

worldwrite worldbytes



Celebrating 30 Years 1994-2024

Reg Charity No 1060869

Home to WORLDbytes: The School of Citizen TV

Annual report & accounts

From November 2023 to October 2024

WORLDwrite

Report of the Trustees

For the year ended

31 October 2024

The trustees present their report together with the financial statements of the charity for the year ended 31 October 2024. 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
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Websites: www.worldwrite.org.uk
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 below. 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.

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



Film tutor & restorer Andy Hirst tackles centre repairs

Over the past year the charity became entirely volunteer run with only occasional paid peripatetic tutors. The charity is grateful to the Director for continuing to manage the day to day running of the charity on a voluntary basis. At the charity's volunteer centre in Hackney, London E5, facilities have been well maintained.



Ceri Dingle stays as Director on a voluntary basis

Provision for volunteers now includes 12 cameras, professional sound equipment, 3 AVID editing suites, a dedicated studio complete with sound-proofing, 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. The centre garden is also well maintained to provide a set for shoots, events and learning outdoors in summer.



The volunteer centre garden

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, on location and event shoots.

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 filmmaking 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.
4. 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.
5. To continue financial support to WORLDwrite's Ghanaian partners.

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 volunteer-learner packages and shorter intensive training packages, work experience weeks and screenings to 376 young people and older citizens from diverse backgrounds.



Volunteer-learners received support in: researching subjects; professional filming on mobile devices; professional camerawork with 4k cameras; sound; lighting; studio shooting; live shooting; interview technique; debate shooting; event preparation; 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, summer shoots on freedom for its next documentary and preparation for filming at the Battle of Ideas Festival.



These have provided for exceptional learning experiences for everyone involved and a unique opportunity for volunteers to make an impact with their own learning and endeavour.



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 36 videos produced during the year have been uploaded to the WORLDwrite YouTube channel to ensure their maximum dissemination. Google analytics recorded 256,000 viewings during the year on the charity's channel. Thousands of comments on YouTube are also evidence of how useful the public find the debates and videos which volunteers have filmed and edited.

The UK Solidarity Story



During the year, the charity completed work on its major feature documentary project which it launched at the Castle cinema in East London in April to great acclaim. The charity then entered the film into festivals and has already picked up numerous laurels and several awards. The film was then edited into ten standalone chapters for launch monthly online. The eight chapters launched within this financial year are detailed below. The full film will finally be released online in December 2024.



Volunteers produced and released a trailer for the film and filmed and released a Vox Pop feedback video after its London premiere at the Castle Cinema in Hackney.



A successful Northern premiere in Leeds followed with guest speakers Michael Crowley and Don Milligan and further screenings in Oxford and London. The charity

was most grateful for a National Lottery Heritage Fund small grant for this production. Positive feedback on its grant report during the year and the film included:

"The production quality was high, and I learned a lot from it! It was great reading through the feedback from participants and hearing how the project has helped people to build skills and confidence. I thought your evaluation report highlighted the project's achievements well through the data collected from surveys and questionnaires." Seren Atkinson Investment Manager England, London & South, The National Lottery Heritage Fund



Successful festival entries and awards provided enormous encouragement to all volunteers who had worked on this production. Releasing the film one chapter at a time ensured that festivals did not exclude the film for being already released online.



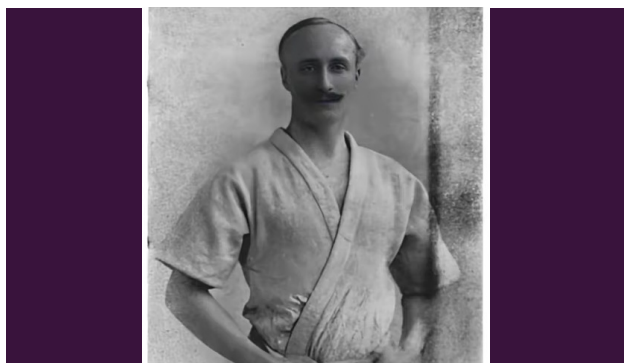
During the year the following eight chapters were released:

