

WORLDwrite



Reg Charity No 1060869

Home to WORLDbytes: The School of Citizen TV



Annual report & accounts
From November 2017 to October 2018

WORLDwrite

Report of the Trustees

For the year ended 31 October 2018

The trustees present their report along with the financial statements of the charity for the year ended 31 October 2018. The financial statements have been prepared based on the accounting policies set out in note 1 to the financial statements and comply with the charity's trust deed. WORLDwrite is a charity registered with the Charity Commission under registration number 1060869.

Legal and administrative information

The Trustees for the period were:

Toby Marshall

Kirk Leech

Dr Shirley Lawes

Registered office & operational address

The WORLDwrite Volunteer Centre
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Correspondent

Director Ceri Dingle

Independent Examiner

Jane Sandeman

Member of the Association of Certified
Chartered Accountants

Bankers

The Cooperative Bank PLC



WORLDwrite

Structure, governance and management

The trustees who held office during the financial year are set out on page 1. The trust deed provides for a minimum of three trustees. When there is a requirement for new trustees, these are identified and appointed by the remaining trustees. Over the past year the charity was administered by a management committee comprising of:

Toby Marshall	Trustee and Chair
Kirk Leech	Trustee
Dr Shirley Lawes.....	Trustee
Ceri Dingle	Director & Acting Treasurer
Steve Daley.....	Camera Tutor
Marisa Pereira.....	Assistant Director
Andrew Hirst.....	Camera Tutor
Dr Graham Barnfield.....	Education Officer
Rob Harris.....	Film director and tutor
Sadhvi Sharma	Global Reporting
Stuart Simpson.....	Accountant
Tsedal Powell.....	Volunteer Representative
Fraser Myers	Producer
Viv Regan	Advisor

The trustees annually review the risks that the charity faces. These include areas of risk relating to employing staff, the involvement of volunteers and work with young people to ensure best practice procedures, policies and insurance cover. The charity undertakes this review annually and takes steps to lessen any strategic or operational risks.

History, objectives, activities of the trust and public benefit

WORLDwrite's first youth programmes took place in 1994. The charity was officially constituted under a trust deed dated the 13th day of February 1997 and awarded charitable status on the 21st February 1997. The charity gained DfES recognition as an NVYO (National Voluntary Youth Organisation) in January 1999 and United Nations DPI accreditation as an NGO in December 1999.

The objects of the charity are to advance the education of young people between the ages of 13 and 25 inclusive, particularly by way of international exchanges and tours, in subjects such as history, geography, politics, international affairs, culture, languages, in interpersonal relationships and practical life skills so as to assist young persons in growing to full maturity as individuals and as members of society.



Historically, the charity ran global youth exchange programmes and educational projects often reporting back 'on film'. While maintaining global partners, its global reach and internationalist principles, the charity gradually evolved to become the film-focussed educational entity it is now. Today, the charity works to realise its charitable objectives by providing free film and media training to young people (which the charity refers to as volunteer-learners) and by supporting them to research and produce alternative programmes for broadcast. The charity set up WORLDbytes, a pioneering online Citizen TV channel to showcase and share the programmes made. The charity also produces filmed works and documentaries as specific educational projects.

Alongside programme making, the charity works to maintain and develop partnerships to provide



more opportunities for young volunteer-learners to improve their learning, future prospects and access work opportunities. These opportunities include events, debates, commissions, CV workshops, taster sessions, talks and master-classes.

Public Benefit & compliance

As trustees we confirm WORLDwrite has complied with the duty in section 4 of the Charities Act 2006, with the Charities (Accounts and Reports) Regulations of 2008 and Charities Act of 2011 to have due regard to the Charity Commission's general guidance on charities and public benefit, when exercising any powers or duties to which the guidance is relevant.

The charity is fully compliant with the Charity's act of 2016. It does not use professional fundraisers and seeks to comply with best practice in all fundraising activities.

WORLDwrite's charitable objects are enshrined within its governing documents and the trustees ensure that these are carried out for public benefit through:

- ❑ the maintenance of the charity's unique 'open door' volunteer-learner policy to ensure access for all;
- ❑ providing free film and digital media training to young people who could not otherwise afford it;
- ❑ assisting young people to develop new skills and knowledge, to access the world of work, to become active citizens and to use their own concerns and ideas to research and develop educative programmes;

Aims and achievements of the past year

- ❑ developing and disseminating media-based educational projects which challenge contemporary prejudice and stereotypes;
- ❑ promoting local and global understanding and the advancement of new knowledge to the wider world through programme making, exchange partnerships, documentaries and events;
- ❑ encouraging young people and volunteers to assist their peers locally and globally.

The staff team and centre facilities



For the past year WORLDwrite has had a small paid staff team consisting of a Director, Assistant Director, a producer and a large number of volunteers with lead roles and a direct say in the running of all projects. The charity also utilises peripatetic tutors – experts in all aspects of video and filmmaking to enhance the free training it provides to young adults.

At the charity's volunteer centre in Hackney, London E5, facilities include 10 cameras (8 HDV - for future wholesale upgrade to 4K), professional sound equipment, 5 AVID editing suites, a dedicated studio complete with sound proofing, blue screen back drop, autocue, a large screen for viewings and teaching, a projector, marquees and inflatable video booth for indoor and outdoor events and shoots.

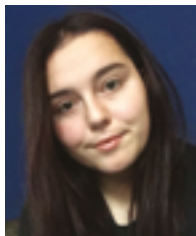


Our successful Citizen TV production training programmes combine intensive learning with practical shoots for actual programmes, reports and documentaries. The charity directly benefits hundreds of people each year through its programmes and events, including free film training. Indirectly the charity's work reaches many thousands more through its online Citizen TV station and the programmes it creates.

Over the past year the charity worked to realise its public benefit commitment by fulfilling the following aims as set out in the previous year's annual report, these were:

1. To continue to develop its Citizen TV channel WORLDbytes and provide further free training to individuals and groups, through the development and delivery of quality volunteer-learner opportunities in Citizen TV making and the production of programmes.
2. To ensure WORLDbytes continues to give voice to alternative views and benefit the public through exploring challenging ideas and disseminating programmes which advance fresh thinking, are of educational benefit and use as campaign tools.
3. To assist unemployed young volunteer-learners with work experience opportunities, references and credits.
4. To continue screenings, dissemination and promotion of the charity's documentaries, particularly its films *Sylvia Pankhurst: Everything is Possible*, *Every Cook Can Govern: The life, impact & works of C.L.R. James* and *1917: Why the Russian Revolution Matters*.
5. To develop further longer-term documentary projects.
6. To ensure further funding is secured to provide quality Citizen TV training and volunteer-learning opportunities supported by professional staff.
7. To continue financial support to WORLDwrite's Ghanaian partners.
8. To raise funds to upgrade film equipment, improve premises and to maintain a small reserve.

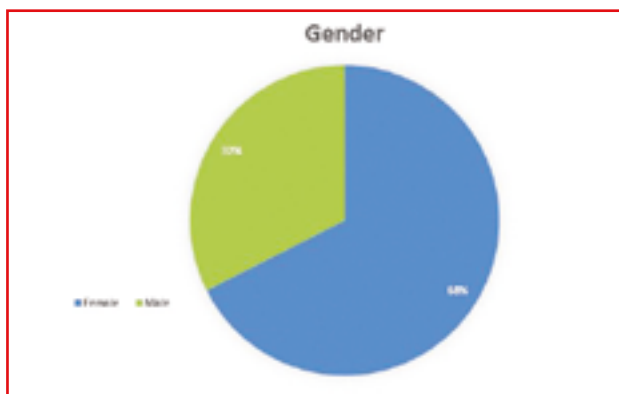
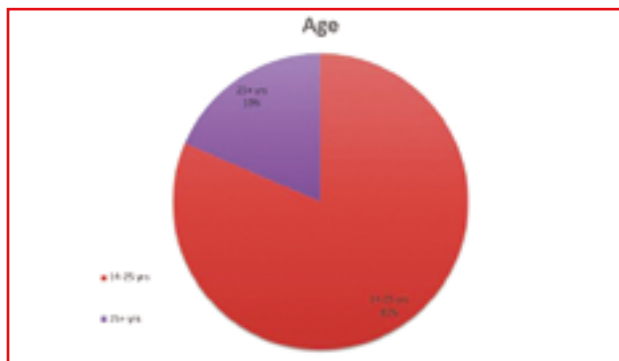
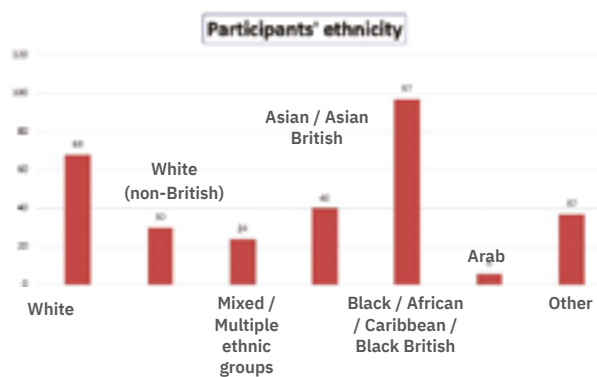
Elizabeth: *I have enjoyed discussing the issues of living in London and women in the 21st century. Overall, volunteering with WORLDbytes has been the most brilliant experience.*



