

## **PURPLE FIELD PRODUCTIONS**

10 Hill View Terrace, Ilminster, Somerset TA199AL  
Company registration 6382767  
Charity registration 1127076  
[www.purplefieldproductions.org](http://www.purplefieldproductions.org)

### **ANNUAL REPORT 2012/2013**

This report covers the activities of PFP from 1st May 2012 to 30th April 2013

#### **Trustees**

Elsbeth Waldie - Chairperson  
Jon Lewes, Alexander Richardson\*, Caroline Jones\*,  
Roland Chant, Colin Stevens  
\*resigned during the year

#### **Governing Documents**

The Charity is governed by Memorandum and Articles of Association dated May 2007, incorporated as a Limited Company in September 2007 and Charity Registration in December 2008.

#### **Management Trustees**

Day to day management remains in the hands of the Chairperson assisted as necessary by the other Trustees who meet quarterly. They confirm that, in exercising their powers and duties, they have complied with their duty to have due regard to the guidance on public benefit published by the Charity Commission.

During the year, Alexander Richardson and Caroline Jones resigned their positions and we are grateful to them both for their work. Also during the year, Colin Stevens became a Trustee. Colin is one of our Associate Film Producers.

It is still very much our aim to increase the number of volunteer executive trustees and to strengthen the team of film producers, directors and facilitators who can share the responsibilities of leading and managing PFP.

#### **Office**

The paid Administrator role of nine hours a week is filled on a job share basis by Fiona Day and Paul Smethurst.

#### **Vodafone World of Difference Award**

Once again, we have been fortunate to win two of these awards. World of Difference volunteers, Ingrid Hesling and Josie Gallo, took the part-time roles of Malawi Mobile Film Festival Support Officer and Distribution Development Assistant respectively.

#### **Objectives and Activities 2012/2013**

Our mission has not changed. It is to bring knowledge and information to communities where it is most needed and to give a voice to people marginalised and under-privileged. Our objective is to advance education through the production and distribution of film and for this purpose we work together with people in the developing world.

## **Key Activities**

### **Films**

'Therapy in Action' made in Kenya in association with Cerebral Palsy Africa was a first of its kind for PFP. It is a teaching film to be used by trainers for the purpose of demonstrating and explaining technique, in this case that of the physiotherapist working with children with cerebral palsy.

Cerebral Palsy Africa (CPA) have been teaching therapists and community workers in a number of African countries for several years and with considerable success. However, they felt hampered by a lack of good training tools and in particular material which is relevant to African therapists and to the African situation. They wanted a film that could be both used in training and then left behind for physiotherapists to refer to after the CPA trainers had left.

Our film, "Therapy in Action" is not intended to be a comprehensive guide to managing cerebral palsy, but it offers positive examples of using a problem solving approach to choosing the most appropriate treatment, and provides students with the opportunity to observe and analyse the problems facing children with this particular disability. The DVD comprises five case studies, chosen to illustrate different issues, and by means of a more highly developed menu than any that PFP has attempted before, breaks the treatment down into a number of separate techniques which the trainer can select as appropriate and play over and over again, if that is what is required.

'Support Wi En Wi Go Bi', the second production of the year, was made in association with StreetInvest, one of the key organisations involved in the 2011 national head count of street children in Sierra Leone - a project that ended with the finding that nearly 50,000 children under the age of 18 live, or work, on the streets of that country. The report ended with the following recommendation –

"The negative stigma surrounding street children must be confronted. The notion that these children are to blame for their circumstances and unworthy of the same opportunities afforded to other children is both misconstrued and dangerous. For those who hold such attitudes the use of street children for cheap labour might easily be considered acceptable. Sensitisation on the causes of street children and the circumstances they endure, targeted towards communities but also public service agencies including the SLP (Sierra Leone Police), could go a long way to recasting the negative attitudes that many have towards these children. "

The PFP response has been to make the film "Support Wi En Wi Go Bi" in which we take five representative members of Sierra Leone society to visit children on the streets in order to find out the truth about their lives and feelings. Together with these representatives, the audience are thus able to hear the voices of the children themselves, and to realize the essential humanity of those whom they had previously considered only as a cause of trouble and without any rights of their own.

### **Training**

Another first for PFP, in making the Kenyan film, was the implementation of our plan to provide paid mentored work experience for disadvantaged filmmakers in the countries in which we work. For 'Therapy in Action' we employed a young graduate from the Kibera Film School, an inspiring organization based in the Kibera slum area of Nairobi. This proved a useful experience all round, and subsequently we ran a similar work experience programme in Sierra Leone, by employing a second cameraman from WeOwnTV in Freetown. It is part of our mission is to encourage and enable local filmmakers to produce educational and humanitarian films.

## **Distribution**

Last year PFP reported that it had realised the necessity of running its own distribution programmes in order to maximise the potential usefulness of our films.