Chapter 1 British Workers & the US Civil War



Although it was well-known at the time, historians since have tried to bury the record of Lancashire cotton weavers' support for slave emancipation. Yet mill workers literally starved rather than touch slave cotton. In 1863 Lancashire weavers stopped the British government from joining the American civil war on the side of the Confederacy-the slave-owners in the US. Fighting for the freedom of the slaves, British workers advanced their own rights too. Their solidarity laid the basis for reforms that gave working men the vote. This is the story, told by author James Heartfield and Lecturer in U.S. Political History Dr Cheryl Hudson.

Chapter 2 Suffragettes in Trousers



Understanding where and how wider support for women's suffrage mattered is evident in the writing and activities of Sylvia Pankhurst who set up a working-class movement in the East End of London. Sylvia understood the advantages afforded men were minimal compared to the strength and power of fighting together, for equality. And the untold tales of some men are impressive, William Garrud, for example, educated suffragettes in Jujutsu and hid weapons under the floorboards of his dojo in central London.

Chapter 3 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.

Chapter 4 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 24th, 1943 when black GI's, supported by local people resisted segregation and the white American Military police. Volunteers

filmed excellent interviews in Ye Old Hob 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 experience and promises great material for the final film. American politics lecturer Dr Cheryl Hudson provided additional material on the American segregation-context.

Chapter 5 Women's right to Abortion: supported by men?



An overwhelming three quarters of people in Britain, so that includes men, support a woman's right to make her own abortion decision. Yet, in the UK, abortion is still not legally available at the request of the woman concerned. In this brief history we learn of men who played a decisive role in abortion provision and why our reproductive biology does not determine whose side we are on. Dr Ellie Lee, Professor of Family and Parenting Research and Director of the Centre for Parenting Culture Studies explains that it was men who set up the first abortion clinics and what motivated them, providing considerable evidence and depth to this segment of the film.

Chapter 6 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.

Chapter 7 Straight support for Gay liberation



This chapter looked at the early gay liberation front with a lengthy interview with writer, activist and a GLF (Gay Liberation Front) founder Don Milligan. It also covered Section 28 which was not repealed until 2003, to discover whether straight people supported gay rights and campaigned in solidarity. It also touched on the lesser-known story of the Wombourne 12 thanks to an interview the crew procured, with lecturer Jim Butcher.

Chapter 8 The Grunwick Lions



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.

Screenings and discussions

The charity was delighted to screen its latest feature documentary *The UK Solidarity Story* at various locations across the UK over the year including at the 81st anniversary celebrations of the Battle of Bamber bridge in Ye Olde Hob Inn where it all kicked off back in 1943. With special thanks to Preston Black History Group. The charity's award-winning documentary *Every Cook Can Govern: the life, works & impact of C.L.R James* also formed the basis for discussion at a university salon arranged by Living Freedom.

Friday 21st June at 7.30 pm

THE BATTLE OF BAMBER BRIDGE

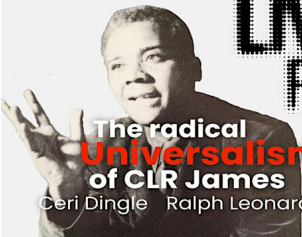
From the epic documentary: *The UK Solidarity Story*
Preston film premiere at Ye Olde Hob Inn
9 Church Rd, Bamber Bridge, Preston PR5 6EP
An 81st Anniversary Commemoration Event



Free to attend plus Q&A with Clinton Smith Chair Preston Black History Group & WORLDwrite Film Director Ceri Dingle



Freedom then and now: **what can we learn from...?**



LIVING FREEDOM

University Salons

The radical **Universalism** of C.L.R James
Ceri Dingle · Ralph Leonard

London School of Economics
19 March

Battle of Ideas

WORLDwrite 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. The debates filmed,

edited and distributed during the year brought discussions led by exceptional global speakers to a new audience. These are now available as valuable educational 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. 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.