1. To continue to develop its Citizen TV channel WORLDbytes and provide further free training to individuals and groups, through the development and delivery of quality volunteer-learner opportunities in Citizen TV making and the production of programmes.

Over the period from November 2017 to October 2018, the charity provided six-week volunteer-learner packages and shorter intensive training packages to over 300 young people and older citizens from diverse backgrounds. These professional training packages encompass all elements of Citizen TV making and produce quality programmes in the process. Volunteer-learners receive free training and support in: researching subjects; audience targeting; professional camerawork; sound; lighting; studio and location shooting; interview technique; presenting; autocue use and digital marketing alongside discussion of contemporary issues under-represented in the mainstream media. The 50 programmes volunteer-learners worked to produce over the year do great credit to everyone involved.

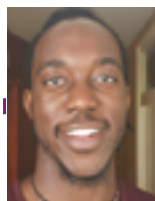
Breakdown of participants



It has been a very productive year to date in upskilling young campaigners, who would not otherwise have the means to access well-equipped training provision or production opportunities. It has resulted in substantial learning for all participants on a wide range of subjects and the programmes made have impacted upon a considerable audience. The creation and dissemination of 50 educative and campaigning videos, with thousands of viewings and shares are testament to the learning and impact engendered through the project.

Recent studies suggest video now accounts for 70% of all internet traffic. Apparently 86% of colleges and universities have a presence on YouTube. It is now considered key for content marketing strategies and the 'go to' place for information for a younger generation. This has had a positive effect on our work. Young people do want to learn 'the how-to' of video production, are increasingly aware this is a CV enhancer and more organisations are keen to commission work.

In addition to individuals accessing the charity's training programmes, the charity welcomes groups interested in developing media skills and greater subject knowledge. During the year the charity



Berekad: *I was impressed by the 'hands on' filming experience. I loved the friendly atmosphere and being part of a platform unafraid to critique mainstream thoughts.*

worked with groups of young adults from HeadStart, Inspire, The Challenge and the Experiment in International Living. We provided internships to young people from St. Lawrence University, EUSA, Arcadia and CIEE Global Institute in London. We also provided work experience placements varying from 1 week to 4 weeks to young people from ten London schools and colleges.

2. To ensure WORLDbytes continues to give voice to alternative views and benefit the public through exploring challenging ideas and disseminating programmes which advance fresh thinking, are of educational benefit and use as campaign tools.

WORLDbytes Citizen TV programmes have as their criteria: involvement and engagement of the maximum number of volunteer-learners possible; subject matter suggested by volunteers which isn't already in the mainstream; programmes which are campaigning in nature; programmes which explore challenging ideas and are of educational benefit for the makers and the viewer.

Over the past year the charity continued to develop and produce quality, distinctive programmes which maximise the number of learners who can work and learn every aspect of programme-making, test prevailing wisdom and make the finished product their own. Debates, discussion programmes, interview-based programmes, on the streets and blue screen studio-based programmes, lend themselves to groups of volunteer learners getting both behind the camera and in front, to interrogate issues. These also have an exceptional shelf-life as educative resources online and many are now taken up, embedded and referred to in online magazines, on blogs, by educational institutions and even on news programmes. The campaigning nature of volunteer's videos is vital too, providing a platform for lesser known views and voices and for challenging ideas.

All 50 of the programmes produced during the year have been uploaded to WORLDbytes and numerous video hosting sites, including Vimeo, Viddler, YouTube and Daily Motion, to ensure their maximum dissemination.

During the year WORLDbytes used its pioneering formats such as: 'Don't Shout at the Telly: change the message on it' (an on-the-sofa discussion programme); 'Books & Buns' (discussions with authors of new books over tea and cakes and 'The Political Gameshow' (a fun show which sends up political fashions and fads). Volunteers also developed a new format with a 'News Review' programme, encouraging participants to read, review and comment on stories and headlines of their choice.

To mark the centenary of women over thirty gaining the vote in the UK, the year saw considerable resources devoted to programmes dealing with equality for women today. Additional details on these major projects are outlined on further pages in this report.

Throughout the year, a large number of volunteer-learners also contributed to a campaign – style video to be released in 2019 on the price of life in London.

The videos produced with volunteer-learners, reflecting their concerns, ranged from the discursive and evidence based to vital opinion programmes. As well as in-studio training, these videos often involved multiple shoots and practice sessions for volunteer-learners to refine their scripts and work on presenting effectively in less than 20 takes. The viewings and responses these programmes have attracted are testament to our volunteers' learning and hard work and suggest they have been effective in raising the profile of key concerns.

The following programmes, all produced and filmed by volunteer-learners to an original format, have enjoyed a wide take-up over the past year and extensive viewings for their watchable, educative and campaigning content.

Nana: Coming to WORLDwrite has helped me expand my knowledge on so many topics which are often not spoken enough about, such as feminism, class and culture.



The Political Gameshow



In this irreverent show filmed in December 2017 with host Nancy Msiska, two teams of volunteers the 'Vulnerables' and the 'Misinformed' sent up all that was mad, bad and censorious during the year. This non-traditional play-along treat saw volunteers researching spoof-worthy material, creating a Christmas set, producing a six camera studio shoot and fun poked at everything from 'Broplimenting' to 'mansplaining' with special guests.

What women want: Books & Buns with Ella Whelan

For this challenging programme, a crew of young women discussed Ella Whelan's exciting book, *What Women Want: Fun, Freedom* and an end to feminism, over tea and cakes. Ella compellingly tells it like it is and asks us to ditch the victim culture. Not all agree, but key tenets of contemporary feminism are clearly on the ropes in this refreshing discussion show.



Votes At 16?

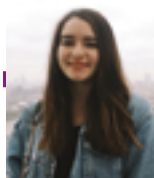


For this video, young volunteers chose the voting age as their subject matter as discussion around 16 and 17-year olds voting in Wales hit the headlines. These are the same 16-year-olds, the programme reminds us, who are not permitted to get a tongue piercing, use sunbeds, or purchase alcohol or tobacco. According to WORLDwrite's producer, Fraser Myers, who takes the hot seat on the show, some wrongly think young people are more progressive and liberal than older people, who are often portrayed as bigoted and selfish.

International Women's Day 2018: Freedom Awards



For International Women's Day, WORLDwrite hosted a suffragette-style breakfast reception to celebrate the charity's contemporary heroines and hand them Freedom Awards. All the nominees were outspoken, robust women, whose campaigning efforts for freedom, democracy and equality made them richly deserving of their Freedom Scrolls. Volunteers produced this short video as a filmed record of the event and award recipients, with special thanks to the Women's Vote Centenary Small Grant's Fund and The Clapton Table Café & Bistro. More details of this major event are overleaf.