A pilot for the Cambodia distribution of our disability awareness film, “Encourage and I Can” had been run in the previous year, and we were now able to move on to Phase Two with considerable success. As a result, as well as being used by other NGOs, the film has been screened on the national television channel 4 times, has been shown repeatedly on eleven different long distance bus routes and has been screened, and followed by in-depth discussion, in a number of schools. The distribution of our film “The Time is Now” in Ghana presented more of a challenge, as we had to find and train a local distribution manager from scratch. However, by recruiting a volunteer Distribution Support Officer in the UK, and sending her to set up the programme and provide training, this was successfully achieved. Our local Ghanaian Distribution Manager proved to be excellent. By the end of his six month contract he had run 36 facilitated screenings reaching over 5,100 people, distributed 350 DVDs to organisations capable of running further screenings, got the film shown repeatedly on television including at prime time, and introduced screenings on long distance buses. Excellent feedback, with quotations and actions promised, have also been received. The distribution for “The Time is Now”, like that of “Encourage and I Can” has now exceeded our target.

In every country, the problems surrounding the distribution of our films are different. For our agricultural documentary, “Ulmi Mchuma Chathu”, we face the challenge of how to organise screenings in the most remote communities in Malawi which are difficult to access and where there is no electricity. Hitherto our partners have been struggling to take out films to these villages with generator and television, but not only is this equipment enormously cumbersome, but the scarcity of diesel has meant that for long periods it has not been possible to organise any screenings at all. The answer, we decided, might lie in pedal power. For the past year and a half we have been working with a small company called Electric Pedals to produce a rucksack cinema that is light, durable, easy to maintain and sufficiently powerful to screen out films to audiences of up to 200 people. By the end of the year, the final piece of equipment was ready, and it has since gone out to Malawi with its creator so that he can train local people in its care and maintenance.

## **Fundraising**

The number of people involved in supporting our work overseas is very considerable; PFP is very much a team effort. Whether the individuals concerned are donors, fundraisers and facilitators in the UK, crew and distribution managers who go overseas, trustees or advisors who guide us through it all – their role is vital, and it is their commitment, enthusiasm and hard work that has brought PFP to where it is today. We are extremely grateful to the organisations and individuals that have supported us.

*However, this Annual Report must make it clear to everyone that fund raising is now harder. Trusts and donor organisations are under much greater pressure than before. Interest rates are low and their income is reduced. Charities such as ours are still appealing for funds but we are finding it more difficult to secure grants and donations. We need to increase the number of regular gift aided donations to PFP and to continue to run successful community fund raising events.*

## Financial Review

### INCOME AND EXPENDITURE 1 May 2012 to 30 April 2013

Income	£	Expenditure	£
Standing Orders	3179.00	Malawi Drama (seeds of Change)	777.34
Grants and Donations	21331.19	Cerebral Palsy Teaching Aid	3434.69
Gift Aid	1298.40	Street Children Film	2983.32
DVD & other sales	375.50	Albertine Rift	111.89
Monies raised by Friends of PFP	4091.88	Distribution - Ghana	4177.59
		Distribution – Cambodia	2433.10
		Distribution – Malawi	4196.00
Interest	13.15	Associate Producers Fees	270.15
		Equipment	1229.92
		Externally Funded Posts	4566.93
		Admin Staff	4699.83
		Fundraising Expenses	630.23
		Core Management /Expenses	729.81
<b>Total Income</b>	<b>£30289.12</b>	<b>Total Expenditure</b>	<b>£30240.80</b>
Surplus of income over expenditure 2012/13		£48.32	
Balance b/f from 2011/12		£29755.62	
(includes Restricted Funds b/f from 2011/12)			
Balance of funds as at 30/04/13		£29803.94	
Accumulated Funds as at 30/04/1			
Co-operative Bank Account c/f		£14803.94	
COIF Charities Deposit Fund		£15000.00	
<b>Total</b>		<b>£29803.94</b>	
<b>of which Restricted Funds total</b>		<b>£4214.62</b>	

### PFP Reserves Policy 2012/13

After careful consideration, the Trustees agreed to reduce the reserve fund from £15000 to £10000. This figure will be reviewed annually as part of the cyclical budgeting process.

There is no change to the three primary reasons for holding reserves which are –

- to ensure continuity in the event of an unexpected setback
- to take advantage of any project or fundraising opportunities that arise
- to ensure that funds are available and sufficient to fulfill legal obligations in the (unlikely) event that PFP ceases to operate.

### In conclusion

2012-2013 was another successful year for PFP Productions. The Annual Report once again makes the year's work look ordered and controlled but in fact those who work closely with PFP will know that underneath the calm surface is an enormous amount of detailed and painstaking work, solving problems, working with partners and worrying about just how much we can do with our limited funds. Thank you to everyone who has encouraged and supported us.