



digital:works

annual report 2021-22

About digital:works



Participation Through Creative Skills

digital:works is a group of artists and trainers who work with local communities, providing training and creative assistance, to produce arts and media projects.

We are committed to a participatory approach. Creative arts are an exciting way for people of all ages and backgrounds to engage with and learn more about others from their local community – especially if they are the ones shaping and leading the creative process.

Thanks to our breadth of experience and expertise, we can provide training and creative support in a wide range of media, from web development, video and digital animation, to textile and oral history projects.

Accessible Projects for All

Our commitment to participation means we place great emphasis on inclusivity.

Our projects actively involve people from all corners of the community – be they young or old, visually or hearing impaired, or someone for whom English is not the first language.

The skills required in taking part in our projects do not depend on advanced media literacy or prior experience with digital equipment.

Community Ownership

Our goal with all projects is to encourage and maintain participants' sense of ownership of both the process and the final product. This, we believe, is the guiding principle of true participation work.

Chair's Report

Although 2021-22 was another year affected by COVID-19 we were able undertake projects that were postponed from the previous year, and added to new projects, we were able to complete a full year's worth of work. This year we have continued our production of podcasts. These were initially made largely in response to the restrictions of Covid, but have now developed as part of our practice and archive to give more personal and in-depth insights. As a result, we have been able to reach a wider audience with all our projects. We have also continued to develop our work with volunteers, as outlined in our projects below.

The two main projects that we had pushed back and completed this year were *On The Post – An Oral History of Postal Workers in London* in conjunction with The Postal Museum, and *Reel Stories – An Oral History of London's Cinema Projectionists* with the British Film Institute. The former was a post-SATs project with Year 6 children from St George the Martyr Primary School and the latter with a group of 12 adult volunteers. Both of these projects were funded through successful bids by digital-works to the National Lottery Heritage Fund.

We also had two commissions this year, one from the Pothohar Association to train a group of volunteers to film and record oral history interviews with members of their community and for us to edit a film from the results, and another from Westminster Archives to work with young people to interview and film academics, historians and actors in role on the subject of the Cato Street Conspiracy.

During the year we also made another application to the National Lottery Heritage Fund to build on our *Push Up Brentford!* project by recording the history of fans from Wimbledon Football Club, whose history within living memory is quite extraordinary and often cited as the Greatest Story in Football. This was successful and we started working with volunteers, Wimbledon in Sporting History and AFC Wimbledon Foundation in January 2022.

So, all in all a very busy year with plenty of positives to look forward to.

I would like to welcome Eshan Puri to our group of Trustees. He has been a volunteer on two digital-works projects and provided support in media promotion to us before joining as a trustee.

Sally Booth, Chair

Review of the Year

digital:works have completed two National Lottery Heritage Funded projects this year, begun another and completed two commissions.



On The Post - An Oral History of London's Postal Workers

With funding for the Lottery Heritage Fund, digital-works worked with Year 6 at St George the Martyr Primary School, The Postal Museum, The Communication Workers Union and older and retired workers themselves to uncover the history and stories from the lives of London's postal workers.

The children worked with historians and archivists at the Postal Museum in Clerkenwell to research this history.

After these workshops and activities the children worked with digital-works to understand oral history techniques and recording. They developed interview questions which they used to conduct and record oral history interviews with postal workers.

These interviews were edited and combined with wonderful archive film footage supplied by the Postal Museum to make a unique and fascinating documentary film starring the workers themselves. The children also produced creative and historical written work inspired by the people they met and their research on the project.

The film, titled "The Postman's Knock" was premiered at the Postal Museum hosted by the children and with an audience of workers, historians and the public and has been broadcast on national TV.

