

# W worldwrite worldbytes



Reg Charity No 1060869

## Home to WORLDbytes: The School of Citizen TV

Annual report & accounts

From November 2022 to October 2023

# WORLDwrite

## Report of the Trustees

### For the year ended

### 31 October 2023

The trustees present their report together with the financial statements of the charity for the year ended 31 October 2023. 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  
Millfields Lodge, 201 Millfields Road  
London E5 0AL

Tel (+44) 020 8985 5435

Email: [world.write@btconnect.com](mailto:world.write@btconnect.com)

Websites: [www.worldwrite.org.uk](http://www.worldwrite.org.uk)  
[www.clrjames.uk](http://www.clrjames.uk)

#### **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 & Building Manager
Ceri Dingle.....	Director & Acting Treasurer
Fraser Myers.....	Production Advisor
Marisa Pereira.....	Producer
Rob Harris.....	Film Director & Tutor
Sally Millard.....	Finance & Fundraising
Stuart Simpson.....	Accounting
Toby Marshall.....	Education Officer
Tsedal Powell.....	Volunteer Representative
Viv Regan.....	Advisor Youth work & media

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 renegotiation of the charity's lease for its volunteer centre.

## 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 aged 16 to 25 and supporting them to research and produce alternative programmes and films 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 Charities 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



For the past year WORLDwrite has maintained a small staff team consisting of a Director, a part-time Volunteer production coordinator, peripatetic camera tutors, paid interns and a core crew of volunteers. At the charity's volunteer centre in Hackney, London E5, facilities now include 14 cameras, professional sound equipment, 3 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.



WORLDwrite has continued to develop hybrid ways of working. Over the past year, we have effectively combined online and intensive face-to-face learning in all aspects of Citizen TV production, with practical, in the studio and on location shoots for a major documentary.

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 project and provide quality volunteer learner opportunities in film making and the production of programmes, online and 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 and are of educational benefit.
3. To assist unemployed young volunteer-learners with work experience opportunities, internships, references and credits.
4. To continue screenings, dissemination, and promotion of the charity's filmed works.
5. To ensure further funding is secured to provide quality 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.



Godwin *“Pretty much everything was useful; the camera training, the training material, the camera practice and the logistics. WORLDwrite has excellent teachers and organisers who are very helpful.”*

**1. To continue to develop its Citizen TV project and provide quality volunteer learner opportunities in Citizen TV making and the production of programmes, online and face to face.**

Over the year the charity provided ten volunteer learner packages and shorter intensive training packages to 312 young people and older citizens from diverse backgrounds. Volunteer-learners received support in: researching subjects; professional standard filming on mobile devices and laptops; professional camerawork; sound; lighting; studio shooting; location reconnaissance; live shooting; interview technique; presenting and digital marketing.



The charity’s main focus during the year has been its feature documentary on the history of solidarity in the UK. This has provided for an exceptional learning experience for everyone involved and a unique opportunity for volunteers to make an impact with their own learning and endeavour. Volunteers researched, filmed and worked to produce material for 10 stand-alone chapters of this documentary over the period alongside 28 filmed debates.



Thanks to support from the National Archives, volunteers also developed their understanding of using original sources in their research. Face to face

sessions included five major location shoots, a first for all the volunteers involved. As well as the National Archives, visits to the Manchester Science and Industry Museum, Marx Memorial Library and the National Mining Museum were arranged to assist volunteer’s efforts.



**2. To ensure WORLDwrite 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 of 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 viewers. All of the 28 debate videos produced during the year have been uploaded to the WORLDwrite YouTube channel to ensure their maximum dissemination. Despite uploading fewer videos overall during the year, as the solidarity documentary remained the core project and is

Ed *"I originally knew nothing about the mill workers strike in Manchester, or the men who supported the suffragette movement and I learnt a lot about the miners strike and the Spanish civil war."*

ongoing, viewings of volunteer videos were higher than ever. Google analytics recorded half a million viewings during the year on the charity's YouTube channel. Thousands of comments on YouTube are also evidence of how useful the public find the debates which volunteers have filmed and edited. Comments such as the following are commonplace:

#### Comments from YouTube:

@Danielfaust0 *"What an amazing example of good, respectful, and fruitful discussion. Hats off to all involved. My deep thanks."*

@7ennifer *"This is the first intelligent, enlightening, non-toxic discussion on trans issues I've ever seen. Even the audience were incredible. The free exchange of ideas with respect. I miss it."*

@suzannefok *"It's great to listen to a mature non hysterical discussion."*

#### The UK Solidarity Story

During the year, work on this feature documentary formed the charity's main focus. Working with a crew of over one hundred volunteers, research on twenty key moments in British history were eventually refined to ten. Even this made it a vast project. With numerous training sessions, studio and location shoots the charity explored and filmed the areas outlined below during the year. This project is ongoing, such is the vast amount of material accumulated, the charity and volunteer crew are considering releasing the film as a series of episodes. The charity was delighted to win a small grant from the National Lottery Heritage Fund for the project.

#### Why a film on solidarity?



This film was inspired by volunteers asking members of the public what solidarity meant to them during shoots for the charity's 'Solidarity with Ukraine' shorts

in the previous year. Many people, it seems, did not know what solidarity was or saw it as purely aid-related. This led volunteers to develop plans for an educative feature documentary to develop and assist our own and public understanding. Throughout UK history there have been many inspiring moments when people have taken sides with their peers, often beyond their own narrow self-interest, this is what volunteers set out to explore and to document. Entitled *The UK Solidarity Story* the film aims to reveal the stories of heroes and heroines who made the struggles of others their own.



