



**Purple Field Productions**  
Making Films, Making a Difference



Annual Report 2022

At a glance

Expenditure on charitable activities <sup>1</sup>

£ 22,421

(FY2021: £11,345)

Total income <sup>1</sup>

£ 41,101

(FY2021: £36,305)

Total charity funds <sup>2</sup>

£ 69,638

(FY2021: £57,502)

Number of hours volunteered <sup>1</sup>

2,484

(FY2021: 2,109)

Total number of feature films and documentaries produced or co-produced <sup>3</sup>

31

Number of feature films completed and short documentaries co-produced in period <sup>1</sup>

3

Number of people on PFP training programmes during period <sup>1</sup>

34

<sup>1</sup> for the period 1 May 2021 - 30 April 2022

<sup>2</sup> at 30 April 2022

<sup>3</sup> 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

“Our true resilience rests on the fact that, despite the turbulent waters in which we find ourselves, we have remained firmly and safely anchored through our commitment to our remarkable partners on the ground. It is the strength of these relationships that ensures that PFP can and will continue to make a positive difference.”

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 2022 Annual Report.

As I sit at my desk, staring at the computer screen in front of me, my foremost thought is a sense of disbelief that a year has passed so quickly. Perhaps this is because we have experienced so much “history” over the past 12 months. Thanks to the genius of medical science, it has been reassuring to put our worst fears related to the covert pandemic behind us. However, all too quickly concerns relating to Ukraine will, for many of us, have now become a major preoccupation. As I observed in last year’s report, as a charity whose work is international in focus, PFP is certainly not immune to the pressures of disturbances taking place on the global stage. It is true that the easing of COVID restrictions has meant, for the most part, that we have been able to return to a more normal way of working in the countries where we have a presence. This has certainly made our operations a lot easier. However, there is little indication at the present time the financial restrictions on the international aid and charity sectors, made manifest at the time of the pandemic, are lifting. On the contrary, given the situation in Ukraine, it is more than likely that our sector will continue to be squeezed for some time to come, as governments and donors, for wholly understandable reasons, continue to focus on other priorities.

Now, it is not my intention to paint a gloomy picture, and this is not a counsel of despair. On the contrary, I think it is appropriate to acknowledge the challenging environment, because it brings into even greater relief what PFP has been able to achieve over the past year and, I think, reveals some of the reasons behind our continued success. Full details of our programme, which can be found in the Programmes Review section of this report, helpfully evidences the considerable variation that occurs at any point of time across our four country programmes; activities in one country may focus on film distribution, in another the focus may be on training, and elsewhere on film production. This variation emerges from our adoption of what may be regarded as a participatory planning approach. Each year, working with our local partners, we produce costed plans that reflect their interests and enthusiasm. Our plans are realistic but also unashamedly ambitious as to the targets

we set and changes we would like to see. However, we also bring a very pragmatic approach to programme implementation. Mindful of the many challenges our partners face, which encompasses everything, from limited and intermittent power supplies to transport disruptions due to inclement weather conditions and much else besides, we adopt an empathetic approach. We recognise the importance of flexibility and adaptability in getting things done. Not everything goes entirely to plan, and certainly seldom according to the initial timetable. However, we stay the course and, more often than not, succeed.

Here I would like to pick out a few of my personal highlights. My first port of call is The Kasungu Film Collective in Malawi. We have supported this small group of young filmmakers since their foundation with a progressive programme of training. This has led to the production of two short documentaries, on one COVID and the other on albinism, both of which have been widely distributed. This marks a considerable achievement. However, to my mind, what has been more exciting, and telling of our success, is that the group reached out to us with proposals for two additional film projects, that they wished us to support. Both are dramas, one explores the issue of mental health and the other sight impairment. Shooting has been completed and the films will be distributed in near future. It is so pleasing to see the group come of age, with the maturity to set their own agenda and lead the call for change.

My second highlight takes us to Sierra Leone and the Marc Bolan School of Music and Film. Here too we supported the training of a young group of students in filmmaking which culminated in a short film exploring the importance of clean water for sanitation and health. Thanks to additional funding from The Waterloo Foundation, we were able to go further and support the school in the design and implementation of a Water Sanitation and Health campaign centred on the film. The campaign included community screenings of the film, TV broadcasts, radio interviews that discussed the making of the film and its message, as well as engagement with key stakeholders. To have one of our films be the catalyst for such a positive campaign was truly exciting and an important learning experience for us.

Right: Kevin with local partners on a research trip to Malawi

My third highlight is more general in nature, but an innovation of considerable strategic importance for our future programmes. A year ago, we realised, more by accident than by design, the short films emerging from our training programmes by virtue of their length as well as their subject were particularly appropriate for screening in schools. In the past, PFP had focused on screenings within communities where both adults and children could attend. Over the last year, both in both Malawi and in Sierra Leone, we have started to implement school-focused screening programmes. This has proved remarkably successful in allowing us to reach a younger generation directly. Further, through engagement with teachers, we are learning how film can be used to support positive educational outcomes. This is certainly an exciting area that we shall be exploring further.