The film, podcasts, full interviews and children's writing can be found on the project website and have also be given to the TUC archives.

www.onthepost.org.uk

Reel Stories

From the date of the first projected film by the Lumiere Brothers in France in 1895 projectionists have been the behind the scenes technical experts locked up in sound proof rooms, the silhouettes occasionally seen as we look back and up from our cinema seats at the little windows from which are projected cinema projectionist the films that have entertained, terrified and beguiled us. The projectors themselves, often Heath Robinson like machines, with film snaking through them, have required great skill and dedication to run. With the recent move to digital projection most cinemas now do not require those skills and we want to record the working lives of projectionists in the heyday of this dying art. We set out to find what type of person becomes a projectionist?

Working with the British Film Institute on the South Bank, this project which is part of our "Working London" series, explored and recorded the history of some of London's cinema projectionists. Working with historians, local archives and digital-works staff, a team of volunteers were trained in research skills, oral history interviewing and recording skills.

The project has recorded 20 wonderful oral history interviews which have been edited to make a documentary film and a series of podcasts. The film was launched at the BFI and broadcast on Talking Pictures TV with screenings taking place at the Rose Theatre in Kingston and the Musical Museum in Brentford.

This project website houses all of the full interviews, the podcasts, the film and covers the progress of the project.

www.reelstories.org.uk





Wombles From The Lane

An Oral History of Wimbledon Football Club

This National Lottery Heritage Funded project focused on an oral history of Wimbledon Football Club at a time when it returned to its home in the London Borough of Merton for the first time in 30 years. Often cited as the greatest story in football, they are the only club to have won both the FA Amateur Cup and the FA Cup. As a non-league club they beat top-flight Burnley in 1975 and took then-current Champions Leeds to a replay in the next round. In 1977 they joined the football league and took just 9 seasons to reach the top flight and beat Liverpool to win the FA Cup just two seasons later in 1988. In 2002 the FA agreed to allow their owners to move the club to Milton Keynes - an unheard of move in British football. The fans joined together and created AFC Wimbledon - A Fan's Club - and started back in non-league in the Combined Counties League Premier Division. Just 9 years

later they made it back to the football league and eventually back to Wimbledon in their new ground in Plough Lane.

Working with historians, local archives and digital-works staff, this project trained volunteers in research skills, oral history interviewing and recording skills.

The project recorded 26 in-depth oral history interviews with fans, volunteers and staff of the club.

These full interviews have been given to Merton Archives, Wandsworth Heritage Service, Wimbledon in Sporting History and Bishopsgate Institute.

The interviews have been edited to make a documentary film and a series of podcasts.

This project page houses all of the full interviews, the podcasts and the film.

www.digital-works.co.uk/wombles/

Commissions

Children of Partition: An Oral History of Pothoharis

Digital-works were commissioned to work with a group of adults to train them in oral history, interviewing, sound and video capture to undertake a series of interviews with Pothoharis in the UK. The main themes were a look back at the events of 1947 with a deep focus on how a community was affected by Partition and their subsequent migration to the UK. Digital-works edited the material into an illuminating documentary Children of Partition: An Oral History of Pothoharis. The film focuses on the Pothohar region of West Punjab and how this community's heritage and culture has been nurtured and cultivated by the generation who came to Britain. This project was commissioned by The Pothohar Association UK and supported by the Heritage Fund.

The Cato Street Conspiracy

The early 19th century was a time of political unrest. Fearing uprisings, Lord Liverpool's government had introduced repressive measures (The Six Acts) to curtail the rights of individuals to gather together and to silence the radical press. It was against this backdrop that the conspirators pieced together a plan to assassinate the cabinet.



The leader of the band was Arthur Thistlewood, a fanatical advocate of progressive policies. He plotted with fellow activists at rented premises in Cato Street, then a rural area in Marylebone. The plan was to storm a dinner party hosted by Lord Harrowby, at which the members of the cabinet would all be present, and slaughter the entire gathering. The vision was to spark off a revolution, creating a fairer society in which all could prosper. But there was a police spy in the group who tipped off the

authorities and the Cato Street meeting place was raided, resulting in the death of a policeman. The conspirators were charged with treason, five were executed and five were transported to Australia.

Digital-works worked with a group of young people to uncover this history by interviewing and filming academics, historians and actors in role. This project was commissioned by Westminster Archives.