To start with, volunteers filmed authors and academics Joanna Williams and Jenny Bristow for points on the meaning of solidarity then and now, to interweave throughout the film. This location shoot took place over a three day stay on a caravan site kindly provided by friends of the charity. Volunteers also filmed and uploaded their own short pieces on why the film was important to them.

#### British Workers & the US Civil War



In 1863 Lancashire weavers stopped the British government from joining the American civil war on the side of the Confederacy, (the slave-holders). This extraordinary and little-known story is surprising to many outside Lancashire and exemplifies what solidarity can mean in going beyond one's immediate



Louise *“Everyone learns what they know and don't know, builds a rapport with other volunteers, develops the confidence to work collaboratively, and has the opportunity to revisit what they find difficult.”*

material interests. For this first chapter of the film, volunteers took part in location shoots in Manchester, in the town centre, at the Science and Industry Museum and at many historic Mills in Bolton, on Rooley Moor and the landmark Cotton Famine road. Highly informative interviews were filmed with James Heartfield-Author of *British Workers & the US Civil War* & Dr Cheryl Hudson, lecturer in American politics. The charity is most grateful to the folk band *Faustus* too for providing their songs of the cotton famine freely, for use with this inspiring first section of the film.

### Suffragettes in Trousers



At a time when only men had access to public life and a woman's place was decidedly in the home, it's hard to imagine that there were men who supported women's right to vote. But there were. Understanding where and how wider support mattered is evident in the writing and activities of Sylvia Pankhurst who set up a working-class movement in the East End of London, in support of votes for women and universal suffrage. Sylvia understood the advantages afforded men were minimal compared to the strength and power of fighting together, on the same side, for equality. And the untold tales of some men are impressive, as noted in this chapter whose production was led by volunteer Luca Moretto. William Garrud, for example, educated suffragettes in jujitsu and hid weapons under the floorboards of his dojo in central London.

### Signing up for Spain

The civil war in Spain is famously known for the thousands of volunteers it attracted from around the world who put their lives on the line to fight on the side of the republic against Franco's nationalists. Today it is hard to think of a cause people would be prepared to die for. So, who were the British volunteers who took part and what can we learn from their inspiring stories

and heroic sacrifice? For this chapter volunteers travelled North to film an in-depth and compelling interview with author Michael Crowley.



Volunteers also filmed the International Brigade Memorial Trust (IBMT) commemoration in Jubilee Gardens. At this event they filmed some excellent interviews with relatives of International Brigade volunteers. They revealed the extraordinary stories of their family members (now deceased) who went to fight in Spain. The charity is most grateful to the IBMT for its help and assistance and to the band NAMARA for allowing the use of their great music.

### Black GI's in the UK: the Battle of Bamber Bridge



In 1943, the 1511 Quartermaster Truck Regiment, a logistics unit for the US Air Force, were based in Bamber Bridge in Lancashire. At the time the US army was segregated. African Americans served in their own units and were afforded the worst jobs. Volunteers travelled to Bamber Bridge to explore what happened on the night of June 24<sup>th</sup>, 1943 when black GI's, supported by local people resisted segregation and the white American Military police. Volunteers filmed excellent interviews in Ye Old Hobbe Inn, the pub where the original battle broke out, with lecturer Alan Rice and Clinton Smith, Chair of Preston Black History Group. Their passionate retelling of this extraordinary story provided for an amazing



Ritu *“Working for the solidarity film was very interesting for me as I got to learn about the grassroots stories that are often neglected or aren't covered by university courses.”*

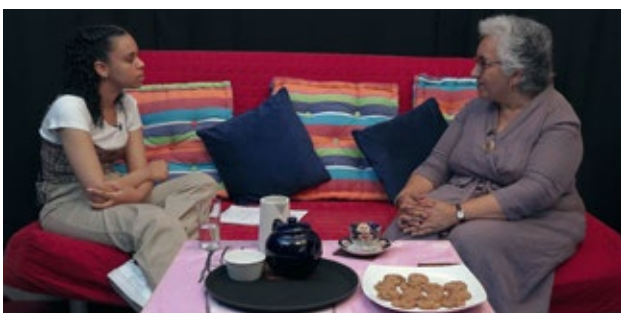
experience and promises great material for the final film. American politics lecturer Dr Cheryl Hudson provided additional material on the American segregation context.

### **Women's right to Abortion: supported by men?**



This chapter sought to further investigate ways in which solidarity extends beyond immediate self-interest and experience. It has proved timely too, given the ramifications of the overturning of Roe vs Wade in the U.S.A and cases of women sentenced for using abortion pills to terminate unwanted pregnancies themselves, in the U.K. Volunteers captured some vox pop interviews with men on a 'decriminalize abortion' march. Volunteers also filmed a compelling interview to explore the subject with Ellie Lee, Professor of Family and Parenting Research and Director of the Centre for Parenting Culture Studies, on a location shoot in Kent. Dr Lee discusses the men who set up the first abortion clinics, providing considerable evidence and depth to this segment of the film.

### **Workers Against Racism**



Historically, taking sides with migrant workers and campaigns against racist attacks and deportations were rare. For this chapter, volunteers looked at what motivated people in the past who did take sides with

their peers in the fight against racism. The crew interviewed Norman Lewis who led a remarkable campaign in 1987 to stop the deportation of George Roucou and won white building workers to his side. Original Super 8 archive was discovered for this segment too. The charity also secured an interview with Alka Sehgal Cuthbert, Director of Don't Divide Us, whose reflections are salutary for this powerful short chapter.

### **Straight support for Gay liberation**



This chapter will look at the early gay liberation front with a lengthy interview with writer, activist and a GLF (Gay Liberation Front) founder Don Milligan. Volunteers filmed Don Milligan at his home in Manchester on a location shoot in the city. It will also cover Section 28 which was not repealed until 2003, to discover whether straight people supported gay rights and campaigned in solidarity. We will also touch on the lesser-known story of the Wombourne 12 thanks to an interview the crew procured, with lecturer Jim Butcher.

