

worldwrite worldbytes



Reg Charity No 1060869

Home to WORLDbytes: The School of Citizen TV

Annual report & accounts

From November 2019 to October 2020

WORLDwrite

Report of the Trustees

For the year ended 31 October 2020

The trustees present their report along with the financial statements of the charity for the year ended 31 October 2020. 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:

Dr Graham Barnfield

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:

Dr Graham Barnfield..... Trustee and Chair
Kirk Leech Trustee
Dr Shirley Lawes..... Trustee
Andrew Hirst..... Camera Tutor and Building Manager
Ceri Dingle..... Director & Acting Treasurer
Fraser Myers Production Adviser
Sally Millard Finance and Fundraising
Kate Abley..... Volunteer Production Coordinator
Marisa Pereira..... Producer
Toby Marshall Education Officer
Rob Harris..... Film director and tutor
Sadhvi Sharma Global Reporting
Steve Daley..... Camera Tutor
Stuart Simpson Accounting
Tsedal Powell..... Volunteer Representative
Viv Regan..... Youth Work and Media Adviser

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. In the past year this has included measures to ensure the premises, staff and volunteers are COVID-19-secure.

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 legal 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 and 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. The charity works to maintain and develop partnerships to provide further opportunities for young people 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;
-  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.

Aims and achievements of the past year

The staff team and centre facilities



Despite COVID-19, for the past year WORLDwrite has maintained a small staff team consisting of a Director and part-time Volunteer production coordinator and a core crew of volunteers. When its centre is open, the charity 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 11 cameras, professional sound equipment, 4 AVID editing suites, a dedicated studio complete with sound proofing, a discussion show studio and set, blue screen back drop, autocue, a large screen for viewings and teaching, a projector and inflatable video booth for indoor and outdoor events and shoots. From the end of March 2020, the charity's Director was furloughed, and the Volunteer production coordinator remained part-time to manage administration for the charity.



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, despite its activities being suspended from the end of March, 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 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.

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 five-month period from November 2019 to March 2020 the charity provided six-week volunteer learner packages and shorter intensive training packages to over 158 young people and older citizens from diverse backgrounds. The charity would expect on average 300 in a normal year. These volunteer-learners received free training and support in: researching subjects; professional camerawork; sound; lighting; studio shooting; interview technique; presenting; autocue use and digital marketing alongside discussion of contemporary issues under-represented in the mainstream media. The 31 programmes volunteer learners filmed and worked to produce over the period do great credit to everyone involved. A further group of volunteers learned to edit during the period. From the end of March, training programmes, shoots and all centre activities were suspended due to Covid 19.



The charity predominantly works with young people aged 16 to 25 who have no income or are low waged and would not have the means to access well-equipped training provision or production opportunities otherwise. The charity normally also welcomes and facilitates groups interested in developing media skills and greater subject knowledge. During the year however, due to Covid restrictions, the charity was sadly unable to welcome external partners or groups or undertake commissions to film conferences and events.



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. For the first five months, November to March, the charity continued to develop and produce quality, distinctive programmes which maximised the number of learners who could take part and learn every aspect of programme-making, test prevailing wisdom and make the finished product their own. All 31 of the programmes produced during the first five months of the year have been uploaded to WORLDbytes and video hosting sites, including Vimeo, Vidler, 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); to enable volunteers to raise their concerns and cover challenging issues of public interest. Examples of programmes made, include the following:



Volunteering with us



Young volunteers tell us why they think volunteering and getting free Citizen TV training with WORLDwrite and its Citizen TV channel WORLDbytes is worthwhile. Volunteers filmed and interviewed each other to make this compelling short.

Megxit: Don't shout at the telly with Brendan O'Neill



WORLDwrite volunteers join spiked editor Brendan O'Neill on the sofa to check out his views on Megxit. The idea that former Royal, Duchess of Sussex, Meghan Markle suffered racist abuse is simply not true he argued. We have to understand the elitist disdain for the masses that today's dangerous identity politics reinforce he explains.