Future Projects

Confirmed projects for 2022/23 include a look at the history of Cinema in the London Borough of Kingston; a follow up to our Every Kinda People project with Notting Hill Genesis Housing Association but this time training and supporting adult volunteers to carry out the interviews; a commission from Crayford Reminiscence and Youth to study the English Civil War's impact on their local area and an oral history project exploring working lives at Kings Cross Station.

Financial Report

The independent examination covered the year 6th April 2021 to 5th April 2022.

Our total income for the period was £116,924 [£47,760] made up mainly from Restricted Funds (successful funding applications) consisting of £95,624 [£19,970] accounted for mainly by the Postal Worker, Projectionists and AFC Wimbledon projects. Designated Income (commissions) amounted to £15,900 [£25,590]. The balance is made up from voluntary and management fees.

Our total expenditure to date is £109,151 [£55,033] which has mostly been spent directly on costs relating to the HLF funded projects £79,404 [£49,257], the commissions £27,090 [£3,900] and governance costs of £2,657 [£1,876] which includes insurance costs and accountancy fees.

The difference between income and expenditure over the year can be accounted for by projects being funded in one financial year while expenditure takes place in another.

We have no fixed assets as yet so are not affected by depreciation. We have no current liabilities.

Please contact us by email if you would like a copy of the full accounts.

[Last year's figures in brackets]

Trustees

Peter McKenna (Chair)

David Rogers (Treasurer)

Sally Booth (Vice-Chair)

Jenny Donaldson

Eshan Puri [From Dec 2021]

Workers

Sav Kyriacou

Matthew Rosenberg

Mona Carr

Thanks to Peter Daniel



The launch of Postman's Knock at the Postal Museum

digital-works 
documenting life-stories through creative participation

5 Lyncroft Gardens, London W13 9PU Tel: 020 8354 7349

info@digital-works.co.uk | www.digital-works.co.uk

Registered Charity No. 1124659

DIGITAL - WORKS
STATEMENT OF ACCOUNTS
FOR THE YEAR ENDED 5TH APRIL 2022
CHARITY NO: 1124659

IOANNOU & CO.
CHARTERED ACCOUNTANTS
767-769 HIGH ROAD
NORTH FINCHLEY
LONDON
N12 8JY

DIGITAL - WORKS
STATEMENT OF ACCOUNTS
FOR THE YEAR ENDED 5TH APRIL 2022

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DIGITAL - WORKS

REPORT OF THE TRUSTEES

The Trustees present their annual report and the accounts for the year ended 5th April 2022.

LEGAL AND ADMINISTRATIVE DETAILS

DIGITAL-WORKS was registered with the Charity Commissioners on 21st June 2008 under the number of 1124659.

PRINCIPAL ACTIVITIES

Digital-Works is an Arts and Educational Charity with over 20 years' experience. Its work rests on the principles of participation with local communities, working to give people a voice using a choice of creative mediums. Its projects involve using mediums such as film making, animation, oral history interviews, fine art, design, photography and interactive.

REVIEW OF FINANCIAL TRANSACTIONS AND ACTIVITIES

Although 2021-22 was another year affected by COVID-19 we were able undertake projects that were postponed from the previous year, and added to new projects, we were able to complete a full year's worth of work. This year we have continued our production of podcasts. These were initially made largely in response to the restrictions of Covid, but have now developed as part of our practice and archive to give more personal and in-depth insights. As a result, we have been able to reach a wider audience with all our projects. We have also continued to develop our work with volunteers, as outlined in our projects below.

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DIGITAL - WORKS

REPORT OF THE TRUSTEES /.....Continued

OBJECTS

To advance education for the public benefit by the promotion of the Arts, in particular but not exclusively visual media and communications technologies.

To advance Arts, Culture and heritage through activities including but not limited to community projects involving Cultural, Historical, Religious and Ethnic content aimed at encouraging the inclusion of those with special needs and Cultural, Ethnic and Religious differences.