Caroline: *I not only learned significant amount of information about video production, but also feel like a more enriched and understanding person.*

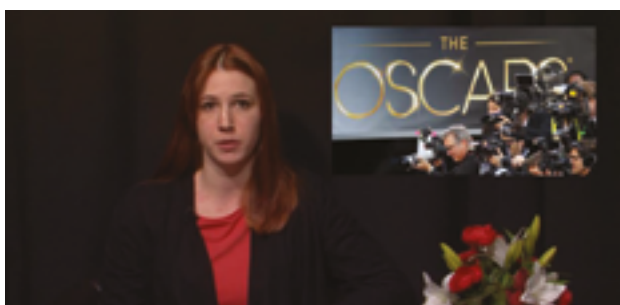
Suffragettes Then & Now: Don't Shout At the Telly with Joanna Williams

Joanna Williams became quite the star at WORLDwrite during the year for her inspiring writing on women. Here she joined volunteers for a fiery debate on the Suffragettes and the feminism of today. Joanna argues that modern feminists should be ashamed to compare themselves to the Suffragettes. Where women had next to no legal rights, today we have legal equality. Where Suffragettes endured imprisonment and forced feeding, feminists complain of having to endure manspreading. Where older feminists called for equality, today feminism is used to argue for special protections for well-to-do women she explains.



Free Speech & Women: 8 Questions for Joanna Williams

Author Joanna Williams challenges the censorious and illiberal orthodoxies of modern feminism in her writing. Concerned about the censorious potential of #MeToo, the calls to make catcalling a 'hate crime', the media indifference to Telford compared with 'Kneegate', and much more, volunteers were keen to put their questions to her. The programme has won substantial viewings and positive comments.



Young Americans UK News Review

A group of young Americans visiting London and learning to shoot with WORLDbytes give us their

thoughts on articles in the British press on the day President Trump visited the UK. These 16 and 17 year olds are not only impressive on their first foray into Citizen TV but share some valuable insights.



Views on the News: Citizen TV

Volunteers learning to shoot and taking part in their own first show raise the issues of the moment from Burka bans and Boris Johnson to the Alt-right, to phone addiction, to homelessness. There's never a dull moment as WORLDwrite's own Marisa Pereira raises the stakes.



London Matters

In this engaging on the sofa chat show, a group of young Londoners raise issues that concern them from rough sleeping, housing and the Green Belt, to drill music, knife crime and Brexit. Not short of ideas and views they are joined by special guests for an intergenerational conversation with guts.

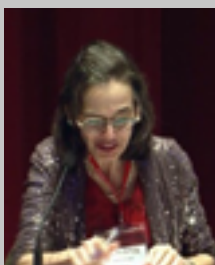


BATTLE OF IDEAS

WORLDbytes was once again the official media partner at the Battle of Ideas Festival at the Barbican. Our Citizen TV School trained and enabled a crew of more than 30 volunteer-learners to film and a further 20 to help out and attend debates. With strands on law, technology, science, everyday liberties, the economy and more, it provided a unique opportunity for participants to listen and film internationally renowned speakers, to take part in the most forward-looking,

free thinking festival around and be ‘the media professionals’ at this prestigious event. Twenty-nine debates were filmed, edited and distributed during the year, bringing discussions led by exceptional global speakers to a new audience. These are now available as valuable educational resources, and most are listed below. All are available to view on WORLDbytes, on the Battle of Ideas website video pages and on YouTube.

Safety First: Do We Live In a ‘Cotton-Wool Society’?



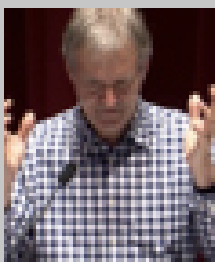
It is understandable that, in response to a catastrophe like the Grenfell Tower fire or terrorist incidents, there should be a public concern to identify those responsible and take steps to prevent such incidents. But, is there a danger that safety becomes an end in itself, distorting how we deal with risks by constantly demanding that something must be done?

What is liberalism?



Why has liberalism, the dominant ideology of Western nations, fallen into such a malaise? Does it reflect a growing disenchantment with economically liberal ideas, or with the concept of liberalism itself? Are the culture wars a battle within liberalism or against it? What does it mean to be a liberal in the twenty-first century?

Is there a culture war against populism?



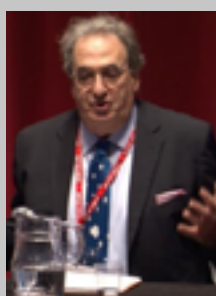
The unexpected triumphs of the Brexit campaign and Donald Trump have been widely interpreted as signs of a new ‘populism’ across the Western world. Should we understand the rise of populism as a challenge to the elites’ top-down values or a desperate fight to cling on to traditional, backward attachments?

Censorship and Identity: Free Speech for Me But Not For You?



Free speech is no longer presumed to be an unquestionable virtue. In 2017, through trigger warnings and no platforming, free speech is now explicitly challenged. Are identity politics the new tool of censorship and, if so, how should lovers of free speech respond?

Truth, the whole truth and nothing but the truth



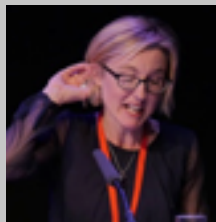
Many now worry that we live in a ‘post-truth’ era. While spin and downright lies have always been part of politics, we used to argue about whether political statements were true. In this compelling debate we learn that truths are not simply reducible to scientific reasoning but have a moral element too.

Fay Weldon in conversation with Brendan O’Neill



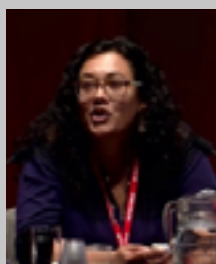
Fay Weldon has returned to the limelight with the highly anticipated sequel to her ground breaking 1983 novel *Life and Loves of a She Devil*. Fay engages in a fascinating discussion with spiked editor Brendan O’Neill to delve into her works and thoughts on feminism, transgender politics, the generational divide, satire, Brexit and much more.

Women vs Feminism: do we all need liberating from the gender wars?



A new generation of feminists insist that women suffer a constant onslaught of sexual harassment and everyday sexism when there has never been a better time to be a woman. In this fascinating debate, we learn how the new feminism risks rolling back the clock on women’s freedom.

Diversity: does it matter?



Today diversity is widely celebrated and promoted by politicians, major employers and the media. But when challenging diversity can get you the sack, as in the case of Google employee James Damore, has it become an illiberal orthodoxy? Is there a danger in viewing people through the prism of their ‘diverse’ attributes?

What is ... Fascism?



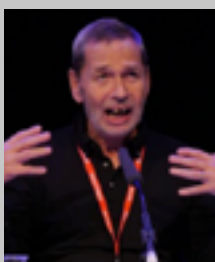
Fascism is widely used as a term of abuse to label any political formation regarded with distaste. Some even claim fascism is making a comeback. Is this really true and do the labels fit? In this debate, we learn that the idea of man as irrational and a concern to overthrow democracy were central tenets of fascism's original incarnation.

The Nation State in the Modern World



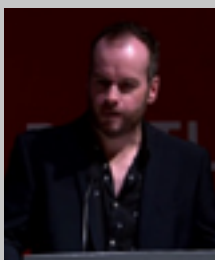
Nationalism of any shade is often dismissed as a pretext for racism or small-mindedness. Yet, the nation state is thus far the only means through which humanity has successfully asserted democratic sovereignty. This debate explores this hostility to the nation state and asks if the right to national self-determination needs championing in the modern world.

Islamist terror: the new normal?



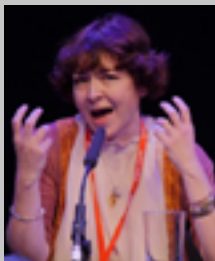
The UK faced three major Islamist terror attacks in 2017 and Islamists have killed over 460 people in Europe over the past three years. Yet the response is often to shrug our shoulders, to hold vigils and join in the chorus of 'Don't Look Back In Anger.' But should we really accept such barbarism as a new normal? What lies behind today's brand of homegrown terrorism?

The corruption of political language



In this mini-lecture, Brendan O'Neill takes the promiscuous use of political language to task. He and respondents debate the role of political correctness and identity politics in creating a new linguistic dishonesty, and ask what, can be done to add clarity and meaning to political language in future.

Banter and besties: is friendship in peril?