All three highlights are significant in that they provide evidence of innovation and change in our programmes, but they also beg questions as to how we, as an organisation, should respond to ensure lessons learned are put into practice. One area we are looking to strengthen is accountability. As noted above, the way PFP works with and through local filmmakers changes as they become more self-confident in setting the agenda. So, an emerging question is how best to give shape and meaning to that relationship and local aspirations whilst at the same time ensuring we remain true to our own mission? And new questions are also arising about the kind of impact we should be measuring and how to do this. For example, how can we be sure

our school screening programmes have a positive impact on learning outcomes? These are important and tricky matters to consider. I am, therefore, delighted to report that we have been able to recruit Dr Fletcher Tembo, a highly experienced expert in accountability, monitoring and evaluation, as our regional representative. Fletcher is looking forward to helping us think our way through these important issues.

There is no doubt in my mind that in happier times, and with greater resources at our disposal, we could achieve even more. We are a small charity, led by a board of skilled and committed volunteers. Our size ensures that we are not overly constrained by bureaucracy and that we are able to be flexible and responsive in the way we deal with the many challenges that have come our way. However, our true resilience rests on the fact that, despite the turbulent waters in which we find ourselves, we have remained firmly and safely anchored through our commitment to our remarkable partners on the ground. It is the strength of these relationships that ensures that PFP can and will continue to make a positive difference through the efficient, effective and creative use of our resources.

I hope you enjoy this year’s report and are excited by what we have managed to achieve this past year. Thank you for your continuing support.

Dr Kevin Waldie  
Chairperson  
Overseas Director

14 January 2023



# 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.

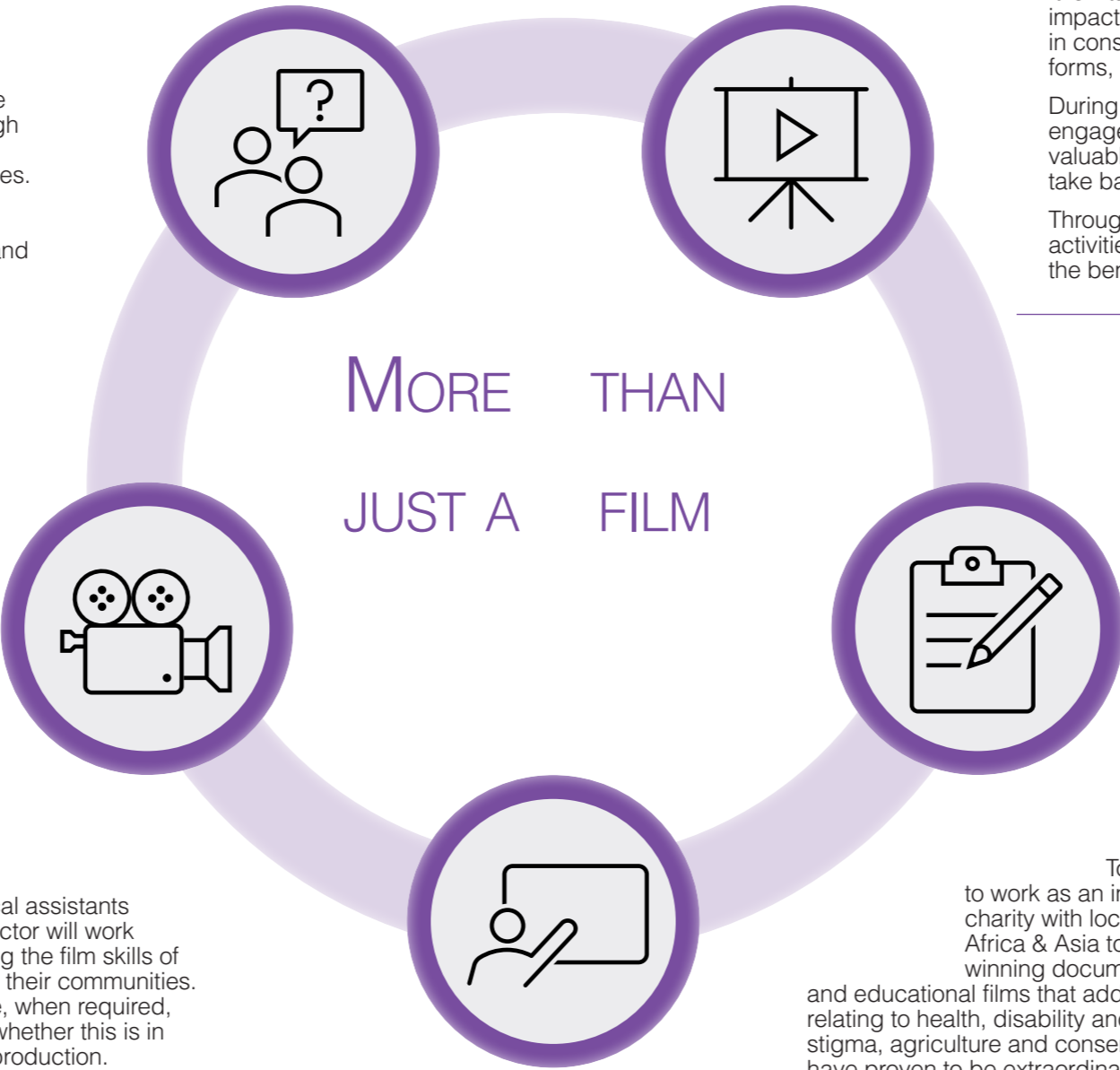
## Post-production

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 new filmmaking groups in Sierra Leone, Malawi and Kenya.