The area of benefit is to be in particular but not exclusively Greater London and South West of England. The beneficiaries are to be in particular but not exclusively young people and older people and those with Special needs.

REVIEW OF FINANCIAL TRANSACTIONS

The Accounts together with the explanatory notes, as set out on pages 5 to 8 summarise the transactions of the Charity during the year ended 5th April 2022.

Funds raised during the year amounted to £116,924 (2021; £47,760) whilst total resources expended amounted to £109,151 (2021; £55,033).

TRUSTEES

The trustees of the Charity during the period were:

Ms Sally Booth [Chairwoman]

Mr. David Rogers [Treasurer]

Mr. Peter McKenna

Ms Jennefer Stella Donaldson (Resigned on 16/07/2022)

Mr. Eshan Kuran Puri (Appointed 06/12/2021)

By order of the Board

.....

Mr. David Rogers

[Treasurer]

12th December 2022

DIGITAL - WORKS

TRUSTEES' RESPONSIBILITIES

FOR THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 5TH APRIL 2022

The trustees are required to prepare financial statements for each financial year which give a true and fair view of the state of the Charity and of the surplus or deficit of the Charity for that year. In preparing those financial statements, the trustees are required to:

- ~ select suitable accounting policies and then apply them consistently;
- ~ make judgements and estimates that are reasonable and prudent;
- ~ prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continued its operations.

The trustees are responsible for keeping proper Accounting records which disclose with reasonable accuracy at any time the financial position of the Charity. They are also responsible for safeguarding the assets of the Charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

.....
Ms Sally Booth [Chairwoman]

12th December 2022

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES

ON THE UNAUDITED ACCOUNTS OF

DIGITAL - WORKS

We report on the accounts of the Charity for the year ended 5th April 2022, which are set out on pages 5 to 8.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 and that an independent examination is needed. The charity is preparing accrual accounts and we are qualified to undertake the examination by being a qualified member of the Institute of Chartered Accountants in England and Wales.

It is our responsibility to:

- examine the accounts under section 145 of the Charities Act 2011.
- to follow the procedures laid down in the General Directions given by the Charity Commission under section 145(5) of the Charities Act 2011; and
- to state whether particular matters have come to our attention.

Basis of Independent examiner's report

Our examination was carried out in accordance with the General Directions given by the Charity Commission. 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 of disclosures in the accounts, and the seeking of explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and, consequently no opinion is given as to whether the accounts present a "true and fair view" and the report is limited to those matters set out in the statement below..

Independent examiner's statement

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

- (1) which gives us reasonable cause to believe that, in any material respect, the requirements:
 - to keep accounting records in accordance with section 130 of the 2011 Act; and
 - to prepare accounts which accord with the accounting records and to comply with the accounting requirements of the 2011 Act have not been met; or
- (2) to which, in our opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

**IOANNOU & CO.
CHARTERED ACCOUNTANTS
767-769 HIGH ROAD
NORTH FINCHLEY
LONDON
N12 8JY**

12th December 2022

DIGITAL - WORKS**STATEMENT OF FINANCIAL ACTIVITIES FOR THE****YEAR ENDED 5TH APRIL 2022**

<u>INCOMING RESOURCES</u>	<u>NOTES</u>	<u>2022</u>	<u>2021</u>
		£	£
Restricted Funds	2(a)	95,624	19,970
Designated Income	2(b)	15,900	25,590
Voluntary income	2(c)	5,400	2,200
Investment income		<u>0</u>	<u>0</u>
		116,924	47,760
<u>RESOURCES EXPENDED</u>			
Restricted Expenditure	3(a)	79,404	49,257
Designated Expenditure	3(b)	27,090	3,900
Governance costs	3(c)	<u>2,657</u>	<u>1,876</u>
Total Resources Expended		<u>109,151</u>	<u>55,033</u>
Net Revenue Surplus/(Deficit) for period		<u>7,773</u>	<u>(7,273)</u>

The notes on pages 7 - 8 form part of these Accounts.