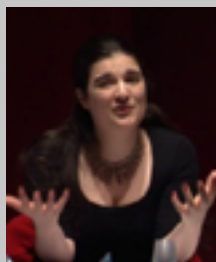
Prince George's school hit headlines this year for its policy banning best friends because it could 'leave children feeling ostracised and hurt.' Meanwhile banter in the office which could exclude your co-workers might fall foul of the Equality Act 2010. Does friendship need defending?

All by myself: is loneliness a social problem?



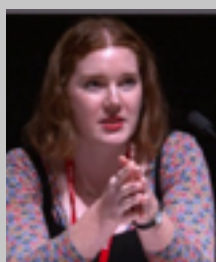
Britain has been dubbed the 'loneliness capital of Europe' and loneliness is said to be as big a public health problem as obesity or cancer. The decline of community life is experienced all too personally. But is it right to treat loneliness as a social problem? Is the experience of being alone always negative or are we simply afraid of solitude?

Why Luther still matters - religious conscience and individual liberty



Whether or not Martin Luther actually nailed his 95 theses to the door of the castle church in Wittenberg, as a disputed tradition claims, he certainly started a process that would change Europe and the world. 500 years on, this panel explores Luther's life, ideas and legacy.

What is ... identity?



In an age of identity politics, categories like race, gender and sexuality are at the forefront of political discussion. These categories, once considered accidents of birth are now understood as a 'lived experience' exclusive to one's identity group. Is there any place for a universal humanism in all this, uniting people regardless of their various identities?

Bookshop Barnie: Douglas Carswell on Rebel



Maverick former MP Douglas Carswell is challenged to justify his new book 'Rebel: How to Overthrow the Emerging Oligarchy.' Just how revolutionary are his ideas? Did Carswell succeed in 'saving Euroscepticism'? And what about his promiscuous relationship to political parties?

What is ... democracy?



Though few openly oppose universal suffrage and parliamentary sovereignty, many have questioned or even sought to challenge the results of popular democracy in practice, often using the language of democracy to do so. So what do we really mean when we talk about democracy? Does it mean referendums, or simply parliamentary democracy?

Party politics: realignment or disintegration?



The Leave vote in 2016 produced turmoil in the political class, with no party seemingly able to articulate or capitalise on the Brexit spirit. Britain's parties appear increasingly hollow, held together not so much by shared ideology or class interests but by coalitions of convenience. Is there a space for a new politics or parties or should we expect the old parties to make a comeback?

Battle Lecture: How To Start An Economic Renaissance



Phil Mullan's 'Creative Destruction: how to start an economic renaissance' is a vital intervention to the economic debate. He explores the sluggish state of Western economies and how we can create a better future. He argues that we need a great political and cultural change to deliver the radical economic restructuring to lay the foundations for the next industrial revolution.

Bed blockers and bigots: have wrinklies cheated millennials?



Once respected for their wisdom and experience, the elderly are increasingly scorned as reactionaries who are a burden on public services. Issues from the housing crisis to Brexit are blamed on an older generation, accused of acting either out of self-interest or bigotry. How have society's attitudes to the elderly changed?

Macron's France: 'En Marche!' to business as usual?



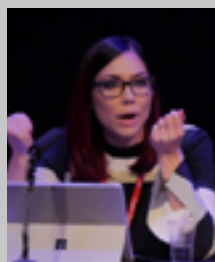
Welcomed as an apparent riposte to the populist revolts across the West, Emmanuel Macron's victory was celebrated by the liberal media around the world. The French though, seem less gripped by 'Macron mania'. How should we situate Macron's rise in French history? What might his reforms mean for the future of France and Europe?

Footloose cosmopolitans or citizens of nowhere?



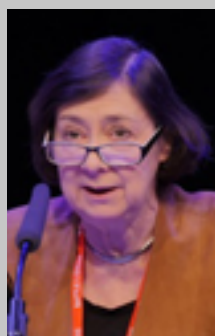
When Theresa May said that those who call themselves 'citizens of the world' are in fact 'citizens of nowhere' she caused an outcry. For some, it signalled a post-Brexit revival of nationalism. But is it possible to be a world citizen in any meaningful sense? Does the label rather imply a rejection of concrete obligations and commitments in favour of a cosmopolitan, consumer lifestyle?

Trudeau's Canada: a liberal nirvana?



The antithesis to Trump - Justin Trudeau emerged as a darling of the chattering classes the world over. Under his leadership, Canada has legalised cannabis, championed equality and upheld multiculturalism. But is Trudeau's Canada as liberal as it first appears? Crackdowns on free speech, arms deals with Saudi Arabia and the marginalisation of First Nations peoples might suggest otherwise.

Putin's Russia: A New Cold War?



The hand of the Russian state has been perceived in an array of cyber-attacks on state institutions, in the phenomenon of "fake news" and disinformation, and in the targeted funding of opposition groups. So how real is the threat? Are we entering a New Cold War? Or does Russia loom large, not because Putin is a strong leader but because Western governments lack direction?

Xi's China: New Global Power

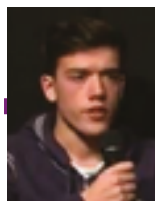


At a historic Communist Party Congress, Xi Jinping heralded the dawn of a "new era" of Chinese politics and power, vowing to lead the world politically, economically and militarily. Will we see China overtake America as the new global hegemon? And what does China's rise mean for the region and the Chinese people?

Cultural Appropriation: Compliment or Theft?



The development of religion, philosophy, science, the arts and technology is the cumulative outcome of borrowing, assimilating and copying aspects of each other's cultural achievements. Today, such mingling and remaking is viewed with suspicion if not hostility. But can culture really be owned or stolen?



Milo: Prior to joining WORLDwrite, I had no interest in politics but now I want to keep up to date and know what is going on in the news every day.

3. To assist unemployed young volunteer-learners with work experience opportunities, references and credits.



Due to its growing public profile, WORLDwrite receives numerous applications from young people looking for professional media experience that is credited, as in the media world or to access further education credits are currency. Many are pointed in our direction by local schools and colleges who hope they will develop an understanding of the working media world. We are also getting a lot of unemployed graduates desperate for experience to improve their CVs and job prospects.



The training we provide and programmes we produce, are intended to advance new ideas, encourage critical debate, promote citizenship and support lesser-known campaigns for social change. We do recognise, however, that since the majority of those we involve are unemployed or very low waged, securing additional opportunities to assist their broader prospects is hugely beneficial for everyone involved. As such, when we secure commissions, we do provide volunteer-learners with their first paid production experience. During the past year

the charity is most grateful to the British Education Suppliers Association (BESA), the British Pregnancy Advisory Service (BPAS), the Progress Education Trust (PET), Invoke Democracy Now (IDN) and Experiment in International Living (EIL) who have all commissioned the charity's services. These have provided valuable opportunities for young adults working with the charity.

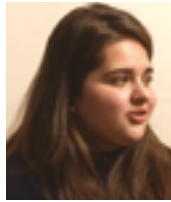
Having completed a volunteer-learner package, many continue to volunteer with the charity to refine their promotional, camera, research or presentation skills. We also encourage those who want to, to take on whole programmes, develop fresh ideas and assist newcomers. Throughout their time working with us and beyond, we consciously assist individuals' advancement in whatever field they hope to pursue. We ensure they are credited, provide references and recommendations. Many of our volunteer-learner participants have secured college places and jobs in the media as a result of their work with us and we are delighted to have assisted their prospects and progress.

Award winners



We are delighted, thanks to the Jack Petchey Foundation, that our volunteers were able to collect important awards for their endeavours during the year, some of whom collected their Youth Achievement Awards and leaders award at a special event in October 2018.

Augusta: I not only learned about the management of a charity and film-making, but also to think about current issues and what to do about them.



WORLDwrite was delighted to have won the 2018 Children & Young People Now Award for Arts and Culture for its Citizen TV project WORLDbytes.

It is a testament to the hard work and commitment of everyone involved in the project. The charity would like to thank its partners and all the aspiring and inspiring young people who have been involved in the project and made some great videos and films with the charity over the last 10 years.

4. To continue screenings, dissemination and promotion of the charity's documentaries, particularly its films *Sylvia Pankhurst: Everything is Possible*, *Every Cook Can Govern: The life, impact & works of C.L.R. James* and *1917: Why the Russian Revolution Matters*.

