



Purple Field Productions
Making Films, Making a Difference



Annual Report 2021

At a glance

Expenditure on charitable activities ¹

£ 11,345

(2020: £31,106)

Total income ¹

£ 36,305

(2020: £27,791)

Total charity funds ²

£ 57,502

(2020: £39,456)

Number of hours volunteered ¹

2,109

(2020: 3,556)

Total number of feature films and documentaries produced or co-produced ³

30

Number of feature films completed and short documentaries co-produced in period ¹

4

Number of people on PFP training programmes during period ¹

26

¹ for the period 1 May 2020 - 30 April 2021

² at 30 April 2021

³ since foundation in 2004

Right: In-country film partners, Future View Media Centre, producing a music video on COVID-19 in Sierra Leone

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Our purpose and vision

Making Films, Making a Difference.

Our Vision is of a world in which everyone has the knowledge and opportunity to improve their lives with the support and understanding of their community.

Our Mission is to work together with local people and filmmakers to produce, distribute and show local language educational films that give help and hope to vulnerable and disadvantaged communities in Africa and Asia.

What we do

Every Purple Field Productions film seeks to bring about positive change by engaging audiences with themes, characters and subjects that address important challenges facing themselves and their communities.

- We commission & fund film productions
- We train & mentor local film makers
- We organise film distribution & viewings, including providing mobile cinema kits
- We facilitate audience conversations to encourage deeper exploration of issues
- We measure the impact of our films to ensure continued improvement

We produce a range of media from short documentaries and music videos to full-length feature dramas. Our work covers a wide range of subjects, including: health, disability and rights; social prejudice and stigma; agriculture; and environment and conservation.

Our values

- We produce films in local languages
- We ensure films respect local cultures
- We are facilitators who show mutual respect to the professionals we work with
- We believe we have as much to learn from the communities in which we work as they have to learn from us
- We value the safety and security of the people we work with above all else
- We respect the local environments in which we work as if they were our own

Chairperson's statement



Despite the challenging circumstances, we reflect on a positive year for PFP, for which I am hugely grateful and proud of our international partners and supporters. I am optimistic about the opportunities for positive change our ongoing projects and future ideas present.”

Dr Kevin Waldie
Chairperson

Kevin joined Purple Field Productions in 2019, with extensive knowledge and experience of international development and filmmaking, and became Chairperson in 2020.



Welcome

Welcome to our 2021 Annual Report.

I realise that, for many of us, these past months have been shaped by anxiety for our loved ones and sadness for those we have lost. Certainly, this has been one of the most difficult and challenging periods in my lifetime. As you are aware, the international aid and charity sectors have been badly impacted by both the social as well as the financial restrictions that have characterised the pandemic. Purple Field Productions ('PFP') was certainly not immune to these pressures. However, I am delighted to report that, through our ability to adapt and change in response to a rapidly changing situation, an advantage of being a small and agile organisation, we can now look back on what has been a very busy and positive year. As you will read, our core programmes in Sierra Leone, Malawi, Tanzania and Kenya have continued to flourish.

I am incredibly proud of the way in which our supporters responded to help us meet the challenges of the pandemic. Of course, I must also acknowledge the pivotal role of our international partners who, through their creativity and commitment, have made such a critical contribution, despite the challenges that many have faced in their own personal lives due to the pandemic.

Innovation and change

During the early part of 2020, a lack of understanding of the potential impact of the pandemic made it difficult to plan far ahead with any degree of certainty. Whilst we had to bring our community screening programmes to a halt, we knew that we could not simply stand aside and that we needed to find innovative ways to respond to the unfolding crisis.

Our immediate response was to focus on supporting the production of several short music videos designed to raise awareness of the nature of the virus and key health protection messages. In collaboration with our partners in Sierra Leone and Malawi, we co-produced four music videos that were broadcast on local television and radio stations and widely shared on social media.

These were very different outputs from our more usual feature length productions. The music videos were produced at great speed but were highly impactful.

From this experience, we gained a heightened awareness of the importance of diversification and new insights into how films of different shapes and sizes can be impactful in very many ways.

Coproducing the music videos in Malawi was achieved through the extensive use of Zoom meetings and WhatsApp messages with young local filmmakers. This was a positive experience and led to the decision to design and implement an online training programme to develop their skills. Starting from first principles, the modular training programme took a group of trainees through a series of progressively complex tasks, starting from 1-minute shorts filmed on smart phones and culminating in the group production of a short documentary. The programme proved remarkably successful. The group's documentary, which explored the impact of COVID-19 on schoolgirls, is currently being shown in local schools. The group are now preparing to work on a longer feature film (see below). Based on our success in Malawi, further training programmes have been rolled out to young filmmakers in Sierra Leone, and we are now extending this to Kenya.

It is often said that necessity is the mother of invention. Based on our experience of the last year or so, I would extend this to "innovation". We have certainly learned a great deal during the crisis. We have identified new ways of training, and new ways of making and disseminating films. These are important lessons that we shall certainly draw upon to enhance the resilience and effectiveness of our future programmes.

For an overview of key activities, see our Programmes Review on pages 12-15.

Sharing our story - fundraising matters

At the time of writing, organisations throughout the international aid sector face severe challenges due to reduced government funding. Charities, large and small, are also further impacted by the difficulty of organising a wide-range of community fundraising events which, for small charities such as ourselves, have been a major source of funding over many years.

Right: Kevin with local partners on a monitoring trip to Malawi (pre-COVID)

Fortunately, however, thanks mainly to the strong local support from the Ilminster community, where the charity was founded, through one-off donations to appeals, and the regular donations of long-standing supporters, we have managed to sustain our programmes through these challenging days.

As a small charity we both recognise and value the importance of our roots, and will continue to build and strengthen those relationships. However, given our international focus, we recognise the importance of reaching to a wider range of stakeholders, to whom we want to share our story. Over the past year or so, we have adopted a more strategic approach to communication. We have invested in a new website, greatly enhanced our social media profile, and redesigned our newsletters and Annual Report. By so doing, we hope to raise greater awareness and understanding of the incredible potential of social education filmmaking to bring about positive change to the lives of the vulnerable and disadvantaged, and wider support for that endeavour.

Looking ahead

As we look forward, whilst it is essential that we maintain a watching brief on COVID-19 in Africa, we will seek innovative ways to produce and share critical stories that bring greater awareness and understanding of the needs of the vulnerable and disadvantaged. We will continue to build the capacity of local filmmakers and are committed to the further development of our bespoke training programmes.

We will also be creating opportunities to facilitate communication and cooperation between young filmmakers from different nations.

We are in the early stages of planning a major feature film that will explore the stigmatisation and vulnerability of persons with albinism. This is a critical issue in Malawi, where the film will be made.

However, the abuse of persons with albinism is a significant concern throughout much of sub-Saharan Africa, and we see this as an important opportunity to address an issue of truly international concern.

I genuinely believe that building on the experience of many years, and strengthened by important lessons learned through our response to the COVID-19 pandemic, PFP now faces a new era full of exciting possibilities. No doubt there will be many challenges ahead, but there is so much that we wish to achieve. With your continuing support, we shall continue to make a difference. Thank you.

Dr Kevin Waldie

Chairperson
Overseas Director

21 December 2021



The PFP Approach

We work with local people in Africa and Asia to understand the issues that are important to them, help them produce films and other media which address these issues, and help to show these films and facilitate discussion of the issues. Here is an overview of what we do and how we do it in order to deliver on our mission.



Research and development

Ideas for films emerge from the interaction with our wide network of contacts in the countries in which we operate. Before deciding to proceed on any project, proposals are thoroughly researched with and through local partners to ensure the film will address priority issues. PFP is committed to the principle of co-production and project development is a shared experience. Scripts and storylines are created with local researchers and writers and informed by advice from local service providers, the government and NGO sectors. This participatory approach can be a lengthy process, but the additional work is always worthwhile to ensure we end up with a film that will make a difference.



Pre-production

Prior to starting any production we assess the local filmmaking abilities both technically and creatively. This is done by researching any work the local film community may have done and addressing any shortfall through an online training program. We encourage the local groups to come up with ideas for films or short clips that deal specifically with their own issues. Once an idea has been decided upon, we work alongside the group in writing a script or concept for the piece. We then work on a budget and schedule. All scripts are vetted by local experts for technical accuracy and to ensure they are in line with national government policy.



Production

Production (shooting days) is based on the individual complexity of each film in terms of length, availability of local cast and crew, and budget. While we co-produce some short films by remote (on-line and through WhatsApp communications) on larger productions we often send out either an experienced filmmaker from PFP or a voluntary free-lancer to help, advise and mentor during the critical filming process.