DIGITAL - WORKS**BALANCE SHEET AT 5TH APRIL 2022**

	<u>NOTES</u>	<u>2022</u>	<u>2021</u>
	£	£	£
<u>CURRENT ASSETS</u>			
Cash in Hand & at Bank	50,535		42,822
<u>CREDITORS</u>			
Amounts falling due within one year	<u>900</u>		<u>960</u>
Net Current Assets		<u>49,635</u>	<u>41,862</u>
<u>NET ASSETS</u>		<u>49,635</u>	<u>41,862</u>
<u>CAPITAL FUND</u>			
Revenue Funds	4	<u>49,635</u>	<u>41,862</u>

The notes on pages 7 - 8 form part of these Accounts.

Directors' Statement

The Trustees acknowledge their responsibilities for:

- i) ensuring the company keeps accounting records and
- ii) preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the financial period and of its income and expenditure for the financial period.

.....
Ms Sally Booth [Chairwoman]

12th December 2022

DIGITAL - WORKS**NOTES FORMING PART OF THE ACCOUNTS FOR THE
YEAR ENDED 5TH APRIL 2022****1. ACCOUNTING POLICIES**

There have been no changes in the accounting policies during the year.

The accounts have been prepared under the historical cost convention and in accordance with applicable accounting standards.

2. INCOMING RESOURCES

	<u>2022</u>	<u>2021</u>
	£	£
(a) Restricted Funds – Grants received		
NHMF Lottery Fund	95,624	19,970
(b) Designated Funds – Commissioned income	15,900	25,590
(c) Voluntary income	5,400	2,200

3. RESOURCES EXPENDED

	<u>2022</u>	<u>2021</u>
	£	£
(a) Restricted expenditure		
Postal Workers project	41,974	-
Pothohar Association project	10,400	-
On The Post project	15,285	8,399
AFC Wimbledon project	9,950	-
Brentford project	1,795	30,561
Playtime project	-	432
Evacuees project	-	9,865
	<u>79,404</u>	<u>49,257</u>
(b) Designated expenditure		
NHG project	11,615	-
CATO Street project	12,875	-
AWG project	2,600	3,900
	<u>27,090</u>	<u>3,900</u>
(c) Governance costs		
Accountancy fees	900	960
General expenses	1,530	723
Public Liability Insurance	227	193
	<u>2,657</u>	<u>1,876</u>

DIGITAL - WORKS**NOTES FORMING PART OF THE ACCOUNTS FOR THE
YEAR ENDED 5TH APRIL 2022 ...continued**

4.	<u>CAPITAL FUNDS</u>	<u>2022</u>	<u>2021</u>
		<u>£</u>	<u>£</u>
	Revenue funds at 06.04.2021	41,862	49,135
	Net Surplus/Deficit for the year	<u>7,773</u>	<u>(7,273)</u>
	Revenue funds at 05.04.2022	<u>49,635</u>	<u>41,862</u>

5. **POST BALANCE SHEET EVENTS**

The COVID-19 pandemic commenced during the year ended 5 April 2020, and continues to date. The full impact of the COVID-19 pandemic continues to evolve as of the date of this report and its magnitude is uncertain. However, the Trustees have assessed the Charity's financial position having considered the possible impact of COVID-19 pandemic and are of the opinion that the Charity's financial position is sound and that the Charity will continue in operational existence for the foreseeable future.

DIGITAL - WORKS
STATEMENT OF ACCOUNTS
FOR THE YEAR ENDED 5TH APRIL 2022
CHARITY NO: 1124659

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DIGITAL - WORKS
STATEMENT OF ACCOUNTS
FOR THE YEAR ENDED 5TH APRIL 2022

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By order of the Board



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[Treasurer]

12th December 2022

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FOR THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 5TH APRIL 2022

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DIGITAL - WORKS**STATEMENT OF FINANCIAL ACTIVITIES FOR THE****YEAR ENDED 5TH APRIL 2022**