### **The Grunwick Lions**



Thanks to excellent research by volunteer Avgi Fasoulli, the crew filmed the 1976-78 Grunwick dispute story in its original location in Chapter Road, [Dollis Hill](#) in the London suburb of [Willesden](#).

Jasmine *“I learned how to properly shoot using 4K cameras The camera training was extremely useful as I was taught things I hadn’t even come across in my degree! I feel a lot more confident as a filmmaker now, thanks to WORLDwrite.”*

The Grunwick dispute is an exciting and important solidarity story, at its height involving thousands of trade unionists. The mostly female, immigrant, East African Asian strikers – dubbed “strikers in saris” by the news media – led by Jayaben Desai, was the first dispute where the majority of strikers were from an ethnic minority and still received widespread support from the labour movement.

Volunteers have filmed an excellent and compelling interview with retired history teacher & RMT trade unionist Denis Russell to discuss what happened.

### On the Miners’ side



The miners’ strike of 1984–1985 is regarded as the most bitter industrial dispute in British history. Alongside the dispute a large and diverse support movement developed, within Britain and internationally, which provided practical solidarity. Thousands of people collected food and money, joined picket lines and demonstrations, organised meetings, travelled to mining areas and hosted activists from the coalfields in their homes. Britain was divided between those who supported the miners and those who did not. This chapter will consider what motivated solidarity groups, how important solidarity action was and why the strike nonetheless failed. Volunteers secured and filmed a good interview with former activist David Oxley on location shoots at a Wakefield colliery (now a museum) and with Denis Russell on this issue. Alka Sehgal Cuthbert also commented on this in her interview, as it was the miners’ strike that got her involved in politics.

### Taking sides with Ukraine

On 24 February 2022, Russia invaded Ukraine. In March thousands took to the streets in London and across the globe in support of Ukraine and against the invasion. Fears of escalation started to be vocalised and some argued solidarity action should not include military support or weapons, although it was precisely what Ukrainians were arguing for. Thousands of refugees poured into Poland and Britain launched a ‘homes for Ukraine’ scheme. How important is solidarity with Ukraine today? What happened to Russians who opposed Putin and took sides with Ukraine? To explore these questions for this final chapter, volunteers filmed some unique and innovative pieces.



These included a round table discussion with young Russians in the UK over tea and cakes and a Ukraine Independence Day event including interviews with Ukrainians and a Ukrainian singer. The charity also has extensive footage from Vox pops which volunteers filmed on the streets of London to glean views from the public and footage by volunteers from protests in the Poland and Belarus border area.





# Battle of Ideas

WORLDwrite and its Citizen TV station WORLDbytes was delighted to once again be an official media partner at the Battle of Ideas Festival. The charity trained and enabled a large crew of volunteer-learners to film and attend debates. 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-eight 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 educative resources and are listed below. All are available to view, on the Battle of Ideas website video pages and on the charity's YouTube channel. The charity is delighted to announce that in the past year predominantly festival debates filmed by volunteers secured over half a million viewings! Special thanks are due to Dan Clayton who assisted as film tutor at the festival, provided additional equipment and assisted with editing, all for no remuneration.

## ARE SCHOOLS INDOCTRINATING OUR KIDS?



Can contested political ideas be dealt with in classrooms via viewpoint diversity or should schools steer clear of tackling political controversies altogether? Are pupils to be viewed as a captive audience, too young to challenge what they're hearing?

## REVOLTING PARENTS: LESSONS FROM THE SCHOOLGATES



When American children began remote learning during the pandemic, many parents received the shock of their lives. Rather than a focus on proficiency in reading, maths, and history, many found that lesson content was geared towards issues of race, gender, climate change and other political issues. In response, groups of parents protested.

## BEYOND THE BIRDS AND THE BEES: MODERN SEX ED



If once, sex education meant ensuring pupils were given access to basic biology and the mechanical details of reproduction, today it has become mired in the non-biological Culture Wars. Pupils from primary onwards are asked to grapple with sensitive and often controversial topics such as sexuality, intimate interpersonal relationships, consent and, most controversially, 'gender identity', as quite distinct from biology.

## CLIMATE CHANGE ON THE CURRICULUM: TEACHING OR PREACHING?



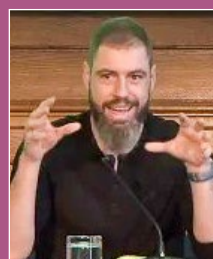
'Education is one of our key weapons in the fight against climate change' declared former education secretary Nadhim Zahawi. The new programme included a Natural History GCSE, which will 'offer young people a chance to develop a deeper knowledge and understanding of this amazing planet, its environment and how we can come together to conserve it'.

## TRADE UNIONS: THROWBACK, COMEBACK OR FIGHTBACK?



The recent wave of strikes makes this debate very timely. Until recently, many thought unions were toothless, bureaucratic bodies, their glory days behind them. The number of days lost to strikes has long been in decline. Is this really, as media and politicians claim, a return to the militant seventies?

## THE ROOTS OF CRITICAL RACE THEORY



So, what are we to make of CRT? What exactly is it, and what are its intellectual roots? How did this once-fringe academic sub-discipline manage to occupy a central stage in the culture wars? Does it indicate a revival of radical politics, or is it a corporate and celebrity-sponsored trend?

---

## THE FUTURE OF ABORTION RIGHTS



Abortion rights have always been a thorny political issue. The overturning of the 1973 Roe vs Wade ruling in the US means a woman's right to abortion is no longer protected by the constitution, allowing states to set their own laws. The abortion debate is also far from over in the UK.