Post-production

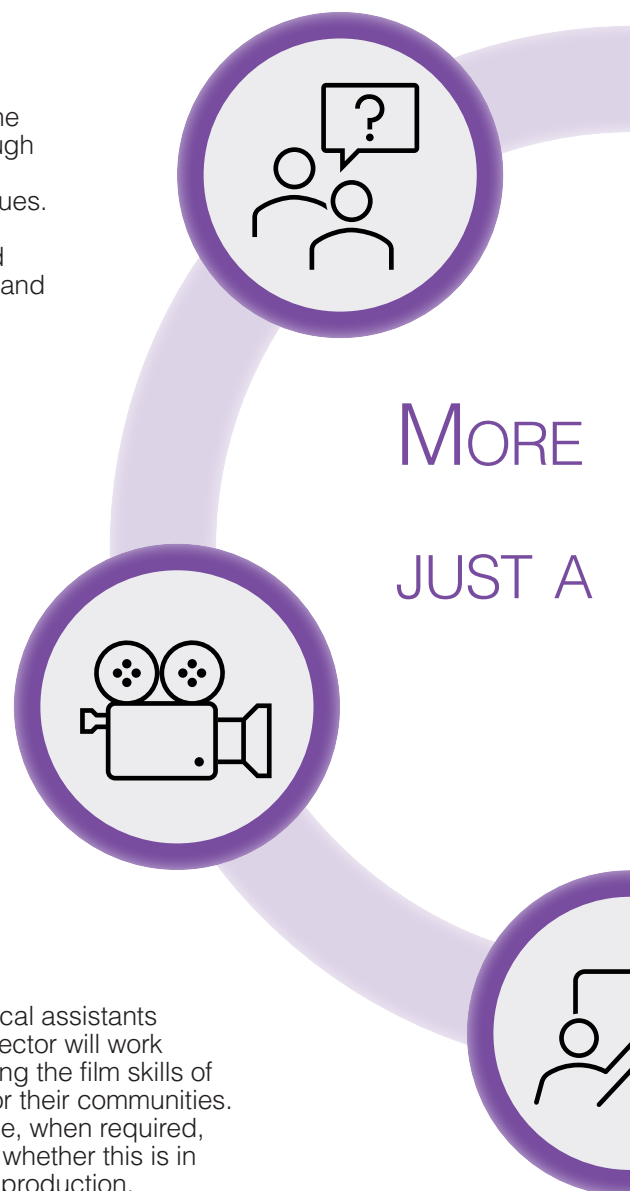
Where possible, editing is done by the local team who will have a clearer understanding of local culture, context and communication styles. However, the process is closely monitored by PFP directors and advice given on edits of the film sent to the UK through file transfers. Once a film is near completion, we have it viewed by international and local advisors to ensure that the 'messages' are correct and in line with policy. Finally, the soundtrack is mixed often with the addition of a musical track and the production credits approved. The film is then ready to move on to distribution.



Training

Where possible, PFP relies on local filmmakers to direct the films and local assistants to support the production. Sometimes this is not possible and a PFP director will work alongside the local production team. We are fully committed to enhancing the film skills of local filmmakers so that they can produce their own educational films for their communities. Drawing upon the expertise of our network of UK supporters we are able, when required, to deliver bespoke training during all stages of the production process, whether this is in camera operation, editing, scriptwriting, interview techniques or drama production.

We have many success stories of those who have benefitted from our training, such as Future View Media Centre (FVMC) who have recently been working on a series for BBC Africa Eye called 'Wahala – Coronavirus in Sierra Leone', which offers a unique insight into the local situation. We are also currently building the capacity of a new filmmaking group in Malawi called The Kasungu Film Collective.





Distribution and community screening

Producing films is one thing but making sure they are seen is just as important. To optimise impact, each PFP film has its own distribution plan devised with a local partner. The strategy adopted varies according to each project and is informed by factors such as target audience and film genre. Our distribution plans can include schools and other community centres, as well as sharing with key service providers, including government ministries. Given PFP's high production values, we are often able to share our films with the wider public through television broadcast.

A common and crucial element of each distribution plan is to ensure we reach marginalised and disadvantaged communities who struggle to access needed information and advice. Over many years, by using mobile cinema kits, we have been able to screen our films in rural communities situated far off the beaten track. Each screening is accompanied by an audience discussion facilitated by local experts and where possible, with community-based service providers present who can offer practical help. In our experience, post-screening discussions are where the real learning takes place and life-changing choices are made.

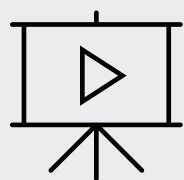


Monitoring and continuous improvement

It is vitally important that we monitor and measure the effectiveness and impact of our training, filmmaking and distribution activities. To do this, we are in constant communication with in-country partners, use tools such as Google forms, and periodically Trustees visit countries to assess impact.

During distribution and screening, we monitor and evaluate audience engagement to make sure our films are delivering appropriate, informed, and valuable information. We also record any decisions that community members take based on what they have learned from our films.

Through such feedback and evaluation, we seek to continually improve all our activities, so that we can ensure we are effectively carrying out our mission for the benefit of all stakeholders.



Our heritage

Whilst working in Bangladesh, Elspeth Waldie was asked to produce a script for a 35mm feature film 'Bihongo'. The film was a huge success. It attracted large crowds and created lively debate about the superstition surrounding disability. Elspeth quickly recognised the potential power that film offered to voice the needs of marginalised groups. It was a discovery that remains the driving force behind Purple Field Productions. At that time there was no UK charity dedicated to promoting positive change in disadvantaged communities through the production and distribution of film. So, in 2004 Elspeth founded Purple Field Productions to meet this need.

Elspeth shaped the direction of PFP for sixteen years before stepping down as chairperson in May 2020, leaving a lasting legacy in communities across Africa and Asia.

Right: Elspeth with local partners in Kibera, Kenya

Today, we continue to work as an international film charity with local filmmakers in Africa & Asia to produce award-winning documentaries, dramas and educational films that address urgent issues relating to health, disability and welfare, social stigma, agriculture and conservation. Our films have proven to be extraordinarily successful in communicating valuable information to hard-to-reach communities and encouraging local debate and positive action. That is what PFP is all about. Helping people to help themselves.



Where we operate

The graphic below illustrates where we have worked, on what activities and issues, with references to some of the films and media produced.

Purple is used to indicate where we have been active in the recent financial year. This graphic is not to scale.



Senegal



- climate change; agriculture and sustainability
- 'Change with the Climate' (dubbed); 'Trees and Stoves'; 'Etat Civil'; 'Kima - Feu de Brouse'



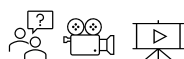
Sierra Leone



- safe motherhood; disability and rights; girls education; street children; agriculture and sustainability; COVID-19
- 'Di Kombra Di Krai'; 'Mi En Yu, One People'; 'Let Wi Protec Wi Self'; 'Cassava E Don Win'; 'Support Wi and We Go Bi'



Ghana



- health; disability; cerebral palsy
- 'The Time Is Now'



Rwanda



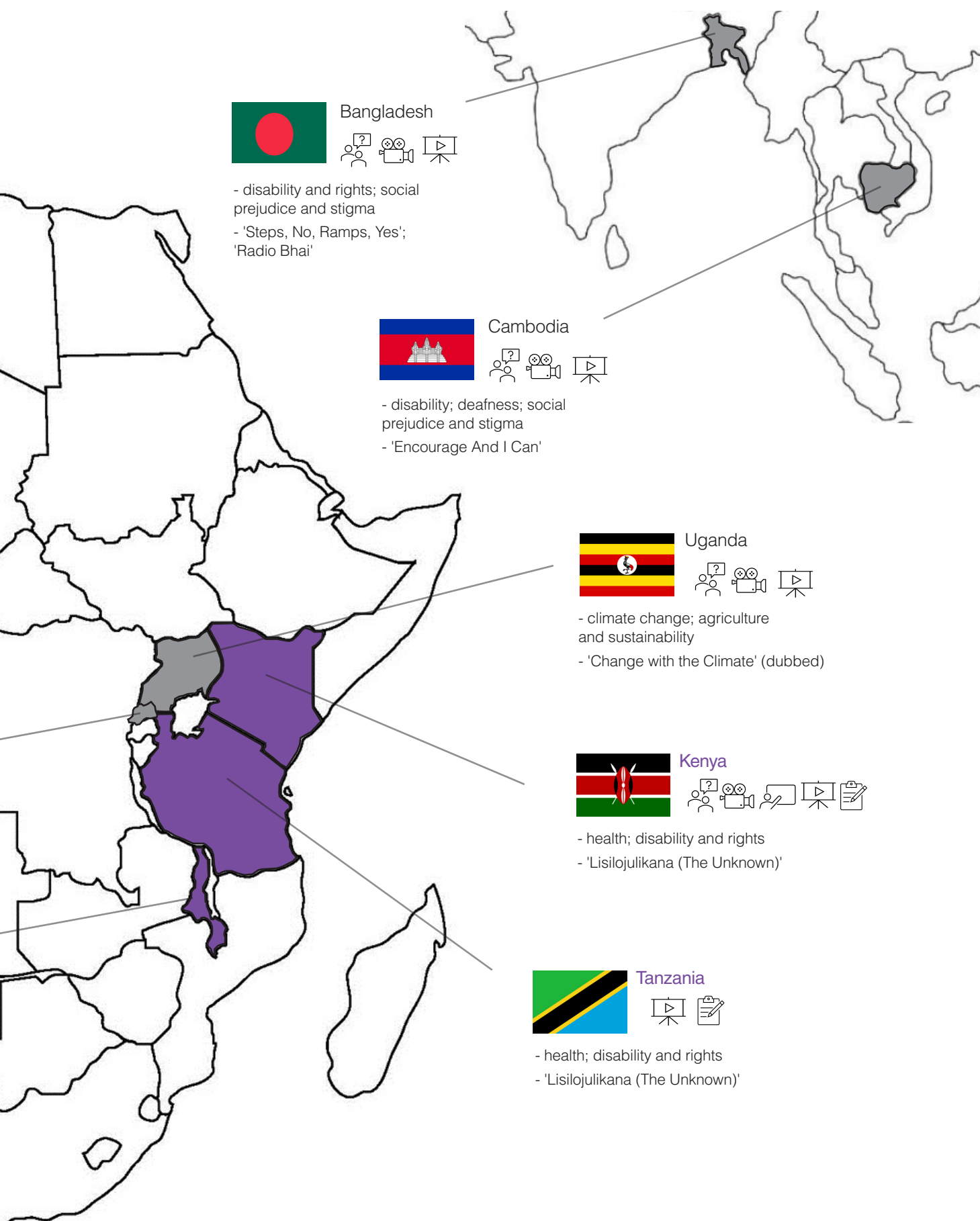
- social justice; economic recovery; climate change
- 'Facing Forward'; 'Duhindukane N'Ibihe'