Freedom Scrolls

Thanks to the Women's Vote Centenary Small Grant Scheme, the charity was able to make much of its Sylvia Pankhurst documentary and run an extraordinary day of events on International Women's Day. These events celebrated women getting the vote and the campaigning of East End heroine, suffragette and revolutionary Sylvia Pankhurst.

Starting with a breakfast reception at The Clapton Table Cafe & Bistro in Hackney, the charity's contemporary heroines were presented with Freedom

scrolls based on those designed by Sylvia Pankhurst. Just as Sylvia presented the scrolls she'd designed to newly freed suffragettes at breakfast events, these modern heroines were presented Freedom Scrolls at a breakfast reception. In the spirit of Sylvia Pankhurst, these valiant campaigners for freedom and democracy are all women who have refused to bow to the designation of women as victims.

The Freedom Breakfast was followed by a Gala film screening of *Sylvia Pankhurst: Everything is Possible* at the Castle Cinema in Hackney, a Centenary Tea Party and a filmed debate and discussion at the WORLDwrite centre, entitled *Suffragettes then and now*.



Some of the women awarded scrolls at WORLDwrite's freedom breakfast reception at the Clapton Table. From left to right author and writer Ella Whelan, writer and broadcaster Mary Dejevsky, WORLDwrite Director Ceri Dingle, director of the Academy of Ideas Claire Fox, journalist Dame Ann Leslie, writer, researcher and Social Activist Brid Hehir, WORLDwrite Assistant Director Marisa Pereira, Founder of Muslim Women in Education Rania Hafez and Rosie Peck who collected the award on behalf of Ann Furedi, Chief executive of the British Pregnancy Advisory Service (BPAS).



Guests at the reception heard speeches from the charity's nominated heroines and watched Oscar style clips of those unable to attend.



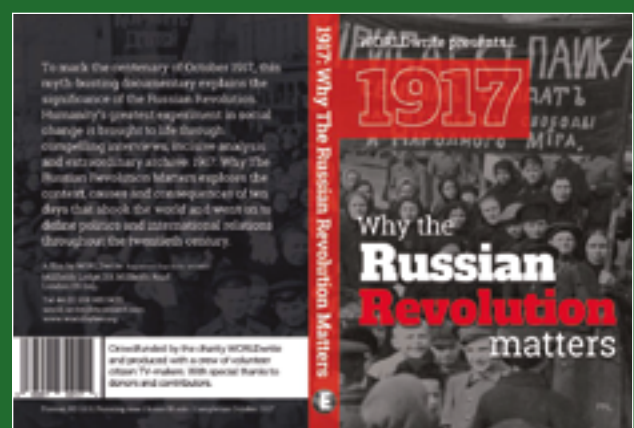
A packed gala screening at the Castle Cinema of *Sylvia Pankhurst: Everything is Possible* included students from local schools in Hackney.



The charity hosted a suffragette style Tea party at the WORLDwrite centre in Hackney and were delighted to have local citizens attend along with volunteers.



Further screenings of the charity's documentary *Sylvia Pankhurst: Everything is Possible* during the year took place at : the Women's Hall, the Idea Store in Tower Hamlets, Cardiff Council Chamber, Cardiff community centre and Cambridge Community Centre.



The charity's film *1917: Why the Russian Revolution Matters* screened at the Castle Cinema, Hackney, in Berlin, at Kent University and at TAPE in Conwy.



WORLDwrite's award winning film *Every Cook Can Govern: The life, impact & works of C.L.R. James* won further global acclaim with screenings in the USA at the ADIFF African Diaspora International Film Festival in New York and Chicago, in Washington, in Detroit at the Sembene film festival, at Cornell university and in the UK in Brighton. It is also now available on Kweli TV.

5. To develop further longer-term documentary projects.

Alongside its regular six-weekly line-up of programmes, the charity runs ongoing long-term documentary projects. During the year, the charity produced the documentary feature film, *Women: a success story*. This epic documentary had its London Premiere at the delightful Castle Cinema in Hackney and screened at the Battle of Ideas festival in October 2018, at the prestigious Barbican centre.

Women: a success story – a liberating tale for a new generation documents the great advances of the past 100 years and celebrates women as equals in the West today. Confronting contemporary myths and prejudices that suggest the world is awash with predators, misogyny and discrimination, forty women give us a fresh perspective, tell us we have nothing to fear and can do anything.

From across the generations, they share their life stories, what they overcome and what's changed. Interwoven with original archive footage, we learn of women in the cotton mills, life during the war, the 1984 miners' strike, from outdoor loos, terry nappies and illegal abortions to pre-marital sex, freedom and making it in what was once a man's world.

Inspired by Joanna William's book, *Women vs Feminism: Why We All Need Liberating from the Gender Wars*, the film tells us women have indeed made it and made it happen. This film urges us to revel in our progress and do it with men and not against them.

Peppered with individual success stories from Nadine Strossen, first female president of the ACLU to Ivana Habazin, World middle-weight boxing champion, we learn that today, everything is possible. All that holds us back is a narrative that tells us life is particularly difficult for women.

The film, which was crowd funded and assisted by the National Lottery Heritage Fund, Youth Social Action and Jack Petchey Foundation, was a collective effort by over 100 volunteers. Having been trained from scratch by the charity

to shoot, research and present, volunteers were the backbone of this ambitious production.

The charity will continue to arrange further screenings of the film across the UK and globally and welcomes school, university and college screenings, for which it does not charge. The film is also available on DVD and on Vimeo on Demand. Responses and reviews have been very positive and suggest it will be an excellent long-term educative resource. These include:

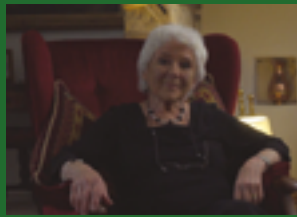
'What an inspiring and uplifting film! *Women: a success story* tells the story of modern feminism through the voices of women who lived through it. Their accounts remind us how restricted women were in the past but also the way in which so many women developed the confidence to challenge the status quo. Witty, intelligent and thoughtful, the interviewees talk openly about their experiences of relationships, work and politics. Most interesting is their empathy for the men in their lives and the concern about certain aspects of contemporary feminism. A documentary rich in wisdom and insight - everyone interested in feminism ought to watch it.' Munira Mirza, Director of HENI Talks and former London deputy mayor

'This is not a regular film review, as *Women: a success story* is not a regular film..... man or woman, whatever your view, or gender, or vintage, this film gives plenty of food for thought, and deserves to be shared.' Andrew Collins, Radio Times film reviewer

Contributors from diverse backgrounds, who feature in *Women: a success story* are detailed here and form a timeline in the film documenting the great strides made towards equality.



Elsie Hallsworth Age: 90 Born: 1928
Retired political activist.



Pauline Mackay Age: 86 Born: 1932
Former history teacher and tenant farmer, mother of four, two stepdaughters and eleven grandchildren.



Brenda Sawkill Age: 84 Born: 1933
Retired maths teacher, proud mother of three, grandmother of seven and wife of one.



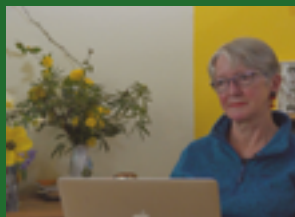
Margaret Ely Age: 69 Born: 1949
Spent her life challenging inequality and has enabled the possibility of change for her children and through them for future generations.



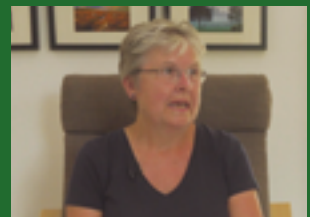
Shirley Lawes Age: 68 Born: 1950
Education researcher, consultant and university teacher, specialising in modern foreign languages at the University College London Institute of Education.



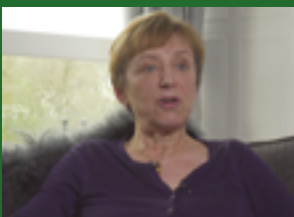
Nadine Strossen Age: 68 Born: 1950
Leading human rights champion, first female President of the world's largest, oldest civil liberties organization: the American Civil Liberties Union.