---

## IS CANCEL CULTURE KILLING THE ARTS?



Almost everywhere you look, the arts are beset by controversies and cancellations. Cancel culture has come for the arts – but can the arts survive it? Do bans and cancellations wound artistic expression, or act as a means for audiences and art lovers to hold artists to account? Will a climate of 'sensitivity readers' and diversity box-ticking allow more socially conscious art to grow?

---

## THE NEW PURITANS: HOW THE RELIGION OF SOCIAL JUSTICE CAPTURED THE WESTERN WORLD



The Puritans of the seventeenth century sought to refashion society in accordance with their own beliefs, but they were deep thinkers who were aware of their own fallibility. In 'The New Puritans: how the religion of social justice captured the Western world', Andrew Doyle examines the underlying belief-systems of this new ideology.

---

## FAKE NEWS? THE MISINFORMATION WARS



The most controversial legislation of this parliament is the Online Safety Bill. A central aim is to tackle misinformation – whether in politicking and elections, war-related propaganda or global pandemics. Platforms such as Facebook, Twitter or YouTube are already increasingly censorious in cracking down on 'fake news'.

---

## THE TRANS TEEN TREND: A CASE OF SOCIAL CONTAGION?



An increasing number of children, particularly teenage girls, are coming out as 'trans'. There are those who argue that this increase in young people seeking to change their identity is simply demonstrative of the fact that we are living in a more open and tolerant society. Increasing numbers of professionals hold deep concerns

over this sharp rise.

---

## LAWFARE: THE USE AND ABUSE OF LAW TO FIGHT FOR FREEDOM



'Something's wrong, change the law' epitomises the approach of many to social change. And few can doubt that social change has often walked in step with legal reform. Maya Forstater, Harry Miller and Allison Bailey have all won court cases recently that have clarified the law against censorious trends relating to free speech and equalities legislation. Is lawfare being used to change society as a shortcut to engaging the public?

---

## ARE YOUNG PEOPLE REALLY GETTING SHAFTED?



The war between the generations has never felt stronger. Your age supposedly determines how you vote and your views on the world. Older people decry younger citizens as 'woke snowflakes', while the young in turn dismiss their parents as stealing their future via Brexit, climate change and house prices. In fact, the younger generation are more likely to own cars, go on foreign holidays and eat in restaurants than their parents.



.....

### FROM INDYREF2 TO A BORDER POLL: ARE WE AFRAID OF DEMOCRACY?



While calls for border polls and referendums in Northern Ireland and Scotland differ in historical and political context, they share one similarity: Westminster seems desperate to prevent them. In both cases, a vote would require the agreement of the UK government – which is currently implacably opposed. Are attempts to block independence referendums a sign of the weakness of the Union?

.....

### INTERNET VS THE NATION STATE: A NEW WILD WEST?



For decades, there has been concern about how individual states can control the forces of the world market – particularly against multinational corporations that have bigger revenues than many countries. This debate is especially acute when it comes to the internet, where companies like Apple, Facebook, Amazon and Netflix operate globally. One area of concern is the regulation of content.

.....

### GENERATION YOUTUBE: A CHALLENGE TO MSM?



A recent study found that YouTube reaches more people aged 18 to 49 than all linear TV networks combined. Some suggest that this trend goes beyond style, pointing to bigger questions about censorship and bias in the so-called ‘mainstream media’. Rows about failures of objectivity, started among those in both Left and Right camps, have become the norm.

.....

### IS IT THE END OF THE ROAD FOR THE AUTOMOBILE?



The reality is that most people outside the south-east still drive to work. Life outside the biggest cities would be much harder – indeed, sometimes impossible – without access to a car. While many argue that electric cars are the future, the financial costs involved in transitioning to battery-powered vehicles are simply too much for most people to contemplate.

.....

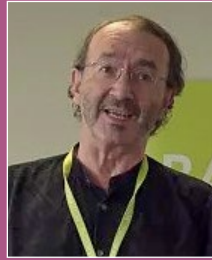
### FOR FRACK’S SAKE: HOW DO WE SOLVE THE ENERGY CRISIS?



Over half a century has passed since Britain opened its first nuclear power station – so why today are we still struggling to meet our energy needs? Environmentalists argue that the blame lies with our reliance on fossil fuels – and so demand a rapid switch to renewables like wind power. Yet, critics of Net Zero policies argue that renewables are unreliable and still require the flexible backup of fossil-fuels and nuclear power.

.....

### CAN WE JUST PRINT MORE MONEY?



In the UK, we face enormous costs from energy bills, healthcare backlogs and much more. While raising taxation to pay for it all would pile even more pressure on the wider economy, many worry that the government’s review of all tax rates will do little to help struggling households and businesses through the current cost of living crisis. One solution favoured by many, is for the Bank of England to simply issue more money.

.....

### WINNING YOUNG HEARTS AND MINDS: THE BATTLE FOR ACADEMIC FREEDOM



The Higher Education (Freedom of Speech) Bill will place new duties on universities to promote free expression of ideas, beliefs and views. But on the basis of anxieties over student welfare, is the government itself encouraging academics and university administrators to decide that ‘harm’ to students justifies censoring what can be read?

.....

### EUROPE TODAY: STORM CLOUDS OVER THE CONTINENT?



Why does European politics feel more unstable and unpredictable than ever? Are old certainties, such as Germany’s economic power, being put into question? And where is the EU in all of this? In the aftermath of Russia’s invasion of Ukraine, many forecast a new renaissance for the idea of Europe, and the institution of the EU.

.....