Malawi



- social prejudice; disability and rights; cerebral palsy; Albinism; HIV and AIDS; agriculture and sustainability; COVID-19; girls education
- 'Chosadziwika (The Unknown)'; 'Mbeu Yosintha (Seeds of Change)'; 'Tingathe (Yes We Can)'; 'Ulimi Mchuma Chathu (Farming Our Wealth)'; 'Mawa Langa (My Tomorrow)'



See p.12-15 for further detail on recent activities, and visit www.purplefieldproductions.org/film-library/ to view many of our films.

Financial review



With a strong supporter base and low overheads, we have been financially resilient and operationally flexible during this period of uncertainty, and are well positioned for the future.”

Joel Canty
Finance Director

Charitable expenditure

As noted by Kevin previously, restrictions arising from the COVID-19 pandemic have resulted in a shift from large filming and community screening projects to virtual training and smaller media projects. This valuable investment in capacity building, typically requiring more volunteered time than monetary cost, should stand us in good stead for future projects, as well as being hugely beneficial to all those involved.

As a result, total expenditure on charitable activities for the year totalled £11,345 (2020: £31,106). This included:

- £4,960 on expenses and stipends associated with training groups of young filmmakers in Malawi and Sierra Leone;

- £2,666 on COVID-19 awareness music videos and distribution, including the production of a short documentary on the effect of the pandemic on schoolgirls;
- £1,890 on the post-production of our new film on Safe Motherhood 'Di Kombra Di Krai' in Sierra Leone; and
- £1,530 distributing our award winning Cerebral Palsy awareness film 'The Unknown', mostly by television, in Tanzania.

See note 3 Expenditure on page 25 for a full analysis of overseas project expenditure, and pages 12-15 for more information on these projects.

Other expenditure

As a charity mostly funded by donations, we do our best to operate as efficiently and economically as possible, to ensure all stakeholders receive value for money.

In pursuit of this, during the year we have enhanced our business planning and objectives processes, implemented more efficient communication tools, automated large elements of bookkeeping and accounting, and sought to minimise transaction fees associated with overseas transfers.

Of course, any charity or business requires some expenditure on raising funds and general support, which totalled £6,914 in 2021 (2020: £6,257). This includes our administrator, office related costs, printing and postage, and other sundry expenses. However, a large proportion (80%) of these costs were covered by specific funding, amounting to £5,500 in 2021 (2020: £5,830).

This total support expenditure also doesn't include an estimate for the number of hours volunteered on fundraising activities and the day-to-day operations and management of the charity.

Statement of Financial Activities (extract)

	2021 £	2020 £	Variance %
Total Income	36,305	28,791	+26
Total Expenditure	(18,259)	(37,363)	-51
Net surplus / (expenditure)	18,046	(8,571)	–
Total funds carried forward	57,502	39,456	+45

Income

Total income for the year amounted to £36,305, up from £28,791 in the previous year. Individual donors continue to be a key source of income, with donations (excluding grants) in the year of £33,027 (2020: £17,679). This included a generous legacy donation of £12,522.

With the change in overseas activities to more training focused projects, in addition to widespread demand for funds arising from the pandemic, there have been fewer opportunities available with grant-giving trusts. As such, income from grants amounted to £2,000 in the year (2020: £7,500).

Amounts raised from trading (community events and sales of donated goods) decreased to £1,235 (2020: £3,395), with in-person events not able to be held during the period due to COVID-19 restrictions. However, we were able to hold some events virtually, which will be an effective engagement tool going forward also.

We are hugely grateful to all those who have continued to support our mission during a challenging period, both financially and with their time, which allowed us to raise sufficient income to support our business plan for the year.

Balance sheet and liquidity

The majority of funds continue to be held as cash and available-on-demand interest-bearing deposits, with net current assets amounting to £57,502 at 30 April 2021 (2020: £39,456).

With low levels of liabilities and committed spend, the Trustees consider that there are sufficient reserves held at the year-end and at the date of signing the financial statements to manage any foreseeable downturn in income, and consider that there is a reasonable expectation that Purple Field Productions has adequate resources to continue in operational existence for the foreseeable future. As such, the Trustees continue to adopt the 'going concern' basis in preparing the financial statements.

Reserves policy

Purple Field Productions has three primary reasons for holding reserves:

1. To ensure continuity in the event of any unexpected setback;
2. To take advantage of any project or fundraising projects that arise; and
3. To ensure that funds are available and sufficient to fulfil legal obligations in the event that PFP ceases to operate.

In consideration of this, Trustees consider that a reserve fund of £10,000 is appropriate. This figure is reviewed annually as part of the cyclical budgeting process.

At 30 April 2021 unrestricted reserves exceeded this fund policy by £44,595. This is the result of generous legacy donations in 2019 and 2021, which have not yet been fully allocated to projects, and the slowdown of project spend during the pandemic.

Outlook

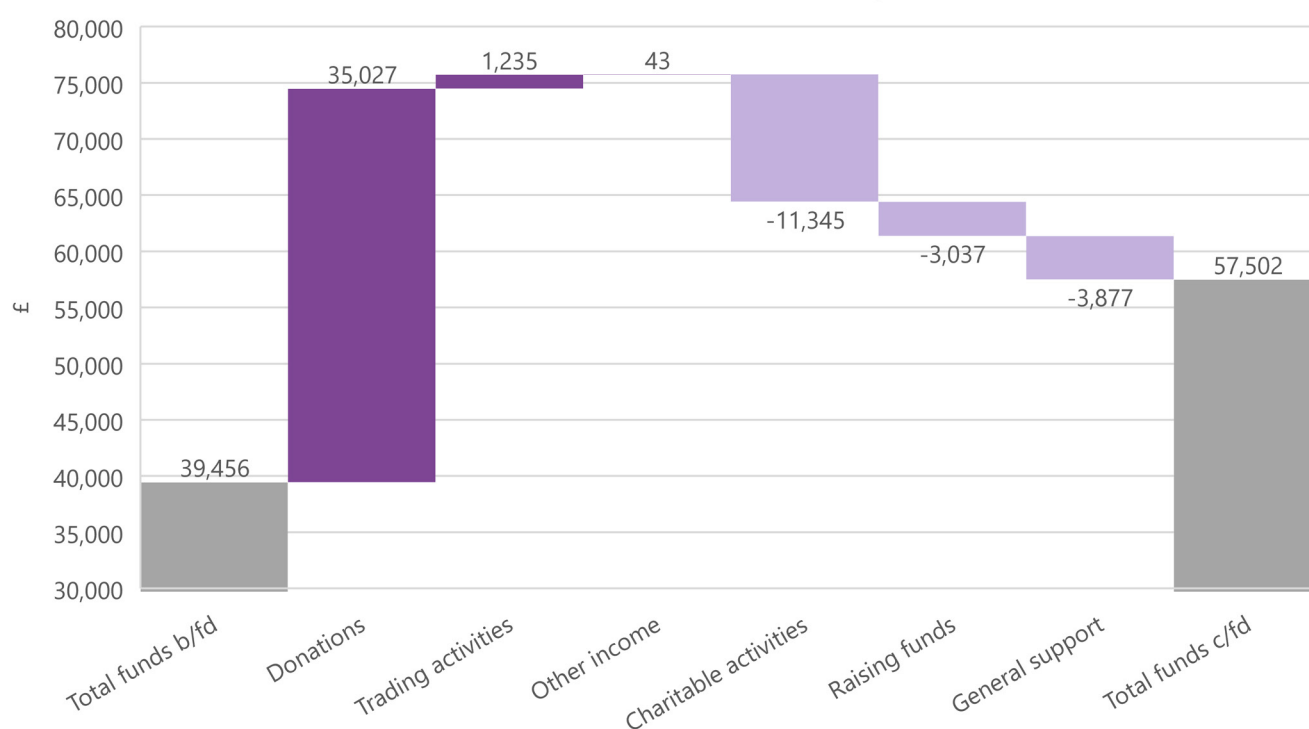
As a small charity with a strong supporter base, we have been resilient and flexible during this period of uncertainty. We now find ourselves in a position of financial strength from which to effectively plan our activities as we hopefully emerge from this pandemic. However, there is still much to do. Across Africa and Asia there are so many important but neglected stories that need to be told. To help tell these stories, and continue with our mission, we need your continued support.