## 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

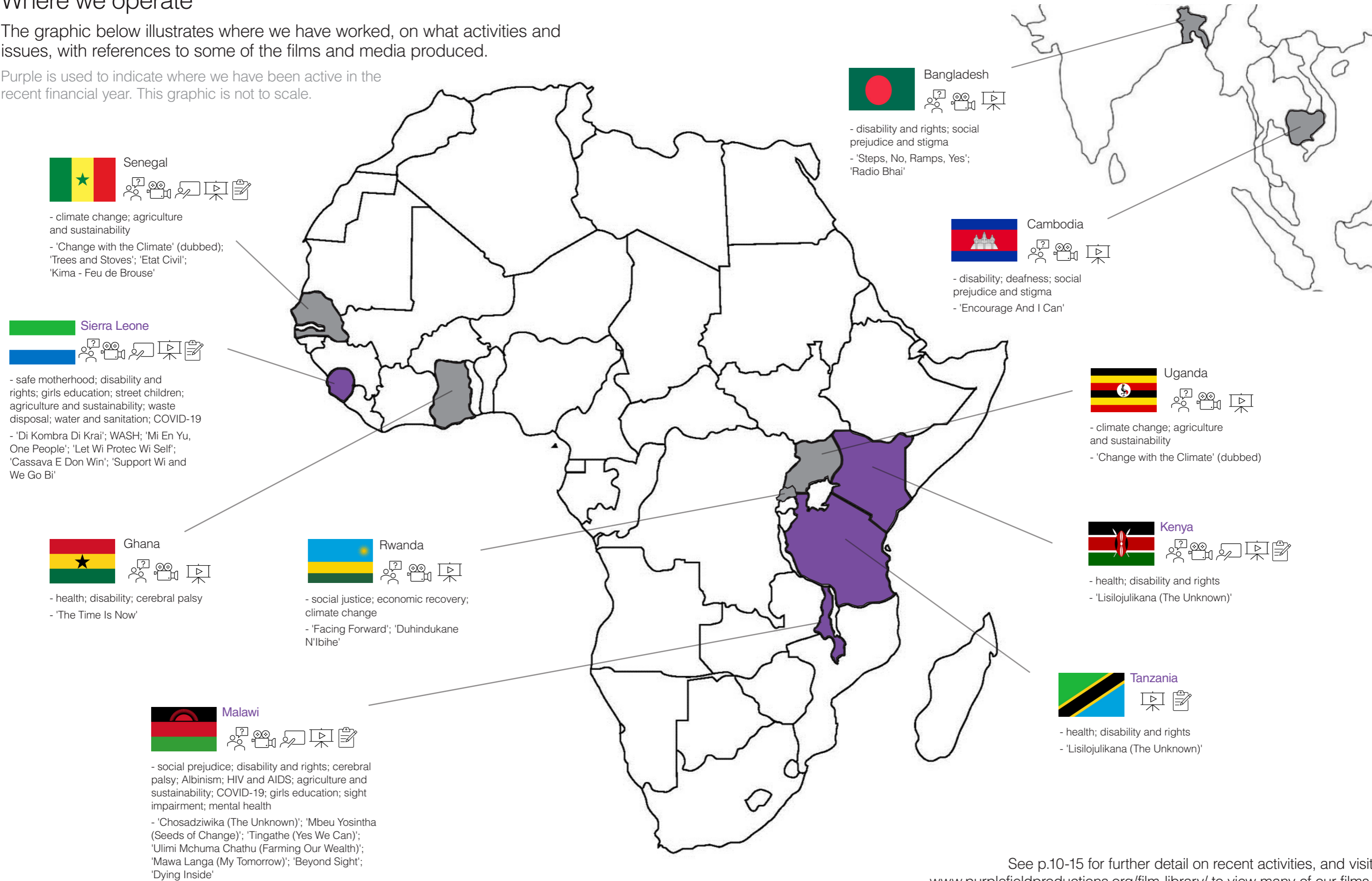
Today, we continue to work as an international film charity with local filmmakers in Africa & Asia to produce award-winning documentaries, dramas and educational films that address urgent issues relating to health, disability and welfare, social stigma, agriculture and conservation. Our films have proven 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.



See p.10-15 for further detail on recent activities, and visit [www.purplefieldproductions.org/film-library/](http://www.purplefieldproductions.org/film-library/) to view many of our films.

# Programmes review

## Active countries

Our key programmes during the year covered the following countries:



Malawi



Sierra Leone



Kenya



Tanzania

## 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 2021 to 30 April 2022.

The emergence of COVID-19 and restrictions in the African countries where we were operating from around March 2020 brought about a sudden halt to our regular programmes. Through the following period, being our previous reporting period, we re-established ambitious and innovative programmes in both Malawi and Sierra Leone, and retained smaller programmes in Tanzania and Kenya. While adhering to local and international health protocols, 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.