WORLDbytes was delighted to once again be the official media partner at the Battle of Ideas Festival at the Barbican in November 2019. Our Citizen TV School trained and enabled a very large crew of young volunteer-learners to film and attend debates. It provided a unique opportunity for participants to listen to 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. Further young volunteers learned to edit with the many hours of footage from the festival. Twenty-eight debates were edited and distributed during the year, bringing discussions led by exceptional global speakers to a new audience. These are now available as valuable educative resources and are listed below. All are available to view on WORLDwrite, on the Battle of Ideas website video pages and on YouTube.

THE IDEAS

Hungary: the bad boy of Europe?



Hungary has become a pet hate and the country's leader, Viktor Orbán, is reviled. Joan Hoey, Director, Europe, The Economist Intelligence Unit and Hungarian born sociologist Professor Frank Furedi discuss what is driving the 'Hungary bashing.' Today's fears we learn, tell us more about Western elites' mindset than what is happening in Hungary.

From picket line to polling booth: what does class mean today?



Has class difference had its day? It's 35 years since the start of the year-long miners' strike, arguably the last class-focused dispute in Britain. For many observers, its defeat signalled the end of class struggle. Former mine worker Steve Roberts and Trade Unionist Brian Denny discuss today's state of play.

Who are the establishment?



In Britain, the establishment was traditionally understood along class lines, as a network of people who went to private schools, and took prominent positions in arts, politics and industry. Today, many allege, little has changed. But is the establishment today more than this? An excellent panel share their thoughts in this packed-out debate.

Is socialism making a comeback?



The failure of Western economies to recover fully from the 2008 crisis has encouraged some to consider the benefits of socialism and a 'post-capitalist' future. Does what is now labelled 'socialism' bear any resemblance to what it meant in the past? An engaging panel provide food for thought.

Is white privilege real?



Is a white bricklayer more privileged than a black CEO? Where does class fit into the discussion about universal white privilege? Is there a danger that our fascination with 'white privilege' is re-racialising society? In this fascinating debate, challenging questions are raised, and the audience get stuck in.

Who are the people?



Since the Brexit vote of 2016, the phrase 'the will of the people' has gained political currency. Amidst the churn and change of the twenty-first century, can we give new meaning to the idea of 'the people'? An insightful panel hold forth.

Snowflakes or revolutionaries: what is the new student identity?



Contemporary students are often lampooned as 'over-sensitive' or 'snowflakes', on the other hand, many students consider themselves to be a radical future generation of changemakers. In this lively debate, speakers and audience discuss everything from offence taking to stereotypes.

Extinction or progress? Visions of the future



Activists from Extinction Rebellion argue the threat of catastrophe means it is imperative to reject growth and progress in favour of a new eco-austerity. In this inspiring and revealing debate, defenders of humanity, progress and freedom take on the eco-doom mongers.

The crisis of trust in institutions



Trust has become a major preoccupation. Politicians are worried that the public no longer trusts them, businesses are concerned consumers distrust them, journalists fret that readers trust 'fake news'. This engaging panel consider what's going on. Supposed remedies such as transparency, we learn, are making things worse.

The rise of toxic politics: can we be civil?



Looking at a world seemingly filled with slurs, angry social-media comments and nasty jibes, commentators have announced that we live in an age of 'toxic politics'. Should we lament a supposedly lost civility? Who gets to decide what are acceptable and unacceptable forms of discourse?

From Shakespeare to social media: are we losing the will to read?



Award-winning novelists Elif Shafak and Tim Parks discuss the state of reading and writing in the twenty-first century. They explore questions such as: Why does reading matter? What is the purpose of reading? Why do we need fiction? Do we read to challenge our vision of the world or to confirm it?

Gross-out feminism: is the political now too personal?



'The Personal is Political', was a rallying cry by the feminist movement. Fifty years later, feminism seems more concerned with the personal than ever before – from campaigns around periods to debates about body weight. Should a political movement for women's freedom focus on changing the public sphere, rather than the private self?

From Peterson to Incels: is there a generation of 'lost boys'?



Today, traditional masculine attributes like being 'strong and silent' are seen as uncool and men are told they should 'discover their vulnerable side'. Are we now witnessing the rise among certain men of the very thing they supposedly criticise: a victim centred identity politics?

