	(2,000)
National Dance Fund	-	(2,000)	(2,000)
Representing Wales - Aftercare	<u>5,000</u>	<u>-</u>	<u>5,000</u>
	836,329	(789,084)	47,245
<b>Restricted funds</b>			
Bardd Plant Cymru	10,000	(13,328)	(3,328)
Reading Friends	10,539	(16,509)	(5,970)
Roald Dahl 100	-	(1,000)	(1,000)
Bridging the Gap (MIND)	11,000	(4,748)	6,252
Representing Wales (Lottery)	<u>59,056</u>	<u>(23,429)</u>	<u>35,627</u>
	<u>90,595</u>	<u>(59,014)</u>	<u>31,581</u>
<b>TOTAL FUNDS</b>	<u>926,924</u>	<u>(848,098)</u>	<u>78,826</u>

Notes to the Financial Statements - continued  
for the Year Ended 31 March 2022

21. MOVEMENT IN FUNDS - continued

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

	At 1/4/20 £	Net movement in funds £	Transfers between funds £	At 31/3/22 £
<b>Unrestricted funds</b>				
General fund	254,920	59,194	(89,509)	224,605
Glyn Jones Bequest	40,621	24,993	-	65,614
John Tripp Fund	4,580	-	-	4,580
Tŷ Newydd Bursaries	1,922	616	-	2,538
Fran Wen Fund	1,500	(1,500)	-	-
Tŷ Newydd Digital Courses	2,000	(2,000)	-	-
National Dance Fund	2,000	(2,000)	-	-
Legacy Fund	-	-	21,030	21,030
Pilot Activity Fund	-	-	25,000	25,000
Representing Wales - Aftercare	-	4,800	-	4,800
Tŷ Newydd Buildings	-	-	25,000	25,000
Tŷ Newydd Capital Reserve	-	-	20,000	20,000
BOTY Consultation	-	3,000	-	3,000
Children's Laureate	-	1,842	-	1,842
Do You Get Me	-	1,090	-	1,090
Somali Dance	-	1,000	-	1,000
Commissions	-	16,000	-	16,000
	<u>307,543</u>	<u>107,035</u>	<u>1,521</u>	<u>416,099</u>
<b>Restricted funds</b>				
Bardd Plant Cymru	6,177	(384)	-	5,793
Dylan Day	662	-	-	662
Llen Pawb / Lit Reach	1,754	-	-	1,754
Reading Friends	7,491	(5,970)	(1,521)	-
Rhys Davies Trust	3,684	-	-	3,684
Roald Dahl 100	7,000	(1,000)	-	6,000
Weird & Wonderful Wales	1,142	-	-	1,142
Capital Development Fund	870,000	-	-	870,000
Jan Mark Bursary	5,870	-	-	5,870
Judi Thwaite Bursary	500	-	-	500
Literature & Health	14,328	(3,960)	-	10,368
Bridging the Gap (MIND)	-	13,027	-	13,027
Representing Wales (Lottery)	-	44,038	-	44,038
	<u>918,608</u>	<u>45,751</u>	<u>(1,521)</u>	<u>962,838</u>
<b>TOTAL FUNDS</b>	<u>1,226,151</u>	<u>152,786</u>	<u>-</u>	<u>1,378,937</u>

Notes to the Financial Statements - continued  
for the Year Ended 31 March 2022

21. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	1,687,247	(1,628,053)	59,194
Glyn Jones Bequest	24,993	-	24,993
Tŷ Newydd Bursaries	616	-	616
Fran Wen Fund	-	(1,500)	(1,500)
Tŷ Newydd Digital Courses	-	(2,000)	(2,000)
National Dance Fund	-	(2,000)	(2,000)
Representing Wales - Aftercare	5,000	(200)	4,800
BOTY Consultation	3,000	-	3,000
Children's Laureate	13,468	(11,626)	1,842
Do You Get Me	17,100	(16,010)	1,090
Somali Dance	1,000	-	1,000
Commissions	16,000	-	16,000
	<u>1,768,424</u>	<u>(1,661,389)</u>	<u>107,035</u>
<b>Restricted funds</b>			
Bardd Plant Cymru	22,500	(22,884)	(384)
Reading Friends	10,539	(16,509)	(5,970)
Roald Dahl 100	-	(1,000)	(1,000)
Literature & Health	-	(3,960)	(3,960)
Bridging the Gap (MIND)	22,000	(8,973)	13,027
Representing Wales (Lottery)	141,612	(97,574)	44,038
	<u>196,651</u>	<u>(150,900)</u>	<u>45,751</u>
<b>TOTAL FUNDS</b>	<u>1,965,075</u>	<u>(1,812,289)</u>	<u>152,786</u>

**RESTRICTED FUNDS**

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

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

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

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

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

**Notes to the Financial Statements - continued  
for the Year Ended 31 March 2022**

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**21. RESTRICTED FUNDS - continued**

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

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

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

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

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

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

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

Representing Wales – a 12 month professional writer development programme for writers of colour launched in 2020-21 funded by the Lottery through the Arts Council of Wales. The programme aims to support a cohort of 12 writers in developing their professional career as a writer.

Bridging the Gap – Funding from Newport Mind through Comic Relief to provide support to young people with mental health conditions.

**DESIGNATED FUNDS**

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

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

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

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

Representing Wales – Aftercare – A designated fund created to support the 2021 cohort of Representing Wales once the programme comes to an end.

**Notes to the Financial Statements - continued  
for the Year Ended 31 March 2022**

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**21. DESIGNATED FUNDS - continued**

Tŷ Newydd Buildings – in order to ring-fence funds to respond to unforeseen repairs or maintenance costs as well as large scale conservation or renovation work at Tŷ Newydd. This is not for ongoing or planned maintenance or repair work, or for work which may be covered by an insurance claim.

Tŷ Newydd Capital Development – Combined with the Capital Development Reserve (Restricted Fund), Directors aim to hold sufficient funds to meet the requirements to repay the ACW grant awarded to develop Tŷ Newydd in 2005, should it default on any of the conditions of the Legal Charge or Grant Agreement. This agreement comes to an end on 3 April 2031, after which any funds remaining will be transferred to General Unrestricted Reserves.

Pilot Activity Fund – to allow LW to pilot new activity and partnership in a low risk manner. Directors have created a new fund which will allow staff to pursue new opportunities and continue to extend the organisation's reach.

Legacy Fund – to allow LW to extend activity or support partner organisations in taking ownership of projects.

Do You Get Me – A year long residential project at Tonyrefail Comprehensive School involving former Children's Laureate Eloise Williams.

Children's Laureate – designating unspent funds for use at the end of Connor Allen's first year as Children's Laureate.

Somali Dance – Contribution to Somali Dance project in partnership with NDCW.

BOTY Consultation – funds ringfenced for consultation on Book of the Year, originally planned for early 2022 but postponed until new CEO in post.

**22. EMPLOYEE BENEFIT OBLIGATIONS**

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

The charge to the income and expenditure account in respect of defined contribution schemes was £18,302 (2021 - £18,469).

**23. RELATED PARTY DISCLOSURES**

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

**24. COMPANY STATUS**

The organisation is a company limited by guarantee. The guarantors are the trustees as set out on page 41.

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