## US MIDTERMS: CAN AMERICA SURVIVE THE CULTURE WARS?



As outsiders look at the toxic domestic state of US politics, it seems difficult to see how the US will rise to its traditional leadership role on the world stage. Much of the mainstream political discussion in the US is caught up in the culture wars, with rows over race, gender ideology and so-called 'woke' politics seeming to divide communities.

.....

## CAN WE FIX BRITAIN?



Recent turmoil on the bond markets, a currency in freefall and inflation going through the roof are just some of the problems facing the UK right now. Everywhere you look, Britain seems to be in crisis. Is Britain really 'broken' as many claim or is this too alarmist? Do we have the talent and vision to fix Britain?

.....

## WORK SHY AND RETIRING: HAVE WE FALLEN OUT OF LOVE WITH WORK?



Is our attitude to work changing? Has work really become too much to put up with? Will our desire for an easier life, more family and leisure time make us feel as good about ourselves the way a job 'well done' used to do? Is the nature of jobs to blame? Or have we simply fallen out of love with work?

.....

## ONLINE SAFETY VS FREE SPEECH



The Online Safety Bill is causing huge concern for all who believe free speech is fundamental. Should we even except it is the government's business to intervene in an area that may for example be a matter for parents?

.....

## CLIMATE EMERGENCY: CATASTROPHE OR CATASTROPHISING?



Today, droughts and floods are equally described as 'biblical', scientists warn that we are approaching an 'ecological catastrophe' and the UN secretary-general claims that we are facing 'collective suicide'. But are we really entering the 'end of days'? Are environmental concerns a response to a crisis or the cause of one?

.....

## HOW DO WE SOLVE THE HOUSING CRISIS?



The vision of a property-owning democracy has fallen flat as the prospect of owning a home increasingly becomes a pipe dream for many. Does this crisis require a renewed commitment to mass housebuilding? Given the UK has twice as much land tied up in protected greenbelt compared to that already developed, is it time to use it to build new towns or even

entire new cities?

.....

## ENOUGH IS ENOUGH? CHALLENGING THE COST-OF-LIVING CRISIS



This illuminating debate covers the grim reality facing many households and questions mainstream solutions.

Lily "I found the story about the UK mill workers standing up in solidarity with the US slaves during the American civil war really interesting. It's something I never would've have known about if I hadn't learnt it at WORLDwrite."

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

During the year the charity continued to provide many references for young people for employment in the film industry, for college places as well as other positions. Most significantly, thanks to remaining funds in the charity's Sadhavi Sharma Memorial Fund, the charity was able to employ 5 interns on a part-time wage. During the year the following young adults, featured below, enjoyed these paid internships with the charity: Stephan De Barros Olaio, Anandita Pelia, Avgi Fasouli, Luca Moretto and Edward Vear.

A work experience placement for American student Catherine Weeks was also most successful. Catherine carried out exceptional archive research for the Solidarity documentary.





Vincent *“Shooting at a massive event with WORLDwrite put the concepts I learnt in the camera training into practice and helped build up my confidence and capability for filming.”*

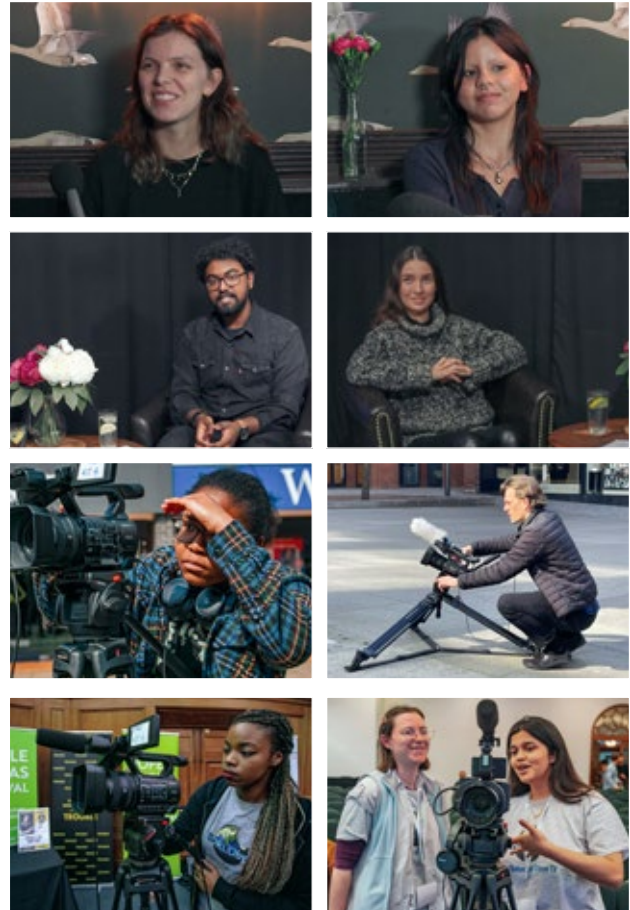
## Award winners



We are delighted that thanks to the Jack Petchey Foundation, volunteers were able to collect important awards for their endeavours during the year. The following nine young volunteers, some of whom feature below, were achievement award winners for November 2022 to October 2023: Lily Bower-Kale, Sofia Rosero, Vedant Kanchan, Elina Ishkhanova, Eva Iyobo-Hamilton, Edward Vear Age, Jasmine King, Anandita Pelia and Elise Ward. The charity would like to congratulate them and thank them for their exceptional input and commitment.