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Restricted Funds	2(a)	95,624	19,970
Designated Income	2(b)	15,900	25,590
Voluntary income	2(c)	5,400	2,200
Investment income		<u>0</u>	<u>0</u>
		116,924	47,760
<u>RESOURCES EXPENDED</u>			
Restricted Expenditure	3(a)	79,404	49,257
Designated Expenditure	3(b)	27,090	3,900
Governance costs	3(c)	<u>2,657</u>	<u>1,876</u>
Total Resources Expended		<u>109,151</u>	<u>55,033</u>
Net Revenue Surplus/(Deficit) for period		<u><u>7,773</u></u>	<u><u>(7,273)</u></u>

The notes on pages 7 - 8 form part of these Accounts.

DIGITAL - WORKS**BALANCE SHEET AT 5TH APRIL 2022**

	<u>NOTES</u>	<u>2022</u>	<u>2021</u>
	£	£	£
<u>CURRENT ASSETS</u>			
Cash in Hand & at Bank	50,535		42,822
<u>CREDITORS</u>			
Amounts falling due within one year	<u>900</u>		<u>960</u>
Net Current Assets		<u>49,635</u>	<u>41,862</u>
<u>NET ASSETS</u>		<u>49,635</u>	<u>41,862</u>
<u>CAPITAL FUND</u>			
Revenue Funds	4	<u>49,635</u>	<u>41,862</u>

The notes on pages 7 - 8 form part of these Accounts.

Directors' Statement

The Trustees acknowledge their responsibilities for:

- i) ensuring the company keeps accounting records and
- ii) preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the financial period and of its income and expenditure for the financial period.



.....
Ms Sally Booth [Chairwoman]

12th December 2022

DIGITAL - WORKS**NOTES FORMING PART OF THE ACCOUNTS FOR THE
YEAR ENDED 5TH APRIL 2022****1. ACCOUNTING POLICIES**

There have been no changes in the accounting policies during the year.

The accounts have been prepared under the historical cost convention and in accordance with applicable accounting standards.

2. INCOMING RESOURCES

	<u>2022</u>	<u>2021</u>
	£	
£		
(a) Restricted Funds – Grants received		
NHMF Lottery Fund	95,624	19,970
(b) Designated Funds – Commissioned income	15,900	25,590
(c) Voluntary income	5,400	2,200

3. RESOURCES EXPENDED

	<u>2022</u>	<u>2021</u>
	£	£
(a) Restricted expenditure		
Postal Workers project	41,974	-
Pothohar Association project	10,400	-
On The Post project	15,285	8,399
AFC Wimbledon project	9,950	-
Brentford project	1,795	30,561
Playtime project	-	432
Evacuees project	-	9,865
	<u>79,404</u>	<u>49,257</u>
(b) Designated expenditure		
NHG project	11,615	-
CATO Street project	12,875	-
AWG project	2,600	3,900
	<u>27,090</u>	<u>3,900</u>
(c) Governance costs		
Accountancy fees	900	960
General expenses	1,530	723
Public Liability Insurance	227	193
	<u>2,657</u>	<u>1,876</u>

DIGITAL - WORKS**NOTES FORMING PART OF THE ACCOUNTS FOR THE
YEAR ENDED 5TH APRIL 2022 ...continued**

4. <u>CAPITAL FUNDS</u>	<u>2022</u>	<u>2021</u>
	<u>£</u>	<u>£</u>
Revenue funds at 06.04.2021	41,862	49,135
Net Surplus/Deficit for the year	<u>7,773</u>	<u>(7,273)</u>
Revenue funds at 05.04.2022	<u>49,635</u>	<u>41,862</u>

5. **POST BALANCE SHEET EVENTS**

The COVID-19 pandemic commenced during the year ended 5 April 2020, and continues to date. The full impact of the COVID-19 pandemic continues to evolve as of the date of this report and its magnitude is uncertain. However, the Trustees have assessed the Charity's financial position having considered the possible impact of COVID-19 pandemic and are of the opinion that the Charity's financial position is sound and that the Charity will continue in operational existence for the foreseeable future.