At the beginning of this reporting period, with COVID still prevalent, some of these activities continued. However, as the pandemic eased and restrictions relaxed, we were able to return to in-person community distribution and larger scale productions.

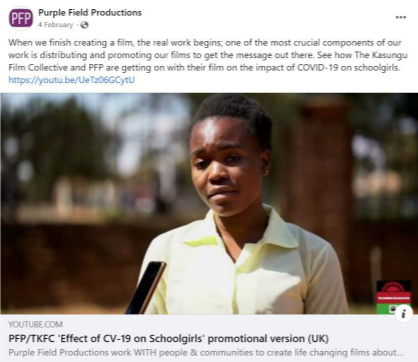
## Malawi



Patiel Mizeck  
Producer and  
training facilitator

The year began with continued distribution of our documentary on the effect of COVID-19 on schoolgirls, initially mostly through TV broadcasts.

The production was an output of The Kusungu Film Collective's ('TKFC') early training programme and explored themes



such as early marriages and unplanned pregnancies which have resulted from school closures during the pandemic.

A pilot school screening programme in Kasungu began in the June, to avoid clashing with the busy examination period, and was successfully completed through the year. As part of this programme, Alfred Mtapoanga and Aaron Mhone encouraged schools to identify actions they might take in response to issues raised in the films.

## Coming of age

With distribution of previous films still mostly on hold, activities continued on developing the skills of The Kusungu Film Collective ('TKFC') (see right). This team formed in the previous year, led and supported by Patiel, and in the period since have produced and edited a number of short films, highlighting local issues such as reducing plastic waste, deforestation, and agriculture. A number of these videos have been nominated for awards at festivals such as the Focus on Ability Festival, and can be found on our YouTube channel.

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



Right: A school screening of The Effect of COVID-19 on Schoolgirls

# Programmes review continued



I would like to say thank you to Purple Field Productions for the great support that it has shown towards the training that I conducted with TKFC.

The training has greatly helped the TKFC members cooperate and work as a team in production. Teamwork was one of the things that the director of film training and production, Rick Elgood, was working towards too. Words are not enough to express how grateful we are.

Myself and the TKFC team here in Malawi are not the same. The programmes that we have done in Kasungu, for example, the documentaries that we did, have played a vital role across Malawi. I am proud as a local training facilitator, and they, too, the TKFC members, are also proud. A big shout out to Rick Elgood. He is always there for us and never gets tired of our questions. For all the wonderful things you've done, we offer our hearts and gratitude to PFP. Thank you so much! We are looking forward to more training and programmes in the future. Thanks (Zikomo Kwambiri)".

- Patiel Mizeck



skills as a result of their participation, and we felt that they were capable of larger projects.

The group therefore researched issues surrounding albinism, carried out interviews and assigned roles, and developed a short documentary on this topic (see right).

While 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.

There are also many health implications to having albinism. It affects the structure



Above: Alfred Mtapoanga and Taonga Sinkonda at Kasungu Secondary School

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 is an integral part of PFP's educational approach, and we are now using this short documentary to facilitate community discussion, and to engage with potential partners as we begin the planning of a feature film on Albinism in the coming year.

For example, this film was screened at over 40 schools, and Alfred has been joined by Mr. Toanga Sinkonda at several of these screenings.

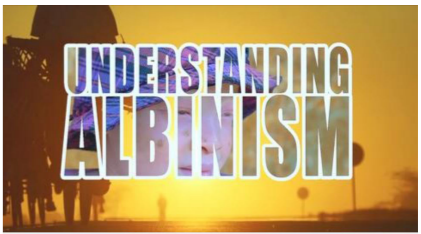
Taonga is the Kasungu district chairperson for the Association of Persons with Albinism in Malawi (APAM). He also works with Beyond Sun Cara who make lotions and teach health professionals about the challenges people with albinism face with their skin.

Alfred Mtapoanga  
Distribution manager



APAM is an organisation that promotes, protects and defends the rights of persons with albinism in Malawi; in addition to spreading awareness about the condition.

Alfred reported "myths were cleared through engaging participants in question and answer sessions" which is a critical aspect of the process. Toanga's expert knowledge and understanding, as well as the importance of having him as a visible & accessible role model, played an important role in the level of engagement achieved, and we thank Toanga and APAM for their collaboration.



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



Programmes review continued

Lights, Camera, Action

Towards the end of the period, with COVID restrictions mostly relaxed, a talented and experienced local film group now developed and funding secured, we began work on a dramatic film on sight impairment - 'Beyond Sight'.

To assist with this production, Rick Elgood travelled to Malawi for much of the filming phase (see right). This was also a great opportunity to provide further training in-person, which was highly valued by TKFC, as noted in the quote on the previous page.

The film serves as a platform on which to raise awareness in rural communities about the struggles that visually impaired persons face. Often, the visually impaired are deprived of the right to education, security and association with their community.

The film follows a young man, Raphael, who is marginalised and faces hardships at his Uncle's house, at school and with the entire community because he is physically challenged. As the story unfolds, it exposes what it feels like to be on the oppressed side.