Health vs choice? The vaccination debate



Governments in some countries have introduced new measures to compel vaccination against specified diseases. They link proof of vaccination to children's access to state-provided schooling. Is there a legitimate right for individuals or parents to refuse vaccination or do claims for the public good justify compulsion?

Why do we get fat? In conversation with the angry chef



Anthony Warner, author of *The Truth About Fat*, aims to expose the bad science around healthy eating. Simplistic advice to 'eat less, move more' is doomed to failure, he says – tragically so for those whose obesity is serious and disabling.

Titania McGrath: satire in the age of social justice



'Humour is a weapon of the patriarchy.' So says Titania McGrath, the Twitter superstar who describes herself as an activist, healer and radical intersectionalist poet. Titania has become famous for her 'woke' words of wisdom. Titania is of course fictional – a satirical character dreamt up by author and satirist Andrew Doyle.

Health and genomics: what's the score with polygenic scores?



Debate is growing about the use of a genetic/genomic approach called 'polygenic scores' to understand health and assess health risks. Advocates claim that these scores could revolutionise healthcare. Critics retort that polygenic scores are of limited use and are perilously easy to misconstrue. So, what's the score with polygenic scores?

What does it mean to be normal?



Campaigns to raise awareness say it is not 'abnormal' to experience depression and that such people 'are not alone' on the other hand, identity politics encourage people to celebrate difference, uniqueness and not being 'normal'. What are we to make of this shifting understanding of what it is to be normal?

The battle over birth: should we stop having children?



Concerns about rising population numbers have been around for centuries. A growing area of debate now centres on what view prospective parents should take about bringing children into the world. In this discussion, we learn, controlling reproduction has never solved social problems and denies women's bodily autonomy.

Modern America: what's behind the rise of AOC and the Squad?



In June 2018, a young Hispanic Democrat, Alexandria Ocasio-Cortez (AOC), caused a major upset by defeating a 10-term incumbent, Joe Crowley, in the party primary for New York's 14th congressional district. What is AOC's appeal and who does she appeal to?

What can we learn from the Sixties and the Sexual Revolution?



The 1960s is usually discussed as the moment when traditional morality was thrown into question. But how much impact did the Sixties, and the sexual revolution, really have? Professor Frank Furedi argues that alongside liberation came the degradation of intimacy and disenchantment.

Can we stop World War III?



With rising tensions between America, China and the EU – not to mention the re-emergence of Russia on the international stage – many argue that the old, post-1945 world order is breaking down. How can we stop these tensions getting out of control? Is a peaceful transition to a new international settlement possible?

Hong Kong: Understanding the protests



The protest movement in Hong-Kong, began it seems, as a response to China's demand for an extradition treaty between Hong Kong and China. What does it mean for authority in China and democracy, not just in Hong Kong, but in Macau and Taiwan, too? And how does this fit with east-west international relations more broadly?

Has #MeToo killed the office romance?



Anti-Semitism is rarely out of the news today. World eminent historian Deborah Lipstadt discusses her new book in the hope of answering troubling questions about the resurgence of anti-Semitism.

Does the world need a government?



Many of those frustrated by our lack of progress on big global issues argue it is time for some form of world government. But others argue that it would be difficult, if not impossible. Could seven billion people hold a world government to account. How would such an arrangement fit with ideals of democracy?

Woke corporations: responsible capitalism or virtue signalling?



Today many companies seem to care about social causes, but critics have condemned what's been called 'woke capitalism' and 'wokewashing'. So, what's behind the rise of 'woke capitalism'? Is it a cynical attempt to curry favour with the lucrative millennial market, or should we celebrate demonstrations of corporate conscience?

A waste of a good crisis? A decade after the crash, with Larry Elliott



After the worst financial crisis since the 1930s, Western governments sanctioned emergency action to support their economies. But critics argue that relatively little has been done since then to fix the underlying problems that precipitated the financial crisis in the first place.

Understanding risk today: the art of statistics



What numbers should we trust, and why? How do we balance risks? Should we see risks as dangers, or opportunities? Is there a problem if we conflate the worst-case scenario with the likely scenario? Professor David Spiegelhalter, author of The Art of Statistics, and two respondents guide us through a much-maligned topic.