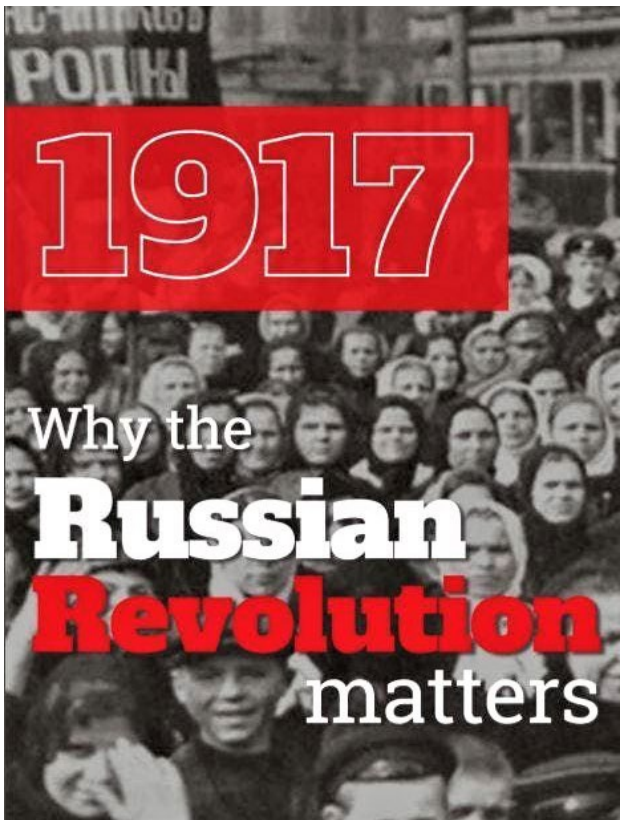


The Jack Petchey foundation provides £300 for each achievement award for items of benefit to young volunteers who determine what their award should be spent on.





- 4. To continue screenings, dissemination, and promotion of the charity's major documentaries, where possible.**



Now that DVDs have gone out of fashion, the charity does not have the same ability to distribute its documentaries directly and make them available in libraries, colleges and bookshops globally. Vimeo has become very expensive too which leaves YouTube as the main distribution point for all the charity's films. Thankfully, now with a growing subscriber base on YouTube of 13,500 and average growth rate of 150 per month, the charity's documentaries are gradually becoming better known. Of the half million viewings of its works on YouTube over the past year the charity's feature documentary *1917: Why the Russian Revolution Matters* has wracked up viewings of 25,000 which is heartening and impressive.

Eleanor "I have learnt more about cameras and videography during camera training at WORLDwrite than I did during my filmmaking degree."

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

The intensive work required to develop and film a major documentary with numerous shoots, camera training and crew discussions, unfortunately left little time to source and apply for further grant funding. The charity was delighted to have won a small grant from the National Lottery Heritage fund and to have a partnership with The National Archives for its UK Solidarity Story feature documentary. This however does not cover core costs. To make up for this crew volunteers did take on a magnificent fundraising effort to help secure broader costs. The 'Go the Distance' Challenge as outlined below, attracted over 145 donations on its JustGiving page, raised over £8000, and was a huge help in securing the infrastructure for the charity's camera training for its feature documentary.

### The Sadhvi Sharma Memorial Scholarship Fund



The charity's Sadhvi Sharma Memorial Scholarship Fund, which honours WORLDwrite Management Committee Member Sadhvi Sharma who died in March 2021 aged just 39, was also crucial in allowing

Dan *“Learning the extent of the solidarity shown by British workers in the 1860’s to end slavery was inspiring.”*

the charity to provide a further round of five paid internships. This fund has now been exhausted and will need to be promoted again if the charity wishes to host further young individuals on a paid learning basis in the future.

**6. To continue financial support to WORLDwrite’s Ghanaian partners.**



The charity is delighted to have raised and provided £1576 for Ghana during the year. This is a small token of support for Millicent, a long-time WORLDwrite volunteer and her family along with families in Tsibu Bethel in the Volta region and in Old Fadama, in Accra. These families featured in the series of films the charity shot in Ghana in 2000-2005 and remain the charity’s longstanding friends and given the hardship they face, recipients of support from the charity when possible. Pictured here along with Millicent Kumeni and Patience Agbetti are some of the recipients: Elizabeth, Awanem, Comfort, Cephus and Jonathan.

**7. To raise funds to maintain a volunteer centre and to maintain a small reserve.**



To help keep the WORLDwrite centre afloat and make its feature-length documentary on the history of solidarity in the UK, 12 volunteers took part in a ‘Go the distance’ challenge. They aimed to travel as far as they could in 48 hours. By bike, plane, car, coach or on foot, with whatever freebies they could muster and just £25 in their pocket they hoped to rack up the miles. They did so to great effect. Ed Vear made it to Newcastle and back, Louise Guthrie and friend to Edinburgh and back, Maxwell Francis did an impressive run around landmarks across London, Freddie Beacon and Alex Gruffat cycled and Director Ceri Dingle and film tutor Andrew Hirst made it all the way to Lands End and back. A stall with a raffle and prize hamper at the Battle of Ideas festival also raised over £1000.





*Elise "WORLDwrite's camera training was in depth and effective, with all the aspects that combine to make something worth watching. Having the practical knowledge and experience was extremely rewarding, and I think will be very useful in securing roles in the industry."*

## The charity's aims for the year ahead

The Trustees believe the charity has met its aims during the past year despite very limited funding. The Trustees and management Committee have agreed the following aims for November 2023 to October 2024:

1. To continue to develop its Citizen TV project and provide quality volunteer-learner opportunities in film making and the production of programmes, online and 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 and are of educational benefit.
3. To assist young volunteer-learners with career progression by providing work experience opportunities, workshops, 'on the job' learning opportunities, internships, references and credits.
5. To ensure further funding is secured to provide quality training and volunteer-learning opportunities supported by professional staff, to fund its volunteer centre and to maintain a small reserve.
6. To continue financial support to WORLDwrite's Ghanaian partners.