It is hoped that this emotionally moving film, and the discussion it promotes, will help spread understanding and generate empathy among communities.

During the period, research and scriptwriting was undertaken. By the release date of this report, the full film has been produced and edited, soon to be released. Organisations, TV and radio channels, and the Malawi Ministry of Education are now being engaged to effectively distribute this film and facilitate change.

Buoyed by the success of Beyond Sight, members of TKFC, almost concurrently, produced 'Dying Inside'. This short film explores the issue of gender politics and mental health, and will form part of the catalogue of films the group are developing for distribution.

We believe these production have also further enhanced TKFC's film production skills, ahead of taking on the more challenging Albinism feature-length project.



Kasungu Film Collective shoots Beyond Sight

YANKHO PHIRI  
MLAWI NEWS AGENCY

Kasungu-based film company, Kasungu Film Collective in collaboration with Purple Fields Production from United Kingdom has produced a new movie titled Beyond Sight.

In an interview, director of the film Aaron Mhone said Beyond Sight is a film that is raising awareness among communities on the difficulties that visually-impaired people meet which slow their progress in life.

He said: "This movie is aimed at revealing hardships which the blind meet in their daily life, starting from security, care, love and education.

"As a company, we believe that after watching the movie, people who live together with visually-impaired individuals will feel and realise how important it is to support them as disability is



The movie being shot in Kasungu

Purple Field production director and expert adviser for the film Ricky Elgood said their company fell in love with the Beyond Sight storyline which compelled them to provide financial and technical support.

"Malawi has a lot of life-changing and inspiring stories which can make good films. I believe that with a good partnership that we have with Kasungu Film Collective, we will show the world these stories with a lot of films ahead," he said.

Beyond Sight centres on the life of Raphael, a visually-impaired boy, struggling to make it from his home to school through courage and perseverance. The movie is set for release in July this year.

Tanzania

Lameck Kishiwa  
Distribution manager

With continued restrictions to community screenings for much of the period, Lisilojulikana was shown again through television screenings during the year. Lisilojulikana was made in association with Kenyan partners, using local people as actors and advisors, and reflects the reality that many people with cerebral palsy face in daily life.



The film has been shown as serialised 20-minute episodes and as the entire film, sometimes with in-studio audiences to discuss themes. It is estimated that this film has now reached an audience of over one million in Tanzania.

We also ran a screening programme for Tanzanian authorities, including the Ministry of Health, the President's Office, and Shiyawata, the Tanzanian Federation of Disabled Peoples Organisations. This is hoped to be an important investment to gain official backing for future PFP activities in Tanzania. This will also be of importance as we seek to develop a training group within the country.

Programmes review continued

Sierra Leone

Tyson Conteh  
Director  
(FVMC)



At the end of the previous reporting period, with the help of our Production Director, Rick, and PFP funding, Future View Media Center ('FVMC') completed and released "Di Kombra Di Krai" (Cry of a Mother). This can now be found on our YouTube channel.

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 Kombra Di Krai 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' 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."

Our focus therefore turned to the effective distribution of "Di Kombra Di Krai", and further training of FVMC.

Given the importance of the theme to young people, we were keen to explore the possibilities of distribution within schools as well as the wider community.

Through our excellent local facilitators Hassanatu Sheriff and Alice Kamara, we delivered a pilot programme at Rolal secondary school in Port Loko. The school is run by Educaid, which supported the pilot programme.

The programme consisted of three screenings: one for the girls, one for the boys and one for the community. Each screening was followed by a facilitated discussion to bring out the main issues.

The programme was a great success, leading to lively and informed debate. We are now working with the Empowering Women Foundation to extend the school distribution programme to new areas.



The next phase of FVMC's training involved producing a 10-minute documentary, for which they chose the topic of waste disposal. The film was broadcast on local TV channels AYY and SBTv and shared extensively on social media.

This was another successful collaboration, and the short film can be found on our YouTube channel (see above).

Bashiru Koroma  
Director and lead facilitator (MBS)



We also developed our partnership with The Mark Bolan School of Film and Music ('MBS'). We first carried out a similar training programme that we had developed across other groups, including the production of three-minute videos on a subject of their choosing on a smart phone.

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 'special interest' prize.



"The Marc Bolan School of Music and Film in Sierra Leone would like to express its sincere thanks and deep-felt gratitude to Purple Field Productions for the incredible help and guidance it has given in the teaching and training of our students.

Thanks to their skills and experience, Purple Field Productions have enabled our students to plan, script, direct and edit both short films and documentaries to a professional standard, giving our educational community understanding of the technical and creative skills involved and the platform for the further application of their high level of abilities reached.

Our community is richer for their guidance and more confident in our ambitions to help give our students the tools with which to bring awareness of important social themes and entertainment to Sierra Leone. Again, thank you to the management and staff of Purple Field Productions."

- Gloria Jones, Bai Koroma, Jed Dmochowski

We then collaborated on the launch of a major community health campaign. The campaign was designed to sensitise communities in the Makeni area of Sierra Leone on the importance of good Water and Sanitation and Health (WASH) practices. The campaign is based around school and community screenings of the short WASH documentary that PFP co-produced with MBS on the topic.