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

The majority of young people we work with 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 provide volunteer-learners with their first paid production experience. Sadly, we were unable take up any commissions due to COVID-19 during the year. We continued however to provide references and ensure all volunteers who filmed with us prior to lockdown were credited for their endeavours.

Award Winners



We are delighted, thanks to the Jack Petchey Foundation, that despite lockdown, young volunteers were able to collect important awards for their endeavours during the year. The following young people, some of whom feature below, were achievement award winners for November 2019 to October 2020: Chris Estrada; Ira Narian; Patrick Okobi; Jake Summerhayes; Thomas Abley; Emily De Jesus; Janith Kumanaraj; Marianne Sedley and Dominick Cromack. Congratulations to them all for their inspiring effort.





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*.



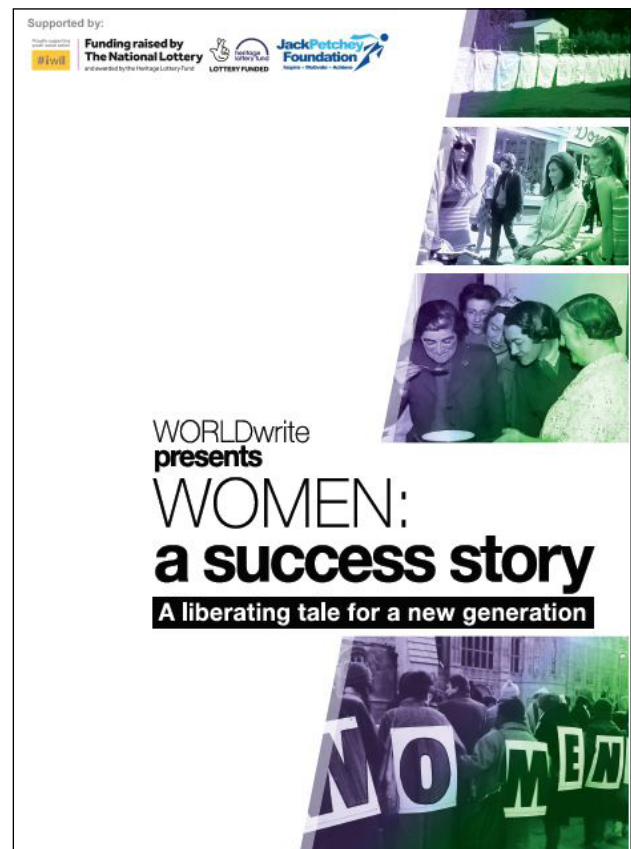
During the year until screenings and festivals were cancelled due to Covid, the charity enjoyed considerable success with its feature documentary film *Women: a success story* which won yet more awards. Prior to lockdown screenings of all its films were organised at the WORLDwrite centre.



The charity's acclaimed film *Sylvia Pankhurst: Everything is Possible* featured in an online discussion arranged by the TUC and in lectures for American students. The charity also decided to make this film freely available online. Its C.L.R. James film proved a talking point online through the summer months and the charity arranged free online screenings for young people.