## Financial review and reserves

### Income

---

During 2022-2023 income received by WORLDwrite totalled £64,971. This consisted of £12,200 in restricted funds and £52,771 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 £19,499 in the year.

The charity's Friends scheme raised £16,409 including Gift Aid claimed from H.M.R.C.

The sale of the charity's services and second-hand book sales showed some improvement on the year before and amounted to £16,863 in unrestricted income.

The charity was delighted to receive continued support from the Jack Petchey Foundation through its Achievement Award scheme and a small grant from the National Lottery Heritage Fund small grants scheme. Grants received by the charity as restricted funds totalled £12,200.

### Expenditure

---

Total expenditure for the year amounted to £85,158.

WORLDwrite managed to keep the costs of managing and administering the charity over the past year down to £1,151 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 very financially difficult year.

The charity continued to cover volunteer expenses and provide for subsistence and travel which totalled £5401 in the year, ensuring best practice in volunteer engagement and provision. This is a significant increase on the previous year due to major location shoots involving accommodation as well as subsistence and travel for volunteer crew and volunteer contributors.

The charity sought to cut its centre costs where possible by ensuring all heating was turned off from May onwards. Centre costs amounted to £23,072 in the year. The increase on the previous year was due to utility bill rises.

WORLDwrite's largest cost was its staffing. In the year the charity paid one Director, and on a part-time basis a Volunteer Production Coordinator, 5 interns and peripatetic camera and edit tutors at a total cost of £41,460. The charity is grateful to staff for accepting minimum wages to make this possible and for providing many additional hours on a voluntary basis to keep the charity afloat. The charity's staff team count averaged 1.75 full-time equivalent staff during 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. It was able to do so during the year.



## Statement of Financial Activities for the year ended 31 October 2023

Incoming Resources	Notes	Unrestricted funds £	Restricted funds £	22 to 23 Total £	21 to 22 Total £
Donations and fund-raising appeals	2	19,499	0	19,499	31,968
Friends scheme	3	16,409	0	16,409	33,336
Grants received in furtherance of the charity's objectives	4	0	12,200	12,200	17,700
Activities for generating funds: Sale of tickets, DVDs, Books, Services	5	16,863	0	16,863	12,002
<b>Total incoming resources</b>		<b>52,771</b>	<b>12,200</b>	<b>64,971</b>	<b>95,006</b>
<b>Less: cost of generating funds</b>					
Fund-raising costs	6	562	0	562	562
<b>Net incoming resources available for charitable application</b>		<b>52,209</b>	<b>12,200</b>	<b>64,409</b>	<b>94,444</b>
<b>Charitable expenditure</b>					
Costs of activities in furtherance of the charity's objectives					
Exchange programmes outward & inward + partner support	7	1,576		1,576	1,756
Film facility project- News channel	7	46,497	12,300	58,797	59,929
Volunteer centre costs	8	23,072	0	23,072	21,716
Managing and administrating the charity	9	1,151	0	1,151	1,230
<b>Total charitable expenditure</b>		<b>72,296</b>	<b>12,300</b>	<b>84,596</b>	<b>84,631</b>
<b>Total resources expended</b>		<b>72,858</b>	<b>12,300</b>	<b>85,158</b>	<b>85,193</b>
<b>Net incoming resources</b>		<b>(20,087)</b>	<b>(100)</b>	<b>(20,187)</b>	<b>9,813</b>
Total funds brought forward	11	30,964	1,200	32,164	22,351
<b>Total funds carried forward</b>		<b>10,878</b>	<b>1,100</b>	<b>11,977</b>	<b>32,164</b>

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

## Charity Balance Sheet as at 31 October 2023

### Charity Balance Sheet as at 31 October 2023

	Notes	31 October 2023 £	31 October 2022 £
<b>Fixed assets</b>			
Tangible assets	10	1,223	2,446
<b>Current assets</b>			
Accrued income * 1			
Cash at bank & in hand		10,755	29,719
<b>Net current assets</b>		<b>11,978</b>	<b>32,165</b>
<b>Current liabilities</b>			
<b>Creditors falling due within one year:</b>			
<b>Net current assets</b>		<b>11,978</b>	<b>32,165</b>
<b>Funds</b>			
Unrestricted funds: general reserves		10,878	30,964
Restricted funds		1,100	1,200
<b>Total funds</b>	12	<b>11,978</b>	<b>32,164</b>

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

*G W Barnfield*

Signed

Date: 25th January 2024

Dr Graham Barnfield, Chair of the Trustees

## Notes forming part of the financial statements for the year ended 31 October 2023

### (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 £	22 to 23 Total £	21 to 22 Total £
Donations and fund-raising appeals	19,499	0	19,499	31,968

## 3. Friends scheme

	Unrestricted funds £	Restricted funds £	22 to 23 Total £	21 to 22 Total £
Friends scheme	16,409	0	16,409	33,336

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

	Unrestricted funds £	Restricted funds £	22 to 23 Total £	21 to 22 Total £
Jack Petchey Awards		2,700	2,700	2,700
NHLF Lottery Fund (Solidarity film)		9,500	9,500	0
Jack Petchey CRG			0	5,000
Jack Petchey Reignite			0	10,000
Grants received in furtherance of the charity's objectives	0	12,200	12,200	17,700

## 5 Sale of tickets/ DVDs/ books & services

	Unrestricted funds £	Restricted funds £	22 to 23 Total £	21 to 22 Total £
	16,863		16,863	12,002
Sale of tickets/ DVDs/ books & services	16,863	0	16,863	12,002

## 6 Fund-raising costs

	Unrestricted funds £	Restricted funds £	22 to 23 Total £	21 to 22 Total £
	562		562	562
Materials & Justgiving	562	0	562	562