The team first contacted key stakeholders and distributed invitations to attend "The Officials Engagement Meeting" which was held to mark the official launch of the campaign.

# Programmes review continued

## Sierra Leone (continued)

There was an excellent turnout at the meeting, which included participation from a wide range of officials including district government officers, village heads, as well as local health and education officials. The objectives and activities of the campaign were explained by MBS and there was a special screening of the WASH documentary, which can be found on our YouTube channel.

The campaign then involved TV broadcasts and radio discussions as well as the distribution of posters to amplify these important health messages.

This important campaign was made possible by the generous financial support of The Waterloo Foundation.

Until everyone has access to clean water, this documentary will always be relevant.

## Kenya



Salome Jordano  
Distribution manager



Lisilolulikana has become a healing solution to many Kenyan people. Children are now smiling and parents can now face the world courageously with their children with cerebral palsy. Thanks be to the film that give them courage. A man in naivasha said now "tunajulikana". This means 'We Are Known'.  
- Salome Jordano



Similar to Tanzania, large scale community screening in Kenya had been put on hold, but Lisilolulikana 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 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.

Our trainee programme in Kenya, led by Peter Bwire, made good progress in the year. This included moving on to the two-minute video competition element.

Peter Bwire  
Producer and facilitator



The above photo was day one for the 'Chorus Box' students in Kenya with Peter Bwire. Participants each brought a picture from their childhood. They exchanged photos and everyone was required to imagine a story about the picture in their hand, using this as an opportunity to learn more about each other and about storytelling.

The next stage of the Chorus Box training group's course will be to produce a short documentary that evidences the impact that screenings of Lisilolulikana have had at the Grand Amour Centre of persons with CP and their families in the wider community. Pictured left are Salome and the families she works with at her centre.



"Through our relationship with PFP we have received an important boost in our efforts to develop socially engaged filmmakers, and both our organisation and the participants have become impactful leaders in our community.

We are dealing with individuals and communities that are still feeling the effects of the pandemic, but this partnership has enabled a few young people to develop resilience and think about ways in which they can help their neighbours see more, be more and do more."

- Peter Bwire



# Programmes review continued

## Scripting an effective and lasting impact

We are always seeking to develop our impact assessment framework and learn from all our activities. With this in mind, we're very pleased to welcome Dr. Fletcher Tambo in a regional advisory role.

Fletcher Tembo  
Regional advisor



With over 20 years of research and leadership experience of multi-country governance programmes and projects in Africa, Fletcher has led a range of complex, innovative and effective accountability programmes for DFID, USAID, SIDA, World Bank and the United Nations Commission for Africa.

A key aspect of this advisory role is to ensure that our programmes are developed in accordance with local needs and interests and are implemented in a culturally appropriate manner. We look forward to working together on our projects in Malawi and the surrounding region.

We often get requests from other charities and organisations, asking to borrow our films to screen at their events or in their communities. We are so happy to receive requests like this. The reason why we work with our partners to make these films is to bring about change, and the more people we can reach with our films, the better.

For example:

- In Bangladesh, where we produced our first film, one of our previous trainees has continued to make films and win awards (see top right);
- YONECO continue to screen Mbeu Yosintha 'Seeds of Change' in Malawi (see bottom right);
- Future View Media Center 'FVMC', a group trained by PFP based in Sierra Leone, have now produced a number of documentaries with BBC Africa Eye; and
- We made Duhindukane N'Ibihe (Change With The Climate) over 10 years ago. This film provides real hope in the face of climate change and enables farmers to share their ideas and enthusiasm over a wide area. It includes case studies from the local communities together with practical solutions to the problems that local people face. This subject is perhaps even more relevant now than it was then.

## 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.



Purple Field Productions  
27 May

Congratulations to CRP's (Centre for the Rehabilitation of the Paralysed, Bangladesh) photographer and filmmaker, Mukta, who recently entered the WHO film festival for short films. Mukta uses a wheelchair and was originally trained by one of PFP's volunteers, Lorraine Evans a number of years ago. Mukta's film "Urmi's Success Story" made it to the top 10 films out of over 1,000 entries which is incredible! Well done Mukta! #CRP #bangladesh #PFP #film Centre for the Rehabilitation of the Paralysed-CRP  
[https://www.youtube.com/watch?v=pAN\\_qVR3E6g](https://www.youtube.com/watch?v=pAN_qVR3E6g)



YOUTUBE.COM

### Urmi's Success Story

Urmi is a 18 years old young girl whose four limbs were affected due to a mistreatment of a vil...



### Youth Net and Counselling (YONECO)

5 July 2021

In a bid to enhance dialogue on issues of Gender based Violence YONECO showcased at Mbeu Yosintha (Seeds of Change) at the Malawi lens festival on the 26th of June 2021.

Mbeu Yosintha is a film set in rural communities in Malawi and it was produced by YONECO in collaboration with Purple Fields Production. The film aims at raising awareness and encouraging debate on critical social economic issues at community level. Focusing on colourful characters in rural communities the film deals with gender based violence, child education and youth development.

The story unfolds as issues are woven within the theme of hope in a community harassed by effects of climate change, deforestation, women empowerment and youth unemployment.