5. To develop further longer-term documentary projects

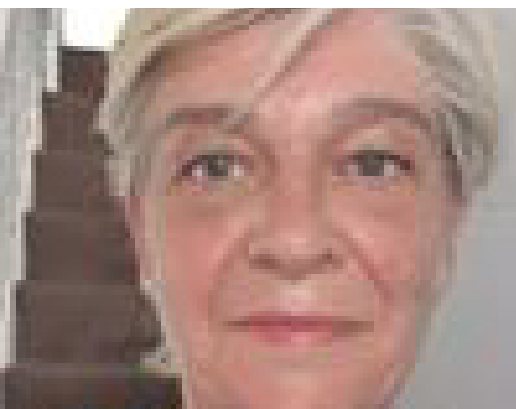
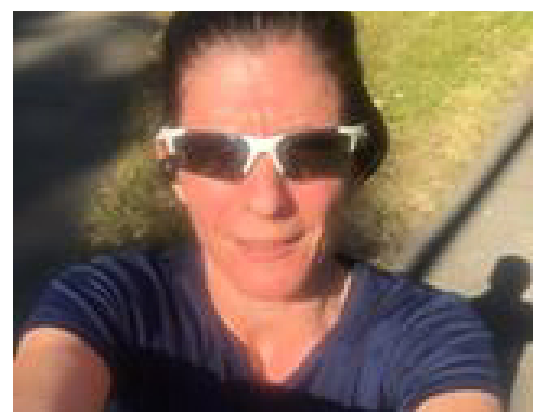
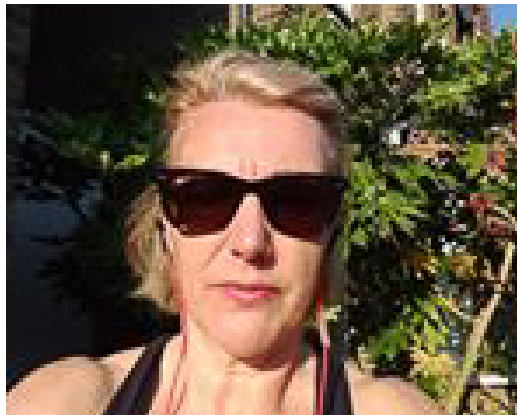
Alongside its regular six-weekly line-up of programmes, the charity runs ongoing long-term documentary projects. The charity had numerous pitches, proposals and ideas in the pipeline and held workshop discussions and crew meetings to further these at the beginning of the year. They included documentaries on the history of plastics, on identity politics and white men and on freedom. None could be pursued due to lockdowns. Some of these proposals may be resurrected by future crews when the charity can re-open its volunteer centre.



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

This has been the most difficult year for WORLDwrite since it set up 26 years ago. Forced to shut its centre from the end of March, it was not able to provide its free Citizen TV training, secure commissions to film, host paying groups, run public fundraising events or to secure grants for its work. The charity's volunteers and friends worked hard to pay essential Volunteer

Centre bills while it was not allowed to open. Summer fundraising events had to be cancelled and only online appeals were possible. Thankfully the spectacular effort of the individual runners and walkers below, raised over £7000. The charity owes a huge debt of gratitude to the friends and volunteers who have enabled the charity to continue and to develop online programmes for the year ahead.



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



Despite serious financial constraints, the charity continued its support 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, some of whom feature below. The charity recognised that difficulties due to Lockdown in the UK paled in comparison to the shocking hardship for our peers in Ghana. The early lockdown for example, saw soldiers on the streets preventing people travelling to and from rural areas, this prevented food from getting to urban centres.



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

Due to COVID-19 and the constant promise of being able to re-open, the charity worked to make the centre COVID-19 secure and carried out the necessary risk assessments. It invested in new, extra strong PVC, large Gazebo covers, to create outdoor learning and event spaces, signage and sanitizer stations. The centre garden was also improved to create a pleasant backdrop for shoots. The centre was not however able to open within NYA (National Youth Agency) guidelines within the Tier system. The charity is required to maintain a small reserve of £5,000 and has managed to do so in this financial year.



The charity's aims for the year ahead

The Trustees believe the charity has met its aims during the past year despite major setbacks due to COVID-19. The Trustees and management Committee have agreed the following aims for 2020 to 2021.

1. To continue to develop its Citizen TV project and provide quality volunteer learner opportunities in Citizen TV making and the production of programmes. This may take place online and when possible face to face.
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, where possible.
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 maintain a volunteer centre and to maintain a small reserve.

Financial review and reserves

Income

During 2019-2020 income received by WORLDwrite totalled £58,507. This consisted of £24,076 in restricted funds and £34,431 in unrestricted income. The charity has continued to develop and utilise online methods and social media to attract donations through the website 'Justgiving' and through a PayPal account. This has helped volunteers to raise funds online. Donations and appeals raised £16,966 in the year. The charity's Friends scheme raised £13,933 including Gift Aid claimed from H.M.R.C. The sale of the charity's services to film events were prevented by COVID-19 and film and second-hand book sales via the charity's Amazon store, were much lower than usual due to its centre closure and closure of local post offices during lockdown. Sales amounted to £3,532 in unrestricted income compared to £21,533 in the previous year. The charity was delighted to receive continued support from the Jack Petchey Foundation through its Achievement Award scheme. Grants received by the charity as restricted funds totalled £24,076 during the year.