POWER PLAY: WHO REALLY RULES TODAY?



In his book *Values, Voice and Virtue*, Matthew Goodwin argues that a "new dominant class" imposes progressive values on Britain. His thesis sparked controversy, with the so-called new elite denying they have any power. Who truly directs society in 2023? Why do politicians lack authority, and can power be reclaimed by the people?

WHAT'S HAPPENED TO PRIVACY?



The digital age blurs the line between private and public, from selfies to leaked messages. While social media and new laws threaten privacy, leaks from official bodies spark debate. What is the value of privacy, and should we embrace making everything public if it exposes the misuse of power? Where does the balance lie?

WHY DO COMEDIANS KEEP SIDING WITH THE ESTABLISHMENT?



At the Edinburgh Festival Fringe, Comedy Unleashed's show featuring Graham Linehan was cancelled for his views, highlighting the erosion of free expression in comedy. With few comedians defending free speech, why do they support the establishment? As society becomes more authoritarian, where is the creative backlash and satire?

CAN RENEWABLES POWER THE WORLD?



Are renewables the answer to our energy needs? Can we solve the issues with storage? Should we pursue nuclear as well – or even instead? Are the costs of ditching fossil fuels simply too high? After opening remarks, this panel gets stuck in and so do the audience.

RIISING TENSIONS, FALLING GROWTH: PROSPECTS FOR THE GLOBAL ECONOMY?



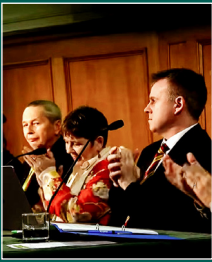
What are the prospects for the global economy? How will the changing global order affect the international response to an economic slowdown?

IS THERE A 'WAR ON THE MOTORIST'?



The expansion of London's ULEZ and the rise of low-traffic neighbourhoods have sparked debate over a 'war on the motorist.' With high fuel taxes and increased traffic jams, why has the government made driving harder? Is there really a war on motorists when driving remains popular and relatively affordable?

ARE THE CULTURE WARS A DISTRACTION?



Are the culture wars a Twitter sideshow, or are they crucial to how we plan our future? With dissent from 'woke' ideas being demonized, must we engage in them? If today's culture war reflects the conflict between liberty and authoritarianism, is dismissing it a distraction from important issues?

DEIFYING DIVERSITY: A VALUE FOR OUR TIMES?



Has the d-word taken over as our new deity? Variety is certainly the spice of life, but is our love of diversity at risk of creating its opposite? And how do we talk about shared social values in a world where difference is king?

WHO'S AFRAID OF POPULISM?



Plato warned that excessive freedom leads to tyranny, yet Western elites often mistrust democracy. Populist parties, like Germany's AfD and others in Europe, fuel anxieties. Is populism an ally of conservatism, or a reaction against liberal elitism? Can it offer a genuine alternative to technocratic governance or remain reactive?

WAR ON THE PAST: A WAR ON THE PUBLIC?



Today historical figures like David Hume and Immanuel Kant are dismissed as racists, and institutions are restructured due to apparent outdated views. Is updating past attitudes necessary? Can we move forward without understanding history? How do we balance past legacies with modern values, and can we truly know ourselves without the past?

BANNING CONVERSION THERAPY: A THREAT TO FREEDOM AND CONSCIENCE?



A mounting number of countries across the world have introduced some form of national ban on conversion therapy. The UK government is under pressure to proceed with some form of Conversion Therapy Bill. The chair of the Labour Party, Anneliese Dodds, has committed to bringing in 'a full, no loopholes, trans-inclusive ban on conversion therapy'. The panel argue this would be a disaster.