Brid Hehir Age: 66 Born: 1952
Retired nurse and health service manager. She engages critically with the shifting terms of debate around FGM via her Shifting Sands blog.



Carole Sherwood Age: 65 Born: 1953
Clinical psychologist who advocates listening carefully to alternative viewpoints and questioning received wisdom. Wolf-whistles, though unlikely, are welcome.



Pauline Hadaway Age: 62 Born: 1955
Has worked in arts and education since 1990 and is co-founder of The Liverpool Salon, which organises public debates on a range of topics.



Janet Roberts Age: 61 Born: 1957
Mainstay of her family, working throughout adulthood, a mum to two daughters and now nana to three grandchildren.



Ginny Hume Age: 59 Born: 1959
Has spent 20 years working in, running and commissioning services for older people in Inner London local authorities.



Ann Furedi Age: 58 Born: 1960
CEO of BPAS, a not-for-profit abortion provider. She has been a pro-choice advocate since her student days and is author of *The Moral Case for Abortion*.



Jane Sandeman Age: 56 Born: 1962
Charity finance Director and convenor of the Academy of Ideas Parents Forum.



Jane Turner Age: 56 Born: 1962
Freelance proof-reader. She is a former civil servant, secondary school teacher and tutor in adult and further education.



Hilary Salt Age: 55 Born: 1963
Founder of First Actuarial LLP and has two grown up sons, a lovingly tended garden, a VW campervan and a season ticket to Old Trafford.



Kate Abley Age: 54 Born: 1964
Has worked at a few things but spent most of her life teaching and promoting outdoor play opportunities for children and young people.



Karen Wilcox Age: 53 Born: 1965
A model based in the Midlands.



Alison Small Age: 52 Born: 1965
CEO of the Production Guild of Great Britain, a membership organisation representing the interests of production management in the UK feature film and TV Drama industries.



Helene Guldberg Age: 52 Born: 1965
Dr Guldberg is Associate Lecturer in psychology with the Open University and author of *Reclaiming Childhood: Freedom and Play in an Age of Fear* and *Just Another Ape?*



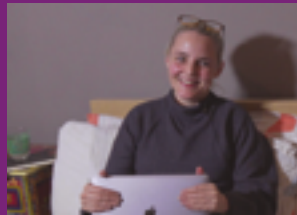
Saira Law Age: 51 Born: 1966
Has been involved for over thirty five years in community and political projects. She struggles and is propelled by wanting more equality and freedom.



Sally Millard Age: 50 Born: 1967
A Head of Finance in London.



Rosie Cuckston Age: 50 Born: 1967
Organiser of the Birmingham Salon. Prior to that she was lead singer in experimental pop outfit Pram releasing on Domino and Too Pure and touring in Europe and the US.



Viv Regan Age: 50 Born: 1968
Managing editor of the online magazine *spiked*.



Sharron Foster Age: 47 Born: 1971
Sharron juggles jobs as a jewellery designer and beauty therapist, while raising her six-year-old son. She has decided to try her hand as a plus-size model.



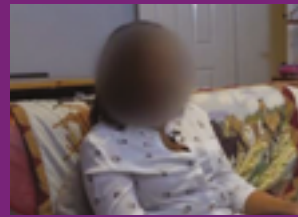
Mally Best Age: 45 Born: 1973
General manager at Carringtons Catering and has worked in renowned restaurants and hotels, as well as developing her own eatery in the Left Bank in Allerton.



Stacie Johnson Age: 42 Born: 1976
Saturday girl at 13, to company secretary of an import company presently and much more in between. Mum of a high achieving sportsman.



Charlotte Moretto Age: 41 Born: 1977
Barrister specialising in the field of personal injury law. She is also a Director of Chaptercare Limited, which operates a residential care home in East Yorkshire.



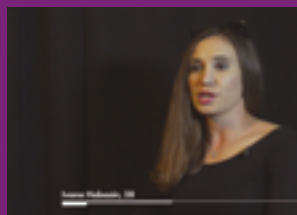
Protected identity Age: 40 Born: 1977
Grew up in Eritrea, protected identity due to some nasty people hounding her.



Frankie Anderson Age: 33 Born: 1984
Doctor; currently working in South East London as a Psychiatrist. Her background however is medicine which she plans to go back to. She enjoys politics, theatre and reading.



Marisa Pereira Age: 29 Born: 1989
Born in Portugal and now assistant director of the UK education charity WORLDwrite, which runs the pioneering Citizen TV station WORLDbytes.



Ivana Habazin Age: 28 Born: 1989
Current IBO world middleweight champion and former IBF world welterweight champion. She also has a master's degree in theology.



Ella Whelan Age: 26 Born: 1991
Author of *What Women Want* and a freelance journalist covering freedom, feminism and other political F words.



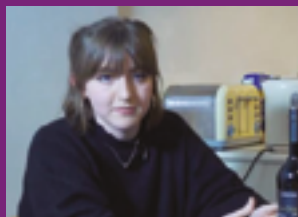
Paige Aitken Age: 22 Born: 1996
Combines her full-time job at Monarch Aircraft Engineering, with work as a promotional model at race events and trade shows.



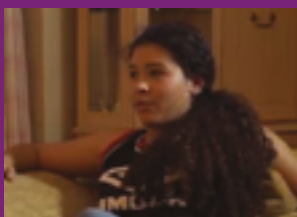
Evelyn Tedrick Age: 21 Born: 1997
Geography student at the University of Oregon, USA.



Caroline Cafasso Age: 21 Born: 1997
Student in film & television at Boston University in Boston, Massachusetts, USA.



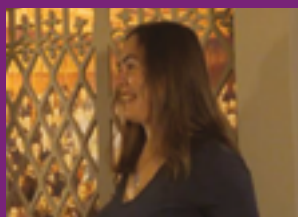
Isabel Hume Age: 19 Born: 1999
An art history student who is interested in politics.



Millie Small Age: 16 Born: 2002
Studies performing arts at Bodens College in Barnet. She lives in London and is interested in understanding the world around her while pursuing her love of performing.

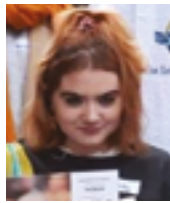


Author Joanna Williams provides commentary during the film at a picnic with volunteers in Victoria Park in Bow, the site where Sylvia Pankhurst set up her Citizen's Army.



Parliamentary Archivist Mari Takayanagi provides a brief overview of developments in parliament in the film and legal milestones on the road to equality.

Marley: I'm looking to do film directing and producing in the future, especially focusing on political issues. WORLDbytes includes both of these as well as providing an opportunity to learn how to use professional cameras and film formal events.



6. To ensure further funding is secured to provide quality Citizen TV training and volunteer-learning opportunities supported by professional staff.



New initiatives this year proved to be highly successful in raising funds for the charity thanks to the extraordinary efforts of friends and volunteers. Three intrepid WORLDwrite supporters Brid Hehir, Marisa Pereira and Josephine Hussey ventured on a 25km trek across the capital, on the Thames Bridges walk, to raise money for WORLDwrite's film project *Women: a success story*. They won the support of over 83 friends and raised £3,200. Mark Iddon ran the 5Km at Heaton Park and raised £300.00 for the charity. Long-standing WORLDwrite friends, Sally Millard and David Axe, generously hosted a summer garden party in East London, bringing together volunteers, friends and contributors from over the years and raised a stunning £3500 for WORLDwrite's documentary film project on women. Graham Barnfield and James Heartfield also fundraised for the charity via Facebook. A special thank you to all for such valiant efforts and to everyone who donated so generously.

7. To continue financial support to WORLDwrite's Ghanaian partners.

The charity continued its support over the past year for partners in Ghana. Donations were raised and transferred to Ghanaian partners for their educational benefit and maintenance. Beneficiaries during the year included Millicent Kumeni and family, DeRoy Kwesi Andrew and family, Abraham Godbless, Patience Agbetti, six families in Tsibu Bethel village and Old Fadama community members in Accra.