Expenditure

Total expenditure for the year amounted to £60,343. WORLDwrite managed to keep the costs of managing and administering the charity over the past year down to £1,321 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 a very financially difficult year. The charity continued to provide volunteer subsistence and travel while it was open, totalling £851 in the year, ensuring best practice in volunteer engagement and provision. The charity sought to cut costs where possible, while its centre was closed, but had to continue paying key bills for which no reprieve was available. These amounted to £21,115 in the year. The charity recognises the need to maintain a small free reserve of £5,000 to ensure it is able to respond to emergencies and safeguard the future of the charity.

Statement of Financial Activities for the year ended 31 October 2020

Incoming Resources	Notes	Unrestricted funds £	Restricted funds £	19 to 20 Total £	18 to 19 Total £
Donations and fund-raising appeals	2	16,966	0	16,966	19,018
Friends scheme	3	13,933	0	13,933	17,023
Grants received in furtherance of the charity's objectives	4	0	24,076	24,076	35,925
Activities for generating funds:					
Sale of tickets,DVDs,Books,Services	5	3,532	0	3,532	21,533
Bank interest				0	0
Unallocated Income				0	0
Total incoming resources		34,431	24,076	58,507	93,500
Less: cost of generating funds					
Fund-raising costs	6	216	0	216	216
Net incoming resources available for charitable application		34,215	24,076	58,291	93,284
Charitable expenditure					
Costs of activities in furtherance of the charity's objectives					
Exchange programmes outward & inward + partner support	7	1,658		1,658	1,980
Exchange programmes UK hosting	7			0	
Film facility project- News channel	7	13,730	22,136	35,866	71,528
Views box	7			0	0
Web project	7			0	0
Women Film	7	167		167	7,692
Conferences & school report backs	7			0	0
Volunteer centre costs	8	15,583	5,532	21,115	32,492
Managing and administrating the charity	9	1,071	250	1,321	1,521
Total charitable expenditure		32,208	27,918	60,127	115,213
Total resources expended		32,424	27,918	60,343	115,429
Net incoming resources		2,007	(3,842)	(1,836)	(21,929)
Total funds brought forward	11	7,972	5,018	12,990	34,919
Total funds carried forward		9,979	1,176	11,154	12,990

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

Charity Balance Sheet as at 31 October 2020

	Notes	31 October 2020 £	31 October 2019 £
Fixed assets			
Tangible assets	10	975	5,018
Current assets			
Accrued income * 1			
Cash at bank & in hand		10,179	7,972
Net current assets		11,154	12,990
Current liabilities			
Creditors falling due within one year:			
Net current assets		11,154	12,990
Funds			
Unrestricted funds: general reserves		9,979	7,972
Restricted funds		1,176	5,018
Total funds	12	11,154	12,990

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

Signed *GW Barnfield*

Date: 17.02.2021

Dr Graham Barnfield, Chair of the Trustees

Notes forming part of the financial statements for the year ended 31 October 2020

(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 funds £	19 to 20 Total £	18 to 19 Total £
Donations and fund-raising appeals	16,966	0	16,966	19,018

3. Friends scheme

	Unrestricted funds £	Restricted funds £	19 to 20 Total £	18 to 19 Total £
Friends scheme	13,933	0	13,933	17,023

4. Grants received in furtherance of the charity's objectives

	Unrestricted funds £	Restricted funds £	19 to 20 Total £	18 to 19 Total £
Hackney Discretionary grant		5,000	5,000	0
Ford \Britain Trust			0	2,925
HMRC JRS grant		14,604	14,604	0
Jack Petchey awards		2,250	2,250	3,000
Esmee Fairburn Foundation			0	30,000
Ayn Rand Institute		2,222	2,222	0
Grants received in furtherance of the charity's objectives	0	24,076	24,076	35,925