Joel Canty

Trustee
Finance Director

21 December 2021

Movement in reserves bridge



Programmes review

Active countries

Our key programmes during the year covered the following countries:



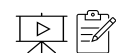
Malawi



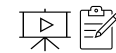
Sierra Leone



Tanzania



Kenya



Overseas partners

A selection of stills of some of our key partners are included in this section. However, we have many valued overseas partners, and could not include them all in to this report. All of our partners are integral to PFP's mission.

Overview

This section provides a summary of our overseas programmes and activities during the reporting period, being 1 May 2020 to 30 April 2021.

The emergence of COVID-19 and restrictions in the African countries where we were operating at the beginning of the period brought about a sudden halt to our regular programmes. However, supported initially with appeal funds, and then consolidated within a revised rolling three-month business plan, we were able to re-establish ambitious and innovative programmes in both Malawi and Sierra Leone, and retain smaller programmes in Tanzania and Kenya.

This included the production and distribution of COVID-19 music videos, completion of a feature film, development of new training programmes, arranging television broadcasts, and production of numerous short documentaries.

COVID-19 response

Alfred Mtapoanga
Distribution manager



From around March 2020, there was increasing concern about COVID-19 spreading in Africa, where health systems are among the most fragile in the world.

Two countries PFP was working in were particularly vulnerable. Malawi had about 25 intensive care beds for a population of 17 million, while Sierra Leone had just one ventilator between eight million people.

The best hope for avoiding the worst was thought to be minimising the number of people who have to go to hospital - and for that information was needed. The more people who knew how to avoid catching the virus, the less pressure there would be on local health services.

Therefore, we developed proposals for two music videos, one in Sierra Leone and one in Malawi, both spreading the

word about measures people can take to avoid COVID-19. We had to act fast, though, as lockdown was imminent and there was just a small window of opportunity for musicians and film makers to get together and record.

An emergency appeal drew a staggering response, which meant our filmmakers could swing into action. Working almost entirely via WhatsApp, UK-based Trustees Kevin Waldie and Rick Elgood supported long-term partners Future View Media Centre ('FVMC') in Sierra Leone in recording and filming "Le Wi Protect Wi Sef" (Let's Protect Ourselves). In Malawi, filmmakers who had already worked with us dubbing 'The Unknown' into the local language, Chichewa, came together as the Kasungu Film Collective ('TKFC'). Their music video, "Tingathe" (Yes We Can) handled the same message but tailored for a Malawian audience.

Both films were produced and ready to release within just three weeks, and were quickly circulated through mobile phones, video shacks, radio stations, social media and local TV. This distribution continued into the beginning of and throughout the reporting period. While it's difficult to quantify the impact, we know these reached many people, and believe this played a part in reducing the impact on local communities.

Malawi

Patel Mizeck
Producer and
training facilitator



In Malawi, with distribution of previous films now mostly on hold, the focus turned to consolidating and developing the newly-formed TKFC, setting up a new training programme and encouraging more female filmmakers to participate.

This is part of a wider plan to establish new film groups across Africa and extend impact by making good use of social media and short clips as well as longer-form films.

Below: FVMC in Sierra Leone recording the music video "Le wi protect wi sef" to raise awareness of COVID-19



Programmes review continued

Supported by Patiel, training in Malawi has been very effective. All 16 members of TKFC (eight males and eight females) completed their first training task, which was a one-minute documentary shot on a smart phone. This resulted in the production of 16 remarkable short films, highlighting local issues such as reducing plastic waste, deforestation, and agriculture, reflecting the promise of this new group.

All participants received certificates, in addition to funds for sustenance and sanitation and safety. We added an element of competition and each film was graded by a panel of experts, including several of our associates. A small award ceremony was then held (see top right), which provided the opportunity for some local press coverage of our activities.

In August 2020, to gather early evidence of training impact, all TKFC members completed a simple survey designed and administered using the on-line Google forms app. In summary, most members had found the training very useful, and individual comments revealed a high level of enthusiasm and commitment. The data also revealed that we had already made solid progress in strengthening individual skills across planning and shooting film.

We then advanced to the second phase of training, which included using the feedback provided by our 'panel' to turn their one-minute clips into three-minute clips. These enhanced clips were also assessed, with feedback again provided, and a selection can be found on our YouTube channel.

In tandem with these individual projects, TKFC members completed five days of closely monitored training through classes held by Patiel, with specific online instruction from Rick. This encouraged the team to be able to work in different crewing departments, and as a team on a shoot.

A key element of this training was 'interview techniques'. To meet this objective, each TKFC member was given the opportunity to interview and be interviewed by the other team members.

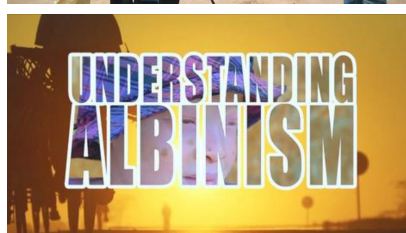
After this 'in office' training, the members progressed to shooting a longer 20-minute documentary on the effect of COVID-19 on schoolgirls. The production explored themes such as early marriages and unplanned pregnancies which have resulted from school closures during the pandemic. This project allowed members to specialise in roles such as scriptwriting, filming, editing or sound.



The first stage of distribution was then led by Jacob Chimbwabwe from Kasungu (see right), who proved of great value in distributing the TKFC music videos and raising awareness of the work of TKFC and PFP. This focussed on engagement with traditional mass media, including several newspapers and TV and radio stations.

We also piloted a new local school screening programme. This was led by Aaron Mhone, a friend of TKFC and himself a teacher. Copies of the film were also made for distribution to NGO and government services.

We are incredibly grateful to the Ille Mask Makers in the UK for all their efforts in voluntarily producing free masks for health care workers, the local community, as well as our friends in Malawi. Through associated donations, the group also helped raise money for both St. Margaret's Somerset Hospice and PFP, helping to fund our ongoing COVID-19 awareness efforts, including the above documentary.



YOUTUBE.COM
Understanding Albinism - The Kasungu Film Collective
Purple Field Productions work WITH people & communities to crea...



Overall, we are extremely happy with the effectiveness of this model of developing young people's technical skills whilst telling their own stories. It is clear that they are also gaining key transferable communication and team-working skills as a result of their participation.

Having completed all previous training modules, towards the end of the reporting period the group began researching issues surrounding albinism and developing a short documentary on this topic (see left).

Whilst stigma and discrimination is a deep-rooted social issue in Malawi, it is clear that the level of violence against persons with albinism has escalated at an alarming rate in recent years. This violence is fuelled by a widespread belief that albino body parts possess magical properties which can bring luck and wealth. There are many incidents of persons with albinism being abducted, killed and maimed.

The issue became a national issue during the 2018 general elections, which saw an increasing number of attacks on persons with albinism leading the government to respond with protective measures, including the establishment of temporary safe places.

Programmes review continued

Malawi (continued)

There are also many health implications to having albinism. It affects the structure and pigmentation of the eye, causing visual impairment ranging from mild to severe. All those affected have extreme sensitivity to light, and many are legally blind. People with albinism are also much more susceptible to skin cancer because the lack of melanin in their skin leaves them unprotected from the sun. It is believed that most children with albinism as young as 10 in sub-Saharan Africa have some form of early-stage skin cancer and only 2% live beyond age 40. Many persons with Albinism, especially those in rural communities, are not aware of the danger from the sun and how to protect themselves effectively. Most do not have access to sunscreen.

What is so distressing is that many of the critical health risks associated with albinism are manageable. Education is critical here, and film can play a vital role in spreading knowledge and advice that can lead to healthier outcomes.

The use of film and community screenings will be an integral part of PFP's educational approach, and we plan to use our early research and short documentary to engage with potential partners as we begin the planning of a feature film on Albinism in the coming year.

Below: Our Trustee and Production Director, Rick, on set in Sierra Leone in December 2019, assisting FVMC with the production of "Di Komba Di Krai", as below right (and front cover)



Sierra Leone

Tyson Conteh
Director
(FVMC)



Following the diversion to the production and distribution of COVID-19 music videos, our in-country partners FVMC returned to our ongoing Safe Motherhood project in Sierra Leone. As with Malawi, large scale distribution of our previous films was put on hold.

Sierra Leone has the highest rate of maternal mortality in the world, with 1,360 mothers dying per 100,000 births (by comparison, the UK figure is 3 per 100,000). This is due in part to a shortage of hospitals, trained staff and ambulances, but lack of education also plays a part - and that's where film can help.

"Di Komba Di Krai" (Cry of a Mother) is a drama based on true-life stories and is an original idea from FVMC, which they have scripted and produced with the support of PFP, including two experts from St Thomas's Hospital in London. "Building hospitals and training more midwives is something we cannot do," says Tyson, "but there is a very important role which we think is the backbone to saving the lives of the mother and the baby which we think we can contribute to; that is, informing the people who lack knowledge about what to do from the first day of the pregnancy to the last. We believe a film like this will save a lot of lives for generations to come."

With the help of our Production Director, Rick, and PFP funding, FVMC completed

the post-production editing, audio and subtitling of this film towards the end of the reporting period. This can now be found on our YouTube channel.