The event provided a vantage point for YONECO to showcase how the Mbeu Yosintha stimulated dialogue among community members on issues affecting them. YONECO's Media Advocacy and Networking Officer emphasized on how community screenings brought together critical stakeholders at community level to share ideas, experiences and explored possible answers on issues destabilizing the general wellbeing of the people.

The space became a sphere for debate as participants tossed ideas and insights on filmmaking and gender based violence as depicted in the films at the same time reflecting on reality. The audience applauded YONECO on the work being done with the Tithandizane helpline uplifted as a brilliant and accessible response and reporting mechanism on issues of GBV.

The team had a moment to intermingle with The interaction touched based on how filmmakers can collaborate towards terminating the barbaric acts Malawi Lens is a programme designed to champion cinema while promoting Malawian film industry.

The initiative aims at fostering products that can compete at international market. Malawi lens promotes positive activities and a vibrant enterprise in film industry in Malawi.

Financial review

“We have been resilient and adaptable over the last few years and have progressed a number of projects. We have also made good investments in capacity, and remain focused on stakeholder value for money.”

Joel Canty  
Finance Director



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

For much of the year, our activities remained influenced by COVID-19 and we continued our efforts on virtual training and capacity building. However, towards the end of the financial year our focus, planning and expenditure could return to larger productions and community screening projects.

Income

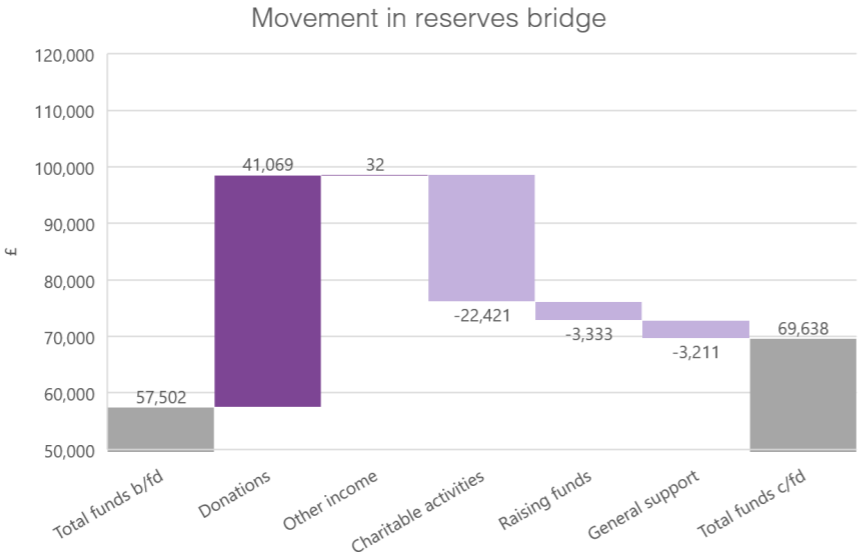
Total income for the year amounted to £41,101, up from £36,305 in the previous year. Individual donors continue to be a key source of income, with donations (excluding grants) in the year of £18,802 (FY2021: £33,027). The prior year included a legacy donation of £12,522.

With the return to larger production and distribution projects towards the end of the financial year, there have been more opportunities available with grant-giving trusts. As such, income from grants amounted to £22,267 in the year (FY2021: £2,000). A large proportion of this amount is planned to be spent in FY2023 on two feature length documentaries in Malawi, which commenced pre-production at the end of the financial year.

Amounts raised from trading (community events and sales of donated goods) decreased to nil (FY2021: £1,235), with in-person events not able to be held during the period due to COVID-19 restrictions.

Statement of Financial Activities (extract)

	FY2022 £	FY2021 £	Variance %
Total Income	41,101	36,305	+13
Total Expenditure	(28,965)	(18,259)	+59
Net surplus / (expenditure)	12,136	18,046	-33
Total funds carried forward	69,638	57,502	+21



Charitable expenditure

Our continued investment in capacity building in the earlier part of the financial year required more volunteered time than monetary expenditure. As a result, expenditure in the year on charitable activities had not yet returned to pre-pandemic levels, totalling £22,421 (FY2021: £11,345). This included:

- £2,504 on expenses and stipends associated with training a new group of young filmmakers in Kenya and £1,791 with existing groups in Sierra Leone and Malawi;
- £6,954 on the distribution of our new film on Safe Motherhood 'Di Kombra Di Krai' in Sierra Leone, including development of a facilitator's guide and a pilot schools screening programme, and national serialised television screenings;

- £3,506 distributing our award winning Cerebral Palsy awareness film 'The Unknown', by television, and a return to community screenings in Kenya, Tanzania and Malawi;
- £3,391 on the production of a Water Sanitation and Heath ('WASH') documentary and campaign with the Marc Bolan School of Music and Film ('MBS') in Sierra Leone;
- £2,400 on the production and localised distribution of a short documentary on Albinism, with The Kusungu Film Collective ('TKFC') following two years of training, in preparation for a feature film;
- £1,031 on research and scriptwriting for a new feature film, 'Beyond Sight', which explores stigmas associated with blindness; and
- £844 on expenses relating to the distribution of our short documentary on the effect of COVID-19 on schoolgirls.