ANDREW TATE AND THE LOSTBOYS



The rise of Andrew Tate, known for promoting toxic masculinity, has alarmed schools and parents, especially regarding his misogynistic views. Are we too nervous about masculinity to discuss healthy manhood with boys? Does Tate's popularity highlight sexism, or should we be more concerned about boys seeking guidance from online influencers?

MISINFORMATION WARS: WHO FACT-CHECKS THE FACT-CHECKERS?



Who fact-checks the fact-checkers? Should a society that respects free speech need to prove that all ideas are true before they are aired? Or does encouraging ill-informed debate risk distorting and damaging the public square? Should we tolerate the threat of 'disinformation' to avoid censorship of dissent? Or is there something we can do to promote truth and freedom?

FROM BBC TO GB NEWS: CAN THE MEDIA BE IMPARTIAL?



Does impartiality still exist, is it worth reclaiming or a dated idea and where does this leave objectivity and truth? Does it make sense for Ofcom to try to apply a broadcast code written in a different period in an era of new independent channels? What's at stake if we ditch the idea of impartiality altogether?

TERMINATOR OR TECH HYPE? AI AND THE APOCALYPSE



An apocalyptic mood surrounds the latest advances in AI. Sci-fi and tech enthusiasts have long murmured about the 'singularity' – the point at which technology runs irreversibly away from us. Are these apocalyptic fears of AI warranted? Or are they obscuring and stifling the true potential of this technology?

SHOULD WE LEAVE THE EUROPEAN CONVENTION ON HUMAN RIGHTS?



For many, the European Convention on Human Rights (ECHR), and its courts in Strasbourg, has become the focus – either as the bulwark against anti-refugee sentiment, or the block on democratic process. With courts in Strasbourg and London ruling to impede government plans, are human rights making popular government impossible?

WHAT ARE THE LIMITS OF AI?



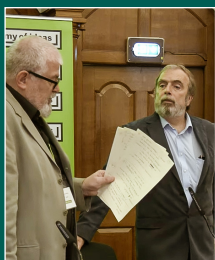
Frontier AI Taskforce has described the AI of the future as potentially not just human-like but God-like and ‘capable of infinite self-improvement’. Is ‘infinite self-improvement’ a genuine possibility with AI, or might a more thorough assessment reveal some fundamental limits?

IS AI THE END OF ART?



The worlds of art and entertainment are wrestling with, and reeling from, the opportunities and challenges posed by ‘generative’ AI. Such technology is now having a dramatic impact on almost every profession or art form that involves static or moving images, written or spoken words, sound, music or programming code.

BOOKSHOP BARNIE WITH PETER HITCHENS: ‘A REVOLUTION BETRAYED’



Peter Hitchens discusses his book on education with masterful questioning by Austin Williams and an enthusiastic audience. He argues that by trying to bring about an educational system which is egalitarian over the years, politicians have created a system which is the exact opposite.

INVENTING THE FUTURE: HOW DO WE UNLEASH INNOVATION?



Engineering and technological progress in the modern day feels slow and cumbersome compared to 20, 50 or 100 years ago. Have we pretty much done all the ‘big stuff’? Has government intervention been a help or a hindrance?

HAVE WE GIVEN UP ON SEXUAL FREEDOM?



With all its flaws, didn’t the sexual revolution and reproductive technologies give women the ability to choose which and how many sexual partners they have? Does the backlash against sexual freedom risk turning back the clock on women’s freedom?

ONLINE CENSORSHIP: AN INTERNATIONAL CLAMPDOWN?



Does the new ease of online accessibility justify the new strict regulations and penalties? How should we balance concerns about safety and security with protecting freedom? How best can we make the case for free expression to overcome the international drive towards censorship?

WHAT IS ‘THE BLOB’?



Has the civil service really been captured or is this just the latest manifestation of conspiratorial thinking? To what extent is the blob just a convenient scapegoat for politicians to deflect from their own failures? And if a notional blob does, in reality, present resistance to change, what steps could be taken to challenge it?