8. To raise funds to upgrade film equipment, improve premises and to maintain a small reserve.

The charity raised funds to provide two new edit suites capable of coping with 4K footage and two 4K cameras. New PC's were installed, and additional RAM purchased to upgrade laptops for editing. Extensive refurbishment work on the centre was begun including electrical wiring and new sockets, new lighting, new fuse board, roof repairs and a new boiler. This work will continue into the new financial year and include new fire alarm panel, call points and detectors. This refurbishment expenditure will be reflected in the accounts for 2019. The charity aims to maintain a small reserve of £5,000 and has managed to do so in this financial year.





Kara: *The camera training I received and the friendly staff have inspired me to start my own YouTube channel to improve my English and ideas. Thank you WORLDbytes!*

The charity's aims for the year ahead

The Trustees believe the charity has more than met its aims during the past year and have agreed the following for 2018 to 2019:

1. To continue to develop its Citizen TV channel WORLDbytes and provide further free training to individuals and groups, through the development and delivery of quality volunteer-learner opportunities in Citizen TV making and the production of programmes.
2. To ensure WORLDbytes continues to give voice to alternative views and benefit the public through exploring challenging ideas and disseminating programmes which advance fresh thinking, are of educational benefit and use as campaign tools.
3. To assist unemployed young volunteer-learners with work experience opportunities, references and credits.
4. To continue screenings, dissemination and promotion of the charity's major documentaries, particularly its films: *Women: a success story*; *Sylvia Pankhurst: Everything is Possible*, *Every Cook Can Govern: The life, impact & works of C.L.R. James* and *1917: Why the Russian Revolution Matters*.
5. To ensure further funding is secured to provide quality Citizen TV training and volunteer-learning opportunities supported by professional staff.
6. To continue financial support to WORLDwrite's Ghanaian partners.
7. To raise funds to upgrade film equipment, improve premises and to maintain a small reserve.

Financial review and reserves

Income

During 2017-2018 income received by WORLDwrite totalled £126,017. This consisted of £62,035 in restricted funds and £63,982 in unrestricted income.

The charity has continued to develop and utilise online methods and social media to attract donations through the website 'Justgiving', through a PayPal account and the online giving organisation 'Wonderful', which, as it is funded by major donors, takes nothing from individual donors or from charities for its service. This has helped volunteers to raise funds online. Donations and appeals raised £16,466 in the year. The charity's Friends scheme raised £11,551 including Gift Aid claimed from H.M.R.C. The sale of the charity's films on DVD and second-hand book sales via the charity's Amazon store, remained steady and commissions for the charity's filming services brought total sales income to £35,965 in unrestricted income, making the charity more self-sufficient.

The charity was delighted to receive continued support from, Trust for London, the Esmée Fairbairn Foundation and Jack Petchey Foundation all key founding funders for WORLDbytes. The charity was also delighted to receive small grants from National Heritage Lottery, the Womens Vote Centenary Small Grant Scheme and Youth Social Action. Grants received by the charity as restricted funds totalled £62,035 during the year.

Expenditure

Total expenditure for the year amounted to £118,114. WORLDwrite managed to keep the costs of managing and administering the charity over the past year down to £1,496 and are grateful to all staff and volunteers who have carried out this work unpaid and provided resources. This has allowed the charity to maximise funding for direct charitable projects in another financially difficult year. The charity is particularly grateful to its very 'hands on' Director and Assistant Director for putting in many volunteer hours.

Peripatetic professional tutors and consultants were engaged to tutor in all aspects of film-making, editing and web development and tutors who worked for expenses only helped volunteer-learners make many programmes for WORLDbytes possible this year.

The charity continued to provide volunteer subsistence and travel reimbursement on a regular basis, totalling £6,690 in the year, ensuring best practice in volunteer engagement and provision.

The charity recognises the need to maintain a small free reserve to ensure it is able to respond to emergencies and safeguard the future of the charity. The charity has also sought to cut costs where possible.



Statement of Financial Activities for the year ended 31 October 2018

Incoming Resources	Notes	Unrestricted funds	Restricted funds	17-18 Total	16-17 Total
		£	£	£	£
Donations and fund-raising appeals	2	16,466	0	16,466	15,562
Friends scheme	3	11,551	0	11,551	17,822
Grants received in furtherance of the charity's objectives	4	0	62,035	62,035	77,500
Activities for generating funds:					
Sale of DVDs, Books, Services	5	35,965	0	35,965	16,132
Total incoming resources		63,982	62,035	126,017	127,017
Less: cost of generating funds					
Fund-raising costs	6	414	0	414	504
Net incoming resources available for charitable application		63,568	62,035	125,603	126,513
Charitable expenditure					
Costs of activities in furtherance of the charity's objectives					
Exchange programmes outward & inward + partner support	7	1,656		1,656	2,270
Film facility project- News channel	7	19,282	46,396	65,678	101,562
Women film project	7	7,078	15,066	22,144	440*
Volunteer centre costs	8	13,348	13,378	26,726	12,145
Managing and administrating the charity	9	448	1,049	1,496	1,977
Total charitable expenditure		41,811	75,889	117,700	118,394
Total resources expended		42,225	75,889	118,114	118,898
Net incoming resources		21,757	(13,854)	7,903	8,118
including:					
Total funds brought forward	11	6,478	20,538	27,016	18,898
Total funds carried forward		28,235	6,684	34,921	27,016

*CLR James film project in 16-17

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

Charity Balance Sheet as at 31 October 2018

	Notes	31 October 2018 £	31 October 2017 £
Fixed assets			
Tangible assets	10	6,135	0
Current assets			
Accrued income			
Cash at bank & in hand		28,786	27,016
Net current assets		34,912	27,016
Current liabilities			
Creditors falling due within one year:			
Net current assets		34,912	27,016
Funds			
Unrestricted funds: general reserves		28,235	6,478
Restricted funds		6,684	20,538
Total funds	12	34,921	27,016

The report of the trustees and financial statements were approved by the Board of Trustees and signed on their behalf by:



Signed

Date: 20th January 2019

Toby Marshall Chair of the Trustees



Notes forming part of the financial statements for the year ended 31 October 2018

(a) Accounting convention

The financial statements have been prepared in accordance with the accounting policies set out in notes to the accounts and comply with the charity's governing document, the Charities Act 2011 and Accounting and Reporting by Charities: Statement of recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard for Smaller Entities published on 16 July 2014.

(b) Incoming resources

Grants, donations and all income are included in the financial statements during the period in which they are received. All grants received are treated as restricted income to be expended according to their intended purpose. Grants which are intended to fund activities beyond the financial year in which they are received are carried forward as a balance to be expended as intended in the following year. Income from donations, the charity's friends scheme and appeals is treated as unrestricted income and is available for expenditure approved by the management committee unless the donor has specified the manner in which the income is to be spent, in which case it is treated as restricted income.

(c) Resources expended

Expenditure is included when incurred. The majority of costs are directly attributable to specific activities. Certain shared costs are apportioned to activities in furtherance of the objects of the charity. Office costs and property related costs are apportioned on the proportion of floor area occupied by the activity. Staff costs and office costs are allocated in the same proportion as directly attributed staff costs.

(d) Tangible fixed assets and depreciation

All assets costing more than £500 are capitalised. Depreciation is not charged on historic artefacts as the residual value is considered to be higher than carrying value. Furniture and equipment is written off on a straight-line basis over their estimated

usefulness of four years.

(e) Fundraising costs

These include direct expenditure and overhead costs of staff and volunteers in the UK who promote fundraising, including events.

(f) Costs of managing and administering the charity

These represent costs incurred by the organisational administration of the charity and compliance with constitutional and statutory requirements.

(g) Funds accounting

Funds held by the charity are: Unrestricted general funds - these funds which can be used in accordance with the charitable objects at the discretion of the trustees. Restricted funds – these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes. Further explanation of the nature and purpose of each fund is included in the notes to the accounts.

(h) Taxation

As a registered charity, the organisation is exempt from taxation on its income and gains to the extent that they are applied for its charitable purposes.