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

	Exchange programme outward £	Film facility / News Channel £	22 to 23 Total £	21 to 22 Total £
Ghana Partner support	1,576		<b>1,576</b>	1,756
Equipment (items under £500)		4,446	<b>4,446</b>	260
Depreciation (items over £500)		1,223	<b>1,223</b>	1,223
Freelance staff & Interns		11,363	<b>11,363</b>	20,437
Volunteer support		5,401	<b>5,401</b>	1,958
Publicity		95	<b>95</b>	94
Wages/NI/Pensions		30,098	<b>30,098</b>	30,738
Books/materials/filmstock		657	<b>657</b>	686
Subscriptions/Software		2,557	<b>2,557</b>	1,718
Centre maintenance/H&S/supplies		265	<b>265</b>	221
Postage/phones/internet		1,356	<b>1,356</b>	1,319
Print		295	<b>295</b>	205
Stationery		248	<b>248</b>	30
Insurance		795	<b>795</b>	1,043
Costs of activities in furtherance of the charity's objectives	<b>1,576</b>	<b>58,797</b>	<b>60,374</b>	<b>61,688</b>

## 8 Volunteer centre costs

	Unrestricted funds £	Restricted funds £	22 to 23 Total £	21 to 22 Total £
Rent, utilities & bills	21,143		<b>21,143</b>	19,587
Print			<b>0</b>	200
Centre maintenance/H&S/supplies	1,839		<b>1,839</b>	1,848
Subscriptions/software	90		<b>90</b>	80
Volunteer centre costs	<b>23,072</b>	<b>0</b>	<b>23,072</b>	<b>21,715</b>

## 9 Managing and administrating the charity

	Unrestricted funds £	Restricted funds £	22 to 23 Total £	21 to 22 Total £
Postage & phones	365		365	360
Program costs			0	55
Annual Report	750		750	775
Stationery	36		36	40
Bank charges			0	1
	<hr/>			
Managing and administrating the charity	<b>1,151</b>	<b>0</b>	<b>1,151</b>	<b>1,231</b>

## 10 Tangible fixed assets

	Unrestricted funds £	Restricted funds £	31 October 2023 £
<b>Cost</b>			
As at 1st Nov 2022	1,868	13,927	15,795
Additions			0
	<hr/>		
At 31 October 2023	<b>1,868</b>	<b>13,927</b>	<b>15,795</b>
	<hr/> <hr/>		
<b>Depreciation</b>			
As at 1st Nov 2022	623	12,727	13,349
For the year ending 31 Oct 2023	623	600	1,223
	<hr/>		
At 31 October 2023	<b>1,245</b>	<b>13,327</b>	<b>14,572</b>
	<hr/> <hr/>		
<b>Net book value</b>			
At 31 October 2023	<b>623</b>	<b>600</b>	<b>1,223</b>
At 31 October 2022	<b>1,245</b>	<b>1,200</b>	<b>2,446</b>



## 11 Restricted funds

	Balance at 1 Nov 2022	Incoming resources	Resources expended	Balance 31 Oct 2023
	£	£	£	£
Jack Petchey Awards	1,200	2,700	3,300	*600
MGKE Lottery Fund (Solidarity film)	0	9,500	9,000	500
Restricted funds	<b>1,199</b>	<b>12,200</b>	<b>12,300</b>	<b>1,100</b>

\*The 600 above is the amount to be depreciated over the next 1 year at 600 per year

## 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 then decide how the charity uses the funds on items for the benefit of all young people working with WORLDwrite.

A small grant from the National Lottery Heritage Fund was awarded for the production by volunteers of the charity's documentary feature film *The UK Solidarity Story*. A balance of £500 has been carried forward to pay the National Archives their workshop costs.

## 12 Analysis of net assets between funds

	Unrestricted funds £	Restricted funds £	Total funds £
Fixed assets	623	600	1,223
Cash at bank	10,755	0	10,755
	<b>11,378</b>	<b>600</b>	<b>11,978</b>

## 13 Paid Employees

### 13.1 Staff Costs

Unrestricted Funds £	Restricted Funds £	22 to 23 Total £	21 to 22 Total £
<b>34,710</b>	<b>6,750</b>	<b>41,460</b>	<b>51,174</b>

### 13.2 FTE in the year

Full-time equivalent	22 to 23 Total	21 to 22 Total
Director	1	1
Volunteer Production Coordinator	0.25	0.50
Peripatetic tutors	0.25	0.25
Paid Internships	0.25	0.50
<b>Total</b>	<b>1.75</b>	<b>2.25</b>

# Independent examiners report to the trustees of WORLDwrite

I report on the accounts of the charity WORLDwrite for the period 1 November 2022 to 31 October 2023 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.

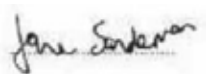
## Basis of independent examiner's report

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: 24th January 2024

Jane Sandeman

Member of the Association of Certified Chartered Accountants  
98 Beech Hall Road  
London  
E4 9NX



## 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 all the volunteers who have worked so hard and provided new insights.

A special thank you is due to Andrew Hirst for all the work preparing these accounts over the year for no remuneration and to Stuart Simpson for meticulously checking these.

Thanks are due to volunteer and photographer Zakariya Irfan for some of the photographs featured.

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



# WORLDwrite

Help us make an epic documentary  
on the history of solidarity  
while learning to film

[www.worldwrite.org.uk](http://www.worldwrite.org.uk) & [www.clrjames.uk](http://www.clrjames.uk)

email [world.write@btconnect.com](mailto:world.write@btconnect.com)

Tel 0208 985 5435

WORLDwrite Volunteer Centre

201 Millfields Road

London E5 0AL

• Registered Charity no. 1060869

 worldwrite  
worldbytes