REVIVING ECONOMIES: IS THE STATE A HELP OR A HINDRANCE?



Is the state vs market debate moot – because the ability of the state to change things is becoming exhausted? What is the best way forward for the UK economy? 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?

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, TV and media industry, for college places as well as other positions.



The charity was able to provide several work experience placements for school students and to provide extra training for young people keen to work on their own productions using WORLDwrite's equipment.

Award winners



We are delighted that thanks to the Jack Petchey Foundation, volunteers received important awards for their endeavours during the year. The following nine young volunteers were achievement award winners for November 2023 to October 2024: Katherine Hawksworth, Jaemin Yoon, Maxwell Francis, Anish Wickremasinghe, Neel Shah, Kejsi Vuibert, Evangeline Appiah-Nuamah & Holly Allwright. The charity would like to congratulate them and thank them for their exceptional input and commitment. Award winners were delighted to collect their medals at a celebration arranged by the foundation in Hackney Town Hall. 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.

This is a huge help for volunteer's filmmaking costs, from expensive memory cards and external drives for footage, to t-shirts.

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

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.



CELEBRATING 30 YEARS

1994-2024

The year marked a significant milestone in the journey of WORLDwrite as we celebrated the charity's 30th birthday. For three decades, WORLDwrite has been dedicated to collective projects which can inspire young adults, from its early international exchange programmes to impactful documentaries and videos which champion liberty, equality and the best for humanity.

Over the past 30 years, WORLDwrite has made a profound impact on the lives of over 9,000 young adults. The charity's creative and pioneering initiatives have opened doors to new opportunities and transformed lives. WORLDwrite has now produced over 1,500 videos and award-winning documentaries, tackling important social, political, and cultural issues, shedding light on stories that often go unheard. From exploring the realities of life in the developing world to challenging mainstream narratives, WORLDwrite's uncompromising crowd-filmed documentaries have provoked debate and brought history to light.

None of this would have been possible without the support of generous individuals and friends who have remained key funders of the charity's work. Below are a selection of photographs of emblematic moments from WORLDwrite's 30 year history and celebrations in August 2024.

August 2024 WORLDwrite's 30th Birthday Celebrations

Special thanks to all contributors and speakers including Viv Regan, Luca Moretto, Charlotte Moretto, Fraser Jay-Myers & Hannah Wilkinson.

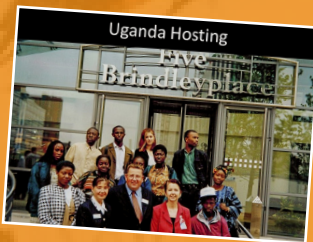
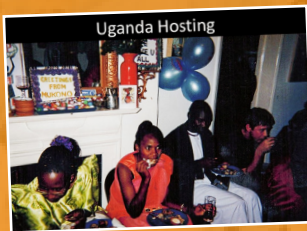




The first campaign & youth exchange – visiting Hiroshima



The first Ghana Exchanges



Uganda hosting



USA hosting



The first Brazil Exchange



Filming Every Cook Can Govern on C.L.R. James



The documentary feature Women a Success Story

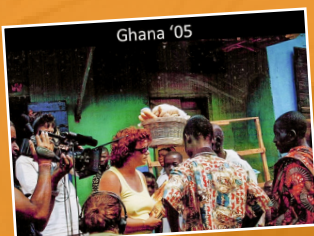
WORLDWRITE'S HISTORY 1994-2024



Filming 1917: Why the Russian Revolution Matters



WORLDwrit Awards



Filming in Ghana
The pricking the missionary position series



Creative events
from Readathons to Free speech booths



The launch of WORLDbytes



Fundraising stars

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

The charity is delighted to have raised and provided £1478 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, 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 are some of the recipients: Patience, Elizabeth, Awanem, Comfort and Cephus.

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 2024 to October 2025:

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.
4. 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.
5. To continue financial support to WORLDwrite's Ghanaian partners.