During the period, FVMC also worked with the BBC on a series for BBC Africa Eye called 'Wahala - Coronavirus in Sierra Leone'.

Our focus now turns to the effective distribution of "Di Komba Di Krai", and the further training and capacity building of FVMC.

We also began an engagement with The Mark Bolan School of Film and Music ('MBS'), having learned that they had produced several short COVID-19 awareness music videos, but had no resources to enable effective distribution.

Justice Thoronka, a member of TKFC who edited "Di Komba Di Krai", was one of the first graduates of MBS.

We first carefully reviewed the media to assess the appropriateness of form and content, and where necessary, advise changes. It was clear we'd found a school of talented young filmmakers, and supported the distribution of these videos.

Given the promise of this initial engagement and of our training programme in Malawi, we established direct connections with the persons responsible for training and project management at MBS. We then began a similar training programme with MBS. The pilot recruited 10 (five female and five male) trainees, with the first task to produce one-minute videos on a smart phone that addressed, in a style of their choosing, a key issue relating to COVID-19.



Programmes review continued



Each participant received support on planning, production and post-production and constructive feedback and advice on their submission. Prizes were awarded to the best female and best male contributors, plus a single 'special interest' prize (see above).

The students then moved on to their enhanced three-minute documentaries towards the end of the reporting period.

Tanzania

Lameck Kishiwi
Distribution
manager



Despite the abrupt stop to community screenings (see bottom right, pre-COVID), thanks to the efforts of Lameck and Joanne Morley (UK-based volunteer project manager) Lisilojulikana was shown on one of the main Government-owned television stations, TBC1, during August 2020. TBC1 is reported to have approximately 10% share of the total national TV audience in Tanzania.

Lisilojulikana is an award winning drama, made in association with Kenyan partners, using local people as actors and advisors. It reflects the reality that many people with cerebral palsy face in daily life.

The film was shown as 20-minute episodes across three dates in August, with an estimated audience of 800,000 across the three episodes.

After each episode, an in-studio discussion explored the themes and messages of the film and also invited audience comment. The discussion was hosted by Tuma Dandi, a prominent journalist who has worked in various capacities to promote the abilities and rights of both children and adults with disabilities. Mr Dandi, at the time of writing, is also the president of the

Tanzania Paralympic Committee and has been involved in his own charity work advocating for the rights of children with disabilities.

The serialisation of our film in this manner proved to be an effective way to communicate and engage with an audience, and is something we'll consider with future productions and distribution plans.

During the year, we were also able to fund five days of training for Lameck at CCBRT (Comprehensive Community Based Rehabilitation in Tanzania).

The training included:

- participation in clinical observation of families and children with cerebral palsy receiving physical therapy and treatment;
- opportunity for discussions with physiotherapists regarding treatment types, procedures and expected outcomes; and
- participation in knowledge exchange sessions regarding how families affected by CP can access treatment.

Lameck reported he learnt a lot, which will be very useful with future distribution.

Kenya

Salome Jordano
Distribution
manager



Similar to Tanzania, large scale community screening in Kenya has been put on hold, but Lisilojulikana continues to receive interest, with smaller screenings across community centres and local television stations.

Salome has continued with her unfaltering efforts to raise awareness of cerebral palsy, enhance community understanding and encourage those affected to seek appropriate support. Salome continues to report that many parents are very attentive to the film when they see African, and particularly Kenyan, actors speaking in Kiswahili. This, together with the quality and content of the film, encourages questions and debate after screenings. Parents learn that disability is not a curse, to be feared, and are provided practical advice and support on how to deal with the disability and where to seek help.

Reporting on one screening, Salome comments "once again the screening project was a success as many lives were changed and also many minds converted to the betterment and benefit of the disabled."

We will continue with this programme going forward, with scale appropriate to the latest restrictions and advice.

Separately, we have recently become acquainted with Peter Bwire. Peter is currently using his skills to support youth engagement in community development activities in and around Kitale. Among his various ventures, Peter has established "Chorus Box" a creative space for young people. We are now looking to support another group of young filmmakers emerging from this.

Stay up to date

For further information on these projects, our other projects, and to stay up to date with all our latest activities please visit our social media channels or our website.

Here, you'll find regular posts, photos and videos, covering our ongoing and latest activities, 'meet the teams', and more.



Principal risks and uncertainties

Risk management policy

The annual risk review process is a fundamental element of our annual business planning process, starting with strategic objectives and taking into account external and internal risks. Identified risks are scored in terms of likelihood and potential impact on our activities, and of our activities.

We have reviewed and updated our most significant risks in the year, as presented in the table below. These risks are not currently ordered by likelihood and impact score. For each risk noted, we also summarise our control or mitigation addressing the risk.

We aim to further develop our risk management methodology, in consultation with our overseas partners, over the next year. We will also continue to monitor and assess the appropriateness of our controls and mitigations in addressing these risks, and seek to enhance these where necessary.

Risk category and number	Risk description and potential impact	What we are doing to manage this risk
Programmes		
1	Poor quality of outputs The film production process is complex and involves many elements and stages. It can be especially challenging to ensure high quality outputs when working through relatively inexperienced local partners.	Since we are committed to coproduction, we invest in new projects cautiously. We seek to create valued and trusting relationships and cooperate with local partners wherever we work. We are committed to identifying and addressing capacity issues through the provision of bespoke training. Where appropriate, direct inputs from Trustees and associates are made to ensure quality standards are maintained.
2	Operational incidents Unforeseen incidents, such as ill health and field shortages, can have a major impact on the delivery of our international programmes, especially on film production processes.	PFP has proven experience of monitoring its programmes and of dealing successfully with operational problems for over 15 years. Our programmes are delivered through strong local partnerships based on expert local knowledge. Regular communication between the UK and local partners ensures issues can be addressed on a timely basis. Contingency funds are available to respond to significant cost increases that need to be addressed.
3	Loss of key staff Delivery of our international programmes rely on the knowledge, skills and experience of our local partners. If one of them became unwell or left the organisation there would be difficulties in finding others to take over.	Through bespoke training programmes we seek to build the capacity of the local organisations with whom we partner, to establish a greater skills base, and encourage a greater buy-in to the PFP programme.
4	Drop-out of trainees Successful delivery of training projects depends on committed participants that remain engaged to completion. It is not unusual for one or two people to drop out at an early stage, but more than this is problematic.	Effective participant selection is key and involves carrying out face to face interviews with trainees to assess commitment. Training programmes consist of bitesize activities with clear outcomes at each stage, so the pathway of progress is clear. Awards and prizes are used to encourage commitment.
5	Insufficient buy-in from partners and key stakeholders Successful delivery and positive impact of programme activities, especially at the distribution stage, depends on co-operation and joint working with key stakeholders such as national and local government offices and NGOs.	PFP aims to identify key stakeholders and seek their engagement at the planning phase of each new project, and encourage their input in the design and throughout the period of delivery.
Organisation		
6	Safeguarding There are risks that in the process of film production harm may come to beneficiaries or staff. When PFP partners operate in disadvantaged communities, especially when films are screened in rural villages, there are particular risks of harm to vulnerable persons.	We have in place and plan to further implement a comprehensive suite of policies and procedures, which encompass safeguarding, whistleblowing, and appropriate use of images. Board members are required to undertake Criminal Records Bureau checks. We provide training for board members and local partners on safeguarding and continuously review and monitor to ensure that reporting and redress channels are working effectively.
7	Exposure to and spread of COVID-19 It is probable that project implementation will continue to face challenges as a result of the continued pandemic. Key elements of risk include certain project activities may increase individual risk of exposure. In addition, imposition of movement and distancing restrictions impacts on both film production and distribution.	PFP places the health and safety of its partners as a top concern and uses its outputs to promote positive public health messages, including correct mask use, hand washing and social distancing. Board members review programme activities to ensure that they can be implemented safely, in-line with government safeguarding guidelines. Where appropriate, finance for masks and sanitiser is provided.