2. Donations and fund raising appeals	Unrestricted funds	Restricted fund	17 to 18 Total	16 to 17 Total
	£	£	£	£
Donations and fund-raising appeals	16,466	0	16,466	15,562

3. Friends scheme	Unrestricted funds	Restricted funds	17 to 18 Total	16 to 17 Total
	£	£	£	£
Friends scheme	11,551	0	11,551	17,822

4. Grants received in furtherance of the charity's objectives	Unrestricted funds	Restricted funds	17 to 18 Total	16 to 17 Total
	£	£	£	£
Jack Petchey awards		3,000	3,000	3,000
Arsenal Foundation			0	1,500
National Heritage (women film)		10,000	10,000	0
Esmee Fairburn Foundation			0	30,000
Trust for London (was CPF)		33,000	33,000	18,000
International Womens Day WVCG		1,000	1,000	0
Ayn Rand		11,035	11,035	0
East end community YSA grant		4,000	4,000	0
Bloomberg			0	25,000
Grants received in furtherance of the charity's objectives	0	62,035	62,035	77,500

5. Sale of tickets/DVDs	Unrestricted funds	Restricted funds	17 to 18 Total	16 to 17 Total
	£	£	£	£
Sale of tickets/DVDs	35,965	0	35,965	16,132

6. Fund-raising costs	Unrestricted funds	Restricted funds	17 to 18 Total funds	16 to 17 Total funds
	£	£	£	£
Materials/Justgiving	414	0	414	504

7. Costs of activities in furtherance of the charity's objectives

	Exchange programme outward	Film facility News Channel	Women Film	17 to 18 Total	16 to 17 Total
	£	£	£	£	£
Rent, utilities & bills		812		812	6,000
Partner support	1,656			1,656	2,270
Equipment (items under £500)		1,316	1,564	2,880	1,616
Depreciation (items over £500)		3,067		3,067	0
Tutors & Freelance staff		18,943	12,101	31,045	45,944
Volunteer support		3,197	3,493	6,690	5,291
Contributor Travel			400	400	0
Publicity		652		652	20
Summit & events		4,704	240	4,944	6,175
Wages		27,491	3,432	30,923	29,005
Books/materials/filmstock		564		564	2,252
Subscriptions		875		875	131
Screenings/festivals		805		805	484
Centre maintenance/H&S/supplies		905		905	496
Postage/phones/internet		1,832	143	1,974	2,431
Print		148	675	822	294
Stationery		367	95	462	372
Insurance				0	876
Brochures and DVD's				0	614
Costs of activities in furtherance of the charity's objectives	1,656	65,678	22,144	89,478	104,271

8. Volunteer centre costs

	Unrestricted funds	Restricted funds	17 to 18 Total	16 to 17 Total
	£	£	£	£
Rent, utilities & bills	10,776	12,362	23,138	10,622
Print	149		149	0
Phone and internet	410		410	0
Equipment	731		731	0
Centre maintenance	1,282	166	1,448	636
Insurance		850	850	671
Volunteer support	1		1	217
Volunteer centre costs	13,348	13,378	26,726	12,146

9. Managing and administrating the charity

	Unrestricted funds	Restricted funds	17 to 18 Total	16 to 17 Total
	£	£	£	£
Postage & phones	448	389	836	987
Printing		660	660	711
Stationery			0	279
Managing and administrating the charity	448	1,049	1,496	1,977

10. Tangible fixed assets

	Unrestricted funds	Restricted funds	31 October 2018
	£	£	£
Cost			
As at 1st Nov 2017	10,909	16,369	27,278
Additions		9,202	9,202
At 31 October 2018	10,909	25,571	36,480
Depreciation			
As at 1st Nov 2017	10,909	16,369	27,278
For the year ending 31 Oct 2018		3,067	3,067
At 31 October 2017	10,909	19,436	30,345
Net book value			
At 31 October 2018	0	6,135	6,135
At 31 October 2017	0	0	0

11. Restricted funds

	Balance at 1 Nov 2017	Incoming resources	Resources expended	Balance 31 Oct 2018
	£	£	£	£
Jack Petchey awards	0	3,000	2,022	978*
Heritage Lottery Fund	0	10,000	10,000	0
Esmée Fairburn Foundation	20,538	0	20,538	0
Trust for London	0	33,000	29,141	3,859*
WVCG	0	1,000	1,000	0
Ayn Rand	0	11,035	9,496	1,539*
East end community YSAF	0	4,000	3,691	309
Restricted funds	20,537	62,035	75,889	6,684

*balances represent depreciation on equipment items

The nature and purpose of the restricted funds can be summarised as follows:

The Jack Petchey Foundation recognised WORLDwrite as a member of its Gold scheme and provided a youth achievement awards grant over the year. Awards are given to nominated young volunteers at WORLDwrite, who may decide how the charity uses the funds. The charity also received a small project grant following a leaders' award for volunteers working on the film *Women: a success story*.

The charity received a grant from the Heritage Lottery Fund towards its *Women: a success story* film project.

The Esmée Fairbairn Foundation provided continued

grant support for WORLDwrite's Citizen TV project WORLDbytes.

Trust for London have continued to fund the charity to run its Citizen TV project WORLDbytes.

The Women's Vote Centenary Grant (WVCG) fund provided a small grant for the charity's activities celebrating votes for women on and around International Women's Day.

The Ayn Rand Institute provided a grant to the Battle of Ideas Festival administered by the charity.

The charity received a grant from the Youth Social Action Fund (YSAF) provided by the East End Community Foundation for its work with young adults on the film project *Women: a success story*.

12. Analysis of net assets between funds

	Unrestricted funds	Restricted funds	Total funds
	£	£	£
Fixed assets	0	6,135	6,135
Cash at bank	28,235	550	28,785
	28,235	6,684	34,921

13. Paid Employees

13.1 Staff costs

	Unrestricted	Restricted funds	17 to 18 total	16 to 17 total
	£	£	£	£
	17,763	44,205	61,968	74,949

13.2 FTE in the year

Full time equivalent	17 to 18 FTE	16 to 17 FTE
Director	1	1
Assistant Director	0.75	0.75
Volunteer Coordinator	0	0.25
Producer	0.50	0.50
Peripatetic Tutors	0.25	0.25
Editor	0.25	0.25
Total FTE	2.75	3.00



Independent examiners report to the trustees of WORLDwrite

I report on the accounts of the charity WORLDwrite for the period 1 November 2017 to 31 October 2018 set out in this report.

Respective responsibilities of the Trustees and Examiner

As the trustees of the international youth education project, a charity registered with the Charity Commission, you are responsible for the preparation of the accounts: you consider that the audit requirements of section 43(2) of the Charities Act 1993 (the Act) does not apply. It is my responsibility to state, on the basis of procedures specified in the General Directions given by the Charity Commission under section 43(7)(b) of the Act, whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commissioners. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning such matters. The procedures undertaken do not provide all the evidence that would be required in the audit, and consequently, I do not express an audit opinion on the view given by the accounts.

Independent examiner's Statement

In connection with the examination, no matter has come to my attention:

(i) which gives me reasonable cause to believe that in any material respect the requirements

- to keep accounting records in accordance with section 41 of the Act; and

- to prepare accounts which accord with the accounting records and to comply with accounting requirements of the Act have not been met; or

(ii) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

A handwritten signature in black ink, appearing to read "Jane Sandeman".

Signed

on this day: 21st January 2019

Jane Sandeman

Member of the Association of Certified Chartered Accountants

98 Beech Hall Road

London

E4 9NX

Thank you

WORLDwrite would like to thank its key funders for the invaluable support they have provided over the past year, allowing the charity to maintain a consistent high standard of work, expand its educational reach and make an impact.

The charity would also like to congratulate the hundreds of volunteers who have taken part in the training provided, seen programmes through to fruition, provided new insights and developed their own understanding in the process.

A special thank you is due to the charity's network of friends in the UK and globally who have consistently provided intellectual and financial resources and continue to inspire the charity's endeavours.

Lastly, for some spectacular photographs thank you to Samantha Habazin, Anthony Fernandes, Tom Fenn and Chris Sharp. For designing this annual report, thank you to Niall Crowley.



Supported by:



Funding raised by
The National Lottery
and awarded by the Heritage Lottery Fund



WORLDwrite
presents

WOMEN: **a success story**

A liberating tale for a new generation