Financial review and reserves

Income

During 2023-2024 income received by WORLDwrite totalled £44,113. This consisted of £2,700 in restricted funds and £41,413 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 £15,957 in the year. The charity's Friends scheme raised £11,920 including Gift Aid claimed from H.M.R.C. The sale of the charity's services and second-hand book sales showed slowed a little compared to the year before and amounted to £13,536 in unrestricted income. 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 £2,700.

Expenditure

Total expenditure for the year amounted to £48,022. WORLDwrite managed to keep the costs of managing and administering the charity over the past year down to £650 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 £3,238 in the year, ensuring best practice in volunteer engagement and provision. The charity sought to cut its centre costs where possible by ensuring all heating was turned down in general or off in the summer months. Centre costs amounted to £22,633 in the year. The increase on the previous year was due to utility bill price rises offset by the economies made. WORLDwrite's biggest cost is usually its staffing but once again major economies were made. In the year the charity paid one Director only for the first few months of the year, and on a part-time basis a Volunteer Production Coordinator and peripatetic camera and edit tutors at a total cost of £11,346. 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 0.5 full-time equivalent staff during the year, a large reduction from the previous 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 2024

Incoming Resources	Notes	Unrestricted funds	Restricted funds	23 to 24 Total	22 to 23 Total
		£	£	£	£
Donations and fund-raising appeals	2	15,957	0	15,957	19,499
Friends scheme	3	11,920	0	11,920	16,409
Grants received in furtherance of the charity's objectives	4	0	2,700	2,700	12,200
Activities for generating funds:					
Sale of tickets,DVDs,Books,Services	5	13,536	0	13,536	16,863
Bank interest				0	0
Total incoming resources		41,413	2,700	44,113	64,971
Less: cost of generating funds					
Fund-raising costs	6	504	0	504	562
Net incoming resources available for charitable application		40,909	2,700	43,609	64,409
Charitable expenditure					
Costs of activities in furtherance of the charity's objectives					
Exchange programmes outward & inward + partner support	7	1,478		1,478	1,576
Film facility project- News channel	7	18,956	3,800	22,756	58,798
Volunteer centre costs	8	22,634	0	22,634	23,072
Managing and administrating the charity	9	650	0	650	1,151
Total charitable expenditure		43,718	3,800	47,518	84,596
Total resources expended		44,222	3,800	48,022	85,158
Net incoming resources		(2,807)	(1,100)	(3,907)	(20,187)
Total funds brought forward	11	10,878	1,100	11,978	32,164
Total funds carried forward		8,071	0	8,071	11,978

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

Charity Balance Sheet as at 31 October 2024

	Notes	31 October 2024 £	31 October 2023 £
Fixed assets			
Tangible assets	10	0	1,223
Current assets			
Accrued income			
Cash at bank & in hand		8,071	10,755
Net current assets		8,071	11,978
Current liabilities			
Creditors falling due within one year:			
Net current assets		8,071	11,978
Funds			
Unrestricted funds: general reserves		8,071	10,878
Restricted funds		0	1,100
Total funds	12	8,071	11,978

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

Signed 

Date: 12th January 2025

Dr Graham Barnfield, Chair of the Trustees

Notes forming part of the financial statements for the year ended 31 October 2024

(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 £	23 to 24 Total £	22 to 23 Total £
Donations and fund-raising appeals	15,957	0	15,957	19,499

3 Friends scheme

	Unrestricted funds £	Restricted funds £	23 to 24 Total £	22 to 23 Total £
Friends scheme	11,920	0	11,920	16,409

4 Grants received in furtherance of the charity's objectives

	Unrestricted funds £	Restricted funds £	23 to 24 Total £	22 to 23 Total £
Jack Petchey Awards		2,700	2,700	2,700
National Lottery Heritage Fund (Solidarity film)				9,500
Grants received in furtherance of the charity's objectives	0	2,700	2,700	12,200