Principal risks and uncertainties continued

Risk category and number	Risk description and potential impact	What we are doing to manage this risk
8	<p>Addressing controversial issues</p> <p>When addressing difficult topics, such as gender-based violence and disability rights there are always risks that must be mitigated.</p>	As part of any project, PFP seeks to build strong relationships key stakeholders, including government services and NGOs whose knowledge and experience is used to shape the production process, are best placed to facilitate community level discussions on taboo and sensitive topics and able to provide further support to effect positive change. At the stage of distribution, we often provide financial assistance to mobilise key stakeholders.
9	<p>Breach of data security/data protection</p> <p>PFP holds a wide range of data on a G-drive, which includes a database of donors. Care must be taken to ensure adequate data protection. As with any other organisation, PFP could be subject to hacking.</p>	PFP is clear on confidentiality procedures and data security requirements and is rigorous in implementing protocols, including maintaining secure back ups of data and the use of up-to-date virus protection.
10	<p>Health and safety risks</p> <p>PFP has a part-time administrator who may work in the office as well as at home, so there are risks across a range of working spaces to consider. In addition, occasional trips by trustees to visit international programmes raise a wide range of health and other issues.</p>	PFP ensures that adequate insurance cover is in place to meet the requirements of the part-time administrator and trustees (when travelling). Future international trips will only be authorised once a satisfactory risk assessment is completed.
11	<p>Adverse publicity</p> <p>In recent years PFP has sought to heighten its visibility, especially through establishing a stronger web and social media presence. Whilst the benefits of so doing are well-known, greater exposure also brings with it risks, for example, the unintentional spreading of inaccurate information or causing offence through miscommunication.</p>	The board already have clear and established protocols for publishing news and other items of information, which involves review by board members.
Finance		
12	<p>Financial mismanagement</p> <p>Mismanagement of project funds may lead to loss of money and undermine the quality of outputs and outcomes to be delivered.</p>	We have strong finance and operations procedures to ensure all expenditure is in line with agreed budgets, with exceptional expenditure authorised by the Board. We also have clear internal controls which include separation of roles within PFP board members and monthly financial reports are provided to the board.
13	<p>Financial sustainability</p> <p>Levels of programme expenditure is shaped by film production cycles and can be variable over the course of any one year, and between years. We are reliant on donations for our income, and therefore the delivery of our programmes.</p>	Annual plans are framed by our long-term strategy but informed by understanding of the opportunities to provide positive outcomes on the shorter term. PFP is very experienced in delivering both larger as well as smaller-scale film productions which provides the basis to establish a balanced portfolio year on year. PFP seeks to draw funding from several sources. It benefits from strong local support in Ilminster but also spreads risks from seeking funds from trusts and other sources. In future, PFP will seek partners who are more likely to share film production and distribution costs. PFP has a robust reserves policy.
14	<p>Variable exchange rates/inflation</p> <p>Variances in exchange rates and high rates of inflation in the countries where we operate can have negative impacts on programme delivery.</p>	Funding is provided to international programmes on an activity-by-activity basis. This ensures that costings are accurate, and expenses met on a timely basis. The level of cash reserves held in local currencies is very limited.
Governance		
15	<p>Failure to comply with governance requirements</p> <p>As a charity and company limited by guarantee, it is essential that the organisation complies with all its legal requirements.</p>	PFP is now well-established, and the Board has in place processes to ensure all its formal reporting obligations are met in an accurate and timely manner. The development of an "administrative bible", that sets out the framework for all governance and administrative duties, will further strengthen the organisation's capacity.
16	<p>Ineffective board of trustees</p> <p>PFP relies heavily on board members, especially those with executive powers, to deliver its programmes. The loss of board members in those critical roles would have an immediate and serious impact on programme delivery and company operations.</p>	In recent months several board members have retired. A review of the skill needs of the board will be undertaken and new trustees recruited to fill any gaps identified.

Governance Report

We believe having a strong governance framework, as overseen by the Trustees and Directors, is critical for us to deliver on our purpose and mission and deliver value to all our stakeholders.

We are committed to being transparent and accountable, and disclose in detail work performed throughout each year through our Annual Reports and regular stakeholder communications.

Trustees and Directors

Purple Field Productions ('PFP') is governed by its Trustees, who are also its directors under company law. Trustees meet formally every quarter, co-ordinated by the chairperson, and informally between meetings.

A summary of topics discussed by the Trustees during the year is provided on page 20.

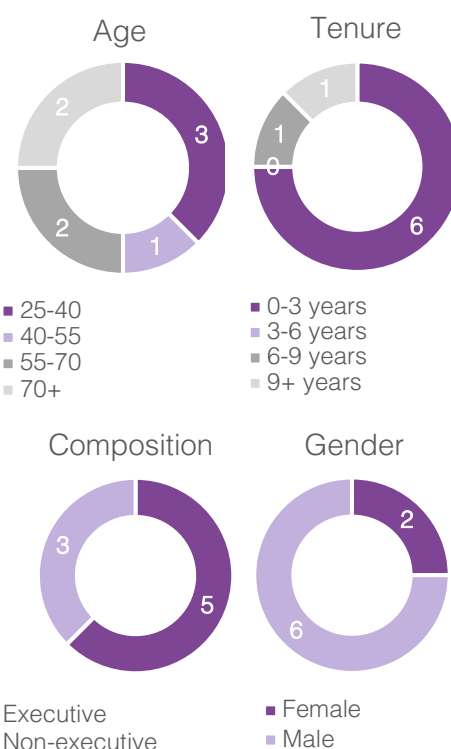
Day to day management is run by the Executive Trustees for their area of responsibility. No Trustee receives remuneration for their work with Purple Field Productions.

New Trustees are identified through websites, word of mouth and specialist organisations which seek to match individuals with charities. The induction process for any new trustee comprises initial meetings with the Chairperson and existing Trustees. The Trustees information pack comprises a range of background information on the Charity's history and recent activities and includes a copy of the Memorandum and Articles of Association, the minutes of recent Board meetings and the last two years' Annual Report and accounts. Ongoing training is provided as required through meetings and/or formal training.

During the year, Brian Harper, Roland Chant and Helen Da Silva Wood resigned as Trustees and Directors. Brian and Roland's contributions over many years have been invaluable to PFP. Notably, in addition to being vice-chair, Roland developed the innovative cinema kits which have been so successful in facilitating our film distribution across rural communities. During the year, Helen has provided important administrative and governance oversight and advice, and updated several key policies.

Further, following a period of supporting Kevin's transition to Chairperson from May 2020, Elspeth Waldie is stepping back as Trustee and Director, effective 30 November 2021. As Chairperson since founding PFP in 2004, Elspeth has developed PFP into a respected and impactful charity, and an established organisation from which Trustees can continue with PFP's important mission.

We are delighted to report the appointment of Fadhili Maghiya as a new Trustee. Fadhili was born and raised in Tanzania, and is the Director of WatchAfrica CIC, a multifaceted company working in the arts, culture and heritage industry. Fadhili also runs the Sub-Saharan Advisory Panel, a network of African communities in Wales.



Figures as at 30 April 2021

See right for an overview of Trustees and Directors active in the year.

Diversity and inclusion

The Trustees recognise the importance and value of all forms of diversity, including gender, age, ethnicity and background, as well as the importance of creating a culture of inclusion.

Our aim is for PFP to have a diverse range of skills, experience and thought from individuals who can really add value to the charity, and we hope to further strengthen the team in the coming years.

Statement of Trustees' responsibilities

The Trustees are responsible for preparing the Annual Report (including the Strategic Report) and financial statements in accordance with the applicable law and regulations.

Company law requires the Trustees to prepare financial statements for each financial year. Under that law, the Trustees have prepared the financial statements in accordance with United Kingdom Accounting Standards comprising FRS102 The Financial Reporting Standard applicable in the UK, and applicable law. The Trustees must not approve the financial statements unless they are satisfied that they give a true and fair reflection of the state of the affairs of the charitable company.

Trustees and Directors



Kevin Waldie
Chairperson, Overseas Director

Appointed March 2019

Contribution, skills and experience

- Co-ordinates the Trustees and oversees Trustee effectiveness. Responsible for ensuring PFP films are distributed effectively and impact is measured.
- In-depth understanding of international development and filmmaking, with a PhD in Social Anthropology and MA in documentary filmmaking.
- Career experience in international development lecturing and advising.



Elsbeth Waldie
Trustee

Appointed September 2007

Contribution, skills and experience

- Previously Chairperson and responsible for the day to day running of the Charity.
- Founded PFP in 2004 following experience of senior positions at ActionAid.
- Extensive experience in international filmmaking, development and charity management, with contributions to most previous PFP films and projects.



Rick Elgood
Trustee, Production & Training Director

Appointed June 2019

Contribution, skills and experience

- Responsible for developing local film making groups and training and assisting them with the production of films and other media.
- Experience throughout career across directing and editing, in Los Angeles and for Ridley Scott's company in London.
- 20 years of making feature films, documentaries and community films, running a TV news company, and holding training seminars in Jamaica.



Joel Canty
Trustee, Finance Director

Appointed December 2019

Contribution, skills and experience

- Oversees the financial matters of the charity, in line with good practice and legal requirements, and co-ordinating business planning.
- Chartered global management accountant and BSc in Economics and International Development.
- Over a decade of experience in finance and business, currently Group Financial Controller of a FTSE 250 multinational.



Rob Rainbow
Trustee, Fundraising Director

Appointed June 2013

Contribution, skills and experience

- Engages with PFP supporters to organise local and virtual community and fundraising events.
- Secondary school teacher (geography/humanities) for almost 30 years and ran several educational projects and businesses.
- Experience of education overseas, Chairman of the Ilminster film society, and strong connection to local Ilminster supporters where PFP was founded.



Harry Canty
Trustee, Communications Director

Appointed October 2020

Contribution, skills and experience

- Responsible for developing and delivering PFP's marketing and communications strategy, including an enhanced digital presence.
- Professional qualification with the Chartered Institute of Marketing and BA in Marketing and Psychology.
- Over five years of experience in project management, digital and social media, and marketing communications.



Fadhihi Maghiya
Trustee

Appointed March 2021

Contribution, skills and experience

- Advises Executive Trustees on filmmaking, distribution and engagement, and assists with the Eastern Africa programmes.
- Director of WatchAfrica CIC, a multifaceted company working in the arts, culture and heritage industry, and runs the Sub-Sahara Advisory Panel, a network of African communities in Wales.



Celinda Ravelo
Administrator

Joined March 2020

Contribution, skills and experience

- Responsible for the day to day operations of PFP, community activities and liaising with supporters in Ilminster, managing social media accounts, and providing support to all Trustees.
- Career experience in social media management, web platform design, content creation, and customer relations.