5. Sales: tickets/DVDs/books services

	Unrestricted funds £	Restricted funds £	19 to 20 Total £	18 to 19 Total £
Sale of tickets/DVDs/books/services	3,532	0	3,532	21,533

6. Fund-raising costs

	Unrestricted funds £	Restricted funds £	19 to 20 Total £	18 to 19 Total £
Materials/Justgiving	216	0	216	216

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

	Exchange programme outward £	Film facility / News Channel £	WOMEN FILM £	19 to 20 Total £	18 to 19 Total £
Partner support	1,658			1,658	1,980
Equipment (items under £500)		435		435	954
Depreciation (items over £500)		4,042		4,042	4,042
Tutors & Freelance staff		5,636		5,636	20,712
Volunteer support		851		851	5,518
Publicity				0	739
Summit & events				0	80
Wages/NI/Pensions		18,032		18,032	34,899
Books/materials/filmstock		31		31	267
Subscriptions/Software		4,245		4,245	521
Screenings/festivals			167	167	1,392
Programme costs				0	131
Centre maintenance/H&S/supplies		59		59	308
Training				0	773
Postage/phones/internet		1,154		1,154	5,973
Print				0	155
Stationery		181		181	609
Insurance		1,200		1,200	1,367
Brochures and DVD's				0	779
Costs of activities in furtherance of the charity's objectives	1,658	35,866	167	37,691	81,199

8. Volunteer centre costs

	Unrestricted funds £	Restricted funds £	19 to 20 Total £	18 to 19 Total £
Rent, utilities & bills	14,048	5,000	19,048	19,559
Centre maintenance/H&S/supplies	1,534	532	2,066	12,854
Subscriptions			0	79
Volunteer centre costs	15,583	5,532	21,115	32,492

9. Managing and administrating the charity

	Unrestricted funds	Restricted funds	19 to 20 Total	18 to 19 Total
	£	£	£	£
Postage & phones	375		375	252
Training	135		135	0
Printing	560	250	810	1,190
Stationery			0	36
Bank charges	1		1	43
Managing and administrating the charity	1,071	250	1,321	1,521

10. Tangible fixed assets

	Unrestricted funds	Restricted funds	31 October 2020
	£	£	£
Cost			
As at 1st Nov 2019	0	12,127	12,127
Additions			0
At 31 October 2020	0	12,127	12,127
Depreciation			
As at 1st Nov 2019	0	7,109	7,109
For the year ending 31 Oct 2020		4,042	4,042
At 31 October 2020	0	11,152	11,152
Net book value			
At 31 October 2020	0	975	975
At 31 October 2019	0	5,018	5,018

11. Restricted funds

	Balance at 1 Nov 2019	Incoming resources	Resources expended	Balance 31 Oct 2020
	£	£	£	£
Hackney Discretionary Grant	0	5,000	5,000	0
Ford Britain Trust	1,950	0	975	975
HMRC JRS Grant	0	14,604	14,605	0
Jack Petchey awards	369	2,250	2,418	201
Trust for London	1,929	0	1,929	0
Ayn Rand Institute	770	2,222	2,992	0
Restricted funds	5,017	24,076	27,918	1,176

Restricted funds

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 claimed support for the Director's furloughed post from the Job Retention Scheme run by HMRC.

The charity was provided with a discretionary grant funded by the government's Covid-19 business support scheme from Hackney Council. This was to pay back to Hackney Council for the charity's volunteer centre rent.

The Ayn Rand institute provided funding to the Battle of Ideas festival which the charity accepted on its behalf in lieu of a contribution to film work undertaken at the festival.

Ford Britain Trust & Trust for London funding in the year indicated above, represents depreciation on items of equipment purchased in previous years.