5 Sale of tickets, DVDs, books & services

	Unrestricted funds £	Restricted funds £	23 to 24 Total £	22 to 23 Total £
Sale of tickets/DVDs/books/services	13,536	0	13,536	16,863

6 Fund-raising costs

	Unrestricted funds £	Restricted funds £	23 to 24 Total £	22 to 23 Total £
Materials/Justgiving	504	0	504	562

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

	Exchange programme outward £	Film facility / News Channel £	23 to 24 Total £	22 to 23 Total £
Partner support	1,478		1,478	1,576
Equipment (items under £500)		855	855	4,446
Depreciation (items over £500)		1,223	1,223	1,223
Freelance staff & Interns		8,300	8,300	11,363
Volunteer support		3,238	3,238	5,401
Publicity			0	95
Wages/NI/Pensions		3,016	3,016	30,097
Books/materials/filmstock		49	49	657
Subscriptions/Software		4,267	4,267	2,557
Screenings/festivals		1,455	1,455	0
Centre maintenance/H&S/supplies			0	265
Postage/phones/internet		236	236	1,356
Print			0	295
Stationery		117	117	248
Insurance			0	795

Costs of activities in furtherance of the charity's objectives

1,478 22,756 24,234 60,374

8 Volunteer centre costs

	Unrestricted funds £	Restricted funds £	23 to 24 Total £	22 to 23 Total £
Rent, utilities & bills	19,104		19,104	21,143
Stationery	97		97	0
Centre maintenance/H&S/supplies	2,489		2,489	1,839
Insurance	802		802	0
Volunteer support	142		142	0
Software subscriptions				90
Volunteer centre costs	22,634	0	22,634	23,072

9 Managing and administering the charity

	Unrestricted funds	Restricted funds	23 to 24 Total	22 to 23 Total
	£	£	£	£
Postage & phones	91		91	365
Stationery	455		455	36
Subscriptions	104		104	0
Publicity				750
Managing and administering the charity	650	0	650	1,151

10 Tangible fixed assets

	Unrestricted funds	Restricted funds	31 October 2024
	£	£	£
Cost			
As at 1st Nov 2023	1,245	13,327	14,572
Additions			0
At 31 October 2024	1,245	13,327	14,572
Depreciation			
As at 1st Nov 2023	622	12,727	13,349
For the year ending 31 Oct 2024	623	600	1,223
At 31 October 2024	1,245	13,327	14,572
Net book value			
At 31 October 2024	0	0	0
At 31 October 2023	623	600	1,223

11 Restricted funds

	Balance at 1 Nov 2023 £	Incoming resources £	Resources expended £	Balance 31 Oct 2024 £
Jack Petchey Awards	600	2,700	3,300	0
NHLF Lottery Fund (Solidarity film)	500	0	500	0
Restricted funds	1,100	2,700	3,800	0

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.

12 Analysis of net assets between funds

	Unrestricted funds £	Restricted funds £	Total funds £
Fixed assets	0	0	0
Cash at bank	8,071	0	8,071
	8,071	0	8,071

13 Paid Employees

13.1 Staff Costs

Unrestricted Funds	Restricted Funds	23 to 24 Total £	22 to 23 Total £
11346	0	11346	41,460

13.2 FTE in the year

	23 to 24	22 to 23 Total
Full-time equivalent		
Director	0.15	1
Volunteer Production Coordinator	0	0.25
Peripatetic tutors & editors	0.35	0.25
Paid Internships	0	0.25
Total	0.5	1.75

Independent examiners report to the trustees of WORLDwrite

I report on the accounts of the charity WORLDwrite for the period 1 November 2020 to 31 October 2021 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.

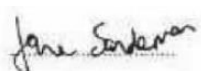
Basis of independent examiner's report

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.

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

Signed

on this day: 8th January 2025

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 photographers Zakariya Irfan and Tom Fenn for some of the photographs featured.

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



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