The following also held roles during the year:

Brian Harper
Trustee, Resigned January 2021

Roland Chant
Trustee, Resigned March 2021

Helen Da Silva Wood
Trustee, Administration Director
Resigned June 2021

Read more extensive biographies online.
Visit www.purplefieldproductions.org/our-people/.

Governance Report continued

Summary of subjects discussed by the Trustees during the year:

Strategy

- Business plan and objectives
- COVID-19 pandemic
- Purpose, vision and values
- 5-year strategic plan

Risk

- Risk assessment framework
- Safeguarding
- Anti-money laundering
- Data protection and privacy

Governance

- Board effectiveness
- Public benefit
- Code of conduct
- Draft Annual Report

Finance

- Budgets, forecasts and costs
- Review of management accounts
- Financial controls
- Overseas transfers
- Restricted reserves
- Reserves policy

Programmes

- Project reviews
- Capacity building
- International partners
- Equipment

Fundraising

- Physical and virtual events
- Grant applications
- Donor 'know-your-customer'

People

- Organisational changes
- Health and safety measures
- Diversity and inclusion
- Talent and succession planning

Stakeholder engagement

- Communication methods
- Communications content
- AGM

Right: A screenshot from a virtual Trustees meeting during COVID-19 restrictions

In preparing the financial statements, the Trustees are required to:

- select suitable accounting policies and apply them consistently;
- keep proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and ensure that the financial statements comply with the Companies Act 2006;
- make judgements and estimates that are reasonable;
- observe the method and principles in the Statement of Recommended Practices: Accounting and Reporting by Charities (2015);
- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the business will continue in business.

The Trustees are also responsible for safeguarding the assets of the company and taking reasonable measures to prevent and detect fraud and other irregularities, and for the maintenance and integrity of all information on the charitable company's website.

Aims and objectives for public benefit

Charity trustees have a duty to report in the Annual Report on their charity's public benefit, as set out in Section 17 of the Charities Act 2011.

We review our objectives and activities each year and ensure that they remain focused on our charitable objects, as set out in the Strategic report on pages 3-17.

Safeguarding

Safeguarding means protecting people's health, wellbeing and human rights, and enabling them to live free from harm, abuse and neglect and exploitation regardless of age, gender, disability, sexual orientation or ethnic origin.

We recognise that this is a key issue for any charity working with children or at-risk adults, and we revisit our policies in this area every year.

All those working or volunteering on behalf of PFP are required to undergo safeguarding checks, be familiar with our safeguarding policy and their responsibilities, and sign up to our code of conduct.

Our policy details additional prevention, reporting and response measures, and the latest version can be found at <https://www.purplefieldproductions.org/governance/>.

Trustees' confirmations

Each of the Trustees confirms that to the best of their knowledge:

- the financial statements, prepared in accordance with applicable accounting standards, give a true and fair view of the assets, liabilities, financial position and profit or loss of the charitable company; and
- the Annual Report, including the Strategic report, presents a fair, balanced and understandable review of the activities of the charitable company during the year.

Signed on behalf of the Trustees:

Dr Kevin Waldie
Chairperson

21 December 2021



Independant Examiner's Report

I report on the accounts of Purple Field Productions ("the Charity") for the year ended 30 April 2021, which are set out on pages 22-26, together with the Annual Report.

Respective responsibilities of Trustees and examiner

The Charity's Trustees are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

The Charity's Trustees consider that an audit is not required for the year under section 144 of the Act and that an independent examination is needed.

It is my responsibility to:

1. Examine the accounts under section 145 of the Charities Act;
2. Follow the applicable Directions given by the Charity Commission (under section 145(5)(b) of the Act); and
3. State whether particular matters have come to my attention.

Basis of independant examiner's statement

My examination was carried out in accordance with the general Direction. I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in as 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 or disclosures in the accounts, and seeking explanations from the 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.

Independant examiner's statement

In connection with my examination, no material matters have come to my attention which gives me cause to believe that in any material respect accounting records were not kept in accordance with section 130 of the Charities Act.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Signed:

Anna Mullet

21 December 2021

Financial Statements

Statement of Financial Activities

for the year ended 30 April 2021

	notes	2021 Restricted £	2021 Unrestricted £	2021 Total £	2020 Restricted £	2020 Unrestricted £	2020 Total £
Income							
Donations	2	9,787	25,240	35,027	15,378	9,800	25,178
Trading activities	2	1,118	117	1,235	1,517	1,878	3,395
Other income	2	-	43	43	-	218	218
Total Income		10,905	25,400	36,305	16,895	11,896	28,791
Expenditure							
Charitable activities	5	(5,787)	(5,558)	(11,345)	(24,517)	(6,589)	(31,106)
Raising funds	5	(1,833)	(1,204)	(3,037)	(1,000)	(482)	(1,482)
General support	5	(1,833)	(2,043)	(3,877)	(1,915)	(2,860)	(4,775)
Total Expenditure		(9,454)	(8,805)	(18,259)	(27,432)	(9,931)	(37,363)
Net surplus / (expenditure)		1,451	16,595	18,046	(10,537)	1,966	(8,571)
Total funds brought forward		1,456	38,000	39,456	11,993	36,034	48,027
Total funds carried forward		2,907	54,595	57,502	1,456	38,000	39,456

Balance sheet

at 30 April 2021

	notes	2021 £	2020 £
Current assets			
Debtors	6	1,924	-
Cash and cash equivalents	7	56,375	39,668
Total current assets		58,299	39,668
Current liabilities			
Creditors: amounts falling due within one year	8	(797)	(212)
Total current liabilities		(797)	(212)
Total assets less total liabilities		57,502	39,456
Equity			
Restricted funds	9	2,907	1,456
Unrestricted funds		54,595	38,000
Total charity funds		57,502	39,456

These financial statements were approved by the Trustees and Directors on 21 December 2021 and were signed on their behalf by:

Dr Kevin Waldie
Chairperson
Overseas Director

Joel Canty
Trustee
Finance Director

Notes (forming part of the financial statements)

1. Accounting policies

Basis of preparation

Purple Field Productions Limited (the Company) is a company and charity registered in England and Wales. These financial statements have been prepared in accordance with the Companies Act 2006, the Charities Act 2011, the Charities Statement of Recommended Practice (FRS 102), and FRS 102 The Financial Reporting Standard Applicable in the UK and Republic of Ireland.

These financial statements are presented in Sterling and all values are rounded to the nearest pound.

The principal accounting policies set out below have, unless otherwise stated, been applied consistently to all periods presented in these financial statements. There are no estimates or judgements made, in the application of these accounting policies, that have a significant effect on the financial statements.

Going concern

In preparing these financial statements, the Trustees and Directors have adopted the going concern basis. The decision to adopt the going concern basis was made after considering the Company's principal risks and uncertainties (as set out on pages 16-17), a strong cash position of £56,375, and net current assets of £57,502. Income could reduce to £nil in the period to 21 December 2022, with no measures taken to fixed expenditures, and the Company would still retain a positive cash position.

Based on this assessment, incorporating a review of the current position at 21 December 2021, the Trustees and Directors have a reasonable expectation that the Company will be able to continue in operation and meet its liabilities as they fall due over the period to 21 December 2022. Accordingly, they continue to adopt the going concern basis in preparing these financial statements.

Liability of members

The liability of members is limited. In the event of the charitable company being wound up during a member's period of membership, or within one year afterwards, an amount not exceeding the sum of £10 may be required from that member towards the payments and liabilities of the charitable company incurred before membership ceased. There are currently seven members.

Revenue

Turnover represents the total value of donations from individuals and organisations/trust funds, community fundraising events (other trading activities) and donations received in kind for office provision and associated services.

Gift aid is accounted for on a cash receipt basis. Where gift aid is received on donations to restricted funds it is reallocated back to that fund. Gift aid on general donations continues to be classed as nonrestricted.

Donated goods and services

Where donated goods or services are received, amounts are recognised in the Statement of Financial Activities in both income and expenditure.

The Company occupies a single office under licence in Ilminster, for which the rental costs are covered by a benefactor.

Property, plant and equipment

Freehold land is not depreciated. Other assets are stated at cost less accumulated depreciation. Depreciation is provided to write off the cost of assets less their estimated residual value on a straight-line basis over their estimated useful economic lives as follows:

Freehold buildings 50 years; Plant and equipment 3 to 25 years; Vehicles 3 to 4 years.

Financial instruments

The Company holds short-term trade and other debtors and cash and cash equivalents. Financial instruments are recognised when the company becomes a party to the contractual provisions of the instruments and derecognised when the company's obligations are discharged, expire or are cancelled.

Cash and cash equivalents

Cash and cash equivalents comprise cash balances, and deposits with an original maturity of less than three months or with an original maturity date of more than three months where the deposit can be accessed on demand without significant penalty for early withdrawal and where the original deposit amount is recoverable in full.

Taxation

PFP is entitled to those exemptions from UK taxation available in law to charities.

Allocation of overheads

General support expenditure, comprising mostly office related costs, are split between charitable activities, raising funds and general support on the basis that an office administrator's hours are split equally between the three activities. Costs attributed to charitable activities are then split between activities based on direct expenditure.