12. Analysis of net assets between funds

	Unrestricted funds	Restricted funds	Total funds
	£	£	£
Fixed assets	0	975	975
Cash at bank	9,979	201	10,180
	9,979	1,176	11,155

13. Paid Employees

13.1 Staff Costs

Unrestricted Funds	Restricted Funds	19 to 20 Total	18 to 19 Total
£	£	£	£
7064	16605	23669	55611

13.2 FTE in the year

Full time equivalent	19 to 20 FTE	18 to 19 FTE
Director	1	1
Assistant Director	0	0.50
Producer	0.25	0.25
Peripatetic tutors	0.10	0.25
Editor	0.15	0.25
	1.5	2.25

Independent examiners report to the trustees of WORLDwrite

I report on the accounts of the charity WORLDwrite for the period 1 November 2019 to 31 October 2020 set out in this report.

Respective responsibilities of the Trustees and Examiner

As the trustees of WORLDwrite, 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.

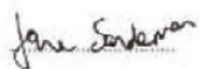
Basis of independent examiner's report

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



Signed

on this day: 25th January 2021

Jane Sandeman

Member of the Association of Certified Chartered Accountants

98 Beech Hall Road

London

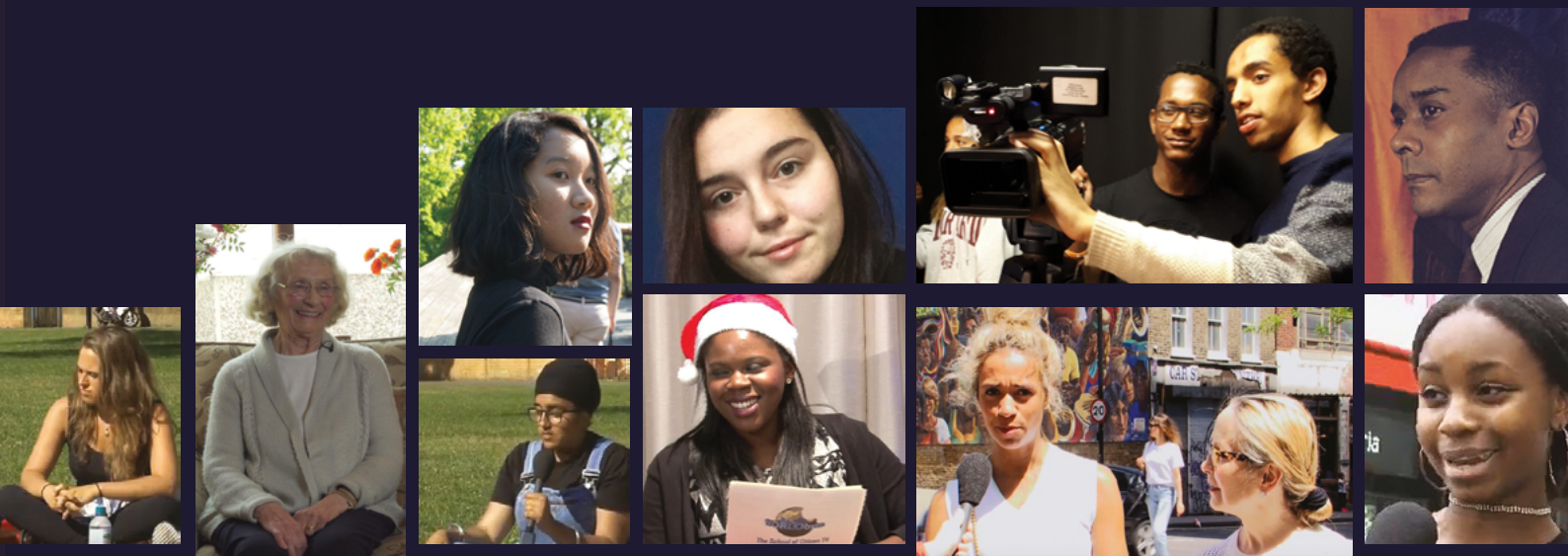
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Thank you

WORLDwrite would like to thank friends of the charity and individuals for the invaluable support they have provided over the past year, allowing the charity to survive. The charity would also like to thank the volunteers who, despite Covid, have continued to support the charity and provide new insights.

For designing this annual report a special thank you is due to Niall Crowley.





For education beyond the mainstream for the highest aspirations for humanity for freedom democracy and free speech for free film, video and production training check out our new website.



www.worldwrite.org.uk