Notes continued

2. Income

The following table shows the disaggregation of income by source:

	2021 Restricted £	2021 Non-restricted £	2021 Total £	2020 Restricted £	2020 Non-restricted £	2020 Total £
Income from donations						
Regular donations	-	4,263	4,263	-	5,045	5,045
Online donations	50	3,772	3,822	2,177	277	2,454
Legacy donations	-	12,522	12,522	-	-	-
Other donations	4,237	4,683	8,920	1,746	4,603	6,350
Grants	2,000	-	2,000	7,500	-	7,500
Rent in-kind	3,500	-	3,500	3,500	-	3,500
Other in-kind	-	-	-	330	-	330
Total Income from donations	9,787	25,240	35,027	15,253	9,925	25,178
Income from other trading activities						
Community fund raising	1,118	20	1,138	1,517	792	2,308
Sales of donated goods	-	97	97	-	1,087	1,087
Total income from other trading activities	1,118	117	1,235	1,517	1,879	3,395
Income from other						
Bank interest	-	43	43	-	218	218
Total income from other	-	43	43	-	218	218
Total Income	10,905	25,400	36,305	16,770	12,021	28,791

Purple Field Productions benefits from the provision of an office generously provided by one of its supporters.

Online donations also includes amounts received from shopping through Give As You Live Online and Amazon Smile.

3. Personnel expenses

The aggregate payroll costs for the year were:

	2021 £	2020 £
Wages and salaries	4,122	3,833
Social security contributions	-	-
Contributions to defined contribution pension schemes	-	-
Total payroll costs	4,122	3,833

The average number of persons employed by the Company during the year was one (2020: one), being a part-time administrator.

Amounts paid to a number of in-country partners, included in Charitable activities expenditure, are not classified as payroll costs.

Total remuneration and other benefits from employment paid to Trustees and Directors of the Company in the year were £nil (2020: £nil). Expenses incurred by Trustees and Directors in carrying out their duties amounted to £nil (2020: £250).

4. Volunteer hours

A number of volunteers give their time generously to support the work of Purple Field Productions. This includes:

- research, preparation and organisation for the making of our films;
- provision of training, including overseas travel;
- fundraising and organising fund raising events; and
- financial and administrative support.

During 2021 this has been estimated to be 2,109 (2020: 3,556).

No estimated expenditure or in-kind income relating to these hours are included in these financial statements.

5. Expenditure

Included in expenditure are the following amounts:

	2021 Direct £	2021 Allocation £	2021 Total £	2020 Direct £	2020 Allocation £	2020 Total £
Charitable activities						
KE Lisilojulikana ¹	15	4	19	886	85	971
MW Albinism ⁵	209	64	273	-	-	-
MW Capacity building ⁶	3,161	969	4,130	-	-	-
MW Chosadziwika ¹	-	-	-	7,711	738	8,449
MW COVID-19 ²	1,790	549	2,339	1,269	121	1,390
SL Capacity building ⁶	635	195	830	-	-	-
SL COVID-19 ²	250	77	327	1,360	130	1,490
SL Mi En Yu One People ⁴	-	-	-	3,148	301	3,449
SL Di Kombra Di Krai ³	1,447	443	1,890	8,351	799	9,150
TZ Lisilojulikana ¹	1,171	359	1,530	3,915	375	4,290
Assistant producer	-	-	-	-	1,917	1,917
Screenwriting software	7	-	7	-	-	-
Total Charitable activities	8,685	2,660	11,345	26,640	4,466	31,106
Raising funds						
Fundraising materials and marketing	377	-	377	82	-	82
Support costs	-	2,660	2,660	-	-	-
Website development	-	-	-	1,400	-	1,400
Total Raising funds	377	2,660	3,037	1,482	-	1,482
General support						
Administrator	4,122	(2,748)	1,374	3,833	(1,916)	1,916
Office costs	5,075	(2,572)	2,503	5,409	(2,550)	2,859
Total General support	9,197	(5,320)	3,877	9,242	(4,466)	4,775
Total Expenditure	18,259	-	18,259	37,363	-	37,363

Country key: KE – Kenya; MW – Malawi; SL – Sierra Leone; and TZ – Tanzania.

Expenditure on charitable activities is classified according to the distinct film or project. Expenditure mostly relates to the time, sustenance and travel expenses of in-country partners, and fees and equipment related to filmmaking and distribution.

¹ Lisilojulikana and Chosadziwika, 'The Unknown', are films relating to Cerebral Palsy awareness.

² COVID-19 projects include music videos raising awareness of COVID-19 response measures, 'Tingathe' and 'Le Wi Protec Wi Sef', and a short film on the effect of COVID-19 on schoolgirls.

³ Di Kombra Di Krai is a feature film exploring issues around safe motherhood and gender-based violence.

⁴ Mi En Yu One People is an educational documentary on disability.

⁵ A project to produce a short and feature length film surrounding Albinism has just commenced.

⁶ Capacity building includes training in scriptwriting, filmmaking, editing and sound engineering.

Further information on these projects is available in the projects report on pages 12-15, and through our website at www.purplefieldproductions.org.

Office costs include rent (donated office space), utilities, insurance, subscriptions, website and software maintenance, governance travel expenses, and other sundry expenses. £5,500 (2020: £5,830) of these costs were covered by specific funding, amounting to 80% (2020: 93%) of Total Raising funds and General support expenditure.

No fee was paid for the independent examination of the accounts in 2021 (2020: £nil).

Notes continued

6. Debtors

An analysis of debtors at the end of the year was:

	2021 £	2020 £
Cash received not banked	1,924	-
Balance at the end of the year	1,924	-

Cash received not banked in 2021 related to gift aid receivable from HMRC, which was received on 6 May 2021.

7. Cash and cash equivalents

An analysis of cash and cash equivalents at the end of the year was:

	2021 £	2020 £
Co-operative current account	1,657	2,573
Wise current account	-	1,419
Co-operative deposit account	22,020	3,016
CCLA COIF Charities Deposit Fund	32,698	32,660
Balance at the end of the year	56,375	39,668

All cash amounts held in interest bearing deposit accounts are available on demand.

8. Creditors

An analysis of creditors at the end of the year was:

	2021 £	2020 £
Accruals	798	212
Balance at the end of the year	798	212

Accruals relate to utility charges and insurance for the rented office space in Ilminster.

9. Restricted funds

The following table gives an analysis of restricted funds:

	As at 1 May 2020 £	Income in year £	Expenditure in year £	As at 30 April 2021 £
KE Lisilojulikana The Unknown	990	-	(19)	971
MW SL COVID-19	-	1,237	(1,237)	-
SL Safe Motherhood	-	1,168	(1,168)	-
TZ Lisilojulikana The Unknown	466	3,000	(1,530)	1,936
Administrative support	-	2,000	(2,000)	-
Office rent	-	3,500	(3,500)	-
Total Restricted funds	1,456	10,905	(9,454)	2,907

	As at 1 May 2019 £	Income in year £	Expenditure in year £	As at 30 April 2020 £
KE Lisilojulikana The Unknown	6,664	165	(5,839)	990
MW Chosadziwika The Unknown	1,228	2,353	(3,581)	-
MW SL COVID-19	-	1,987	(1,987)	-
SL Mi En Yu One People	-	3,000	(3,000)	-
SL Safe Motherhood	-	1,906	(1,906)	-
TZ Lisilojulikana The Unknown	3,601	1,155	(4,290)	466
Administrative support	0	2,000	(2,000)	-
Office rent and utilities	0	3,830	(3,830)	-
Website development	500	500	(1,000)	-
Total Restricted funds	11,993	16,896	(27,433)	1,456

10. Related parties and post balance sheet events

There have been no related party transactions in 2021 (2020: £nil) and there have been no post balance sheet events.

Additional information

Electronic communications

This Annual Report and copies of previous reports are available at www.purplefieldproductions.org/governance.

All communications are made available on the Purple Field Productions website. You may opt to receive email notifications informing you when communications are available to view and download, rather than receiving paper copies through the post, by emailing admin@purplefieldproductions.org.

Registration details

Registered office

Tall Trees
Stanford Dingley
Reading
RG7 6LS

Iminster office

18 Silver Street
Iminster
TA19 0DJ

Company registered number

6382767 (England and Wales)

Charity registered number

1127076 (England and Wales)

Patrons

Lord Cameron of Dillington FRICS
The Rt. Hon. Clare Short

Independant examiner

Anna Mullett

Principal bankers

Co-operative Bank plc

Support us

As a charity, we are dependent on voluntary donations to enable us to continue making a difference to people's lives. If you would like to do so, please visit <https://www.purplefieldproductions.org/support-us/>

Regular donations in particular are invaluable to us, as they allow us to effectively plan our projects, respond quickly to emergencies, and spend less time on one-off appeals.

We are always looking for people who are keen to [get involved](#) – from helping with fundraising activities to assisting with the research, filmmaking, production, editing, training, distribution and impact processes.

Our volunteers have found volunteering with Purple Field Productions to be very rewarding, whether making new friends, learning new skills, or gaining precious insights into other cultures.

Contact us

If you have any queries, or would like to work with us, please get in touch with us at admin@purplefieldproductions.org, through social media, or by writing to us at our registered address.



www.purplefieldproductions.org