See note 3 Expenditure on page 27 for a full analysis of overseas project expenditure, and pages 10-15 for more information on these projects.

At the date of publication of this report, Beyond Sight has been completed, and the Albinism project is underway.

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. For example, large elements of our accounting and marketing processes are automated or carried out by volunteers.

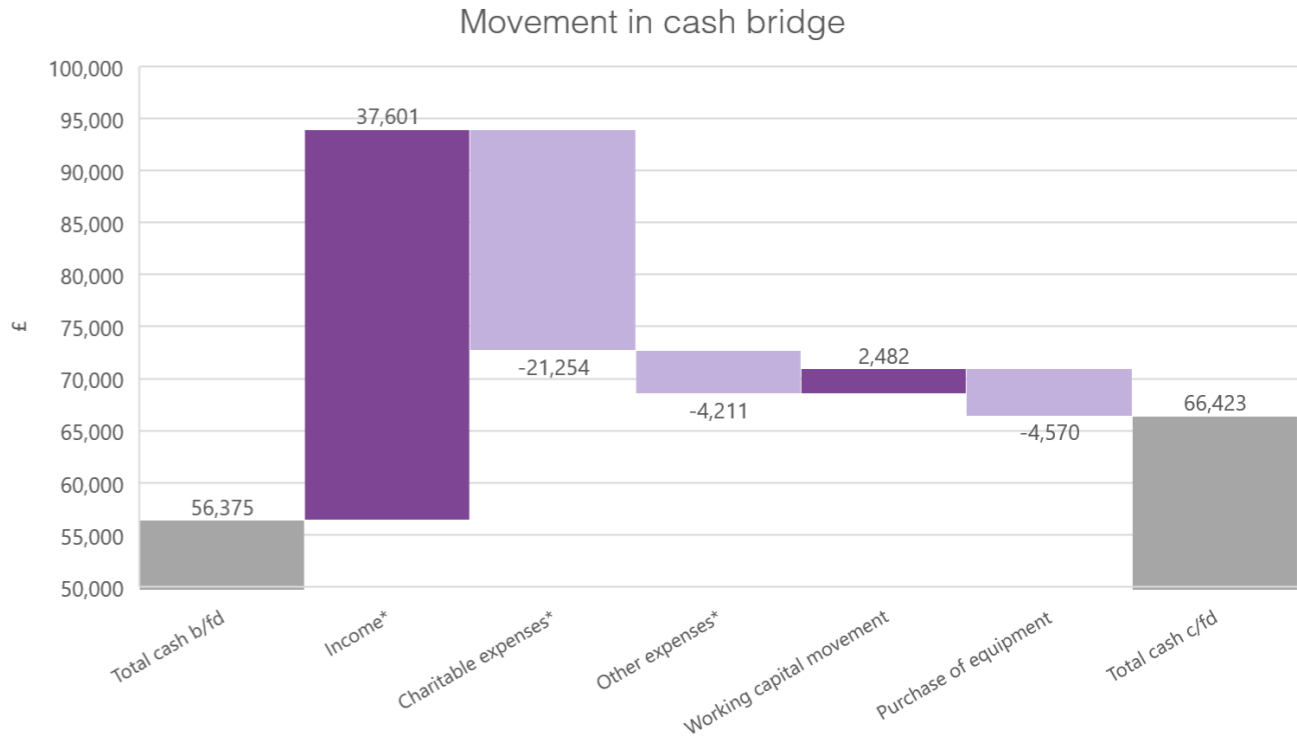
Of course, any charity or business requires some expenditure on raising funds and general support, which totalled £6,544 in FY2022 (FY2021: £6,914). This includes our administrator's salary, office related costs, printing and postage, and other sundry expenses. However, a large proportion (84%) of these costs were covered by specific funding, amounting to £5,500 in FY2022 (FY2021: £5,500).

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.

Balance sheet and liquidity

The majority of funds continue to be held as cash and available-on-demand interest-bearing deposits, amounting to £66,423 at 30 April 2022 (FY2021: £56,375).

The bridge below presents the movement in the cash position during the year, and excludes non-cash items from income and expenses, as denoted with a '\*'.



Non-cash items mostly comprise donated office rent and utilities accruals.

Working capital movements relate to donations received but not banked at the previous year end and utilities accruals.

In preparation for the aforementioned feature film productions in Malawi, we invested in production equipment amounting to £4,570. At 30 April 2022 this also comprised the total net book value of our tangible fixed assets.

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 calculate that a reserve fund of £10,000 is appropriate. This figure is reviewed annually as part of the cyclical budgeting process.

At 30 April 2022 unrestricted reserves exceeded this fund policy by £57,920. This is the result of generous legacy donations in FY2021, which have not yet been fully allocated to projects, and the timing of large grants in FY2022 relating to projects commencing in FY2023.

Outlook

We have been resilient and adaptable over the last few years, and with the investments in in-country capacity and equipment have made a positive start to FY2023.

We now have a number of significant productions and projects ongoing, and are building on our experiences of school-based and partner-led distribution.

We thank you for your continuing support as we continue to help tell important but often neglected stories across Africa and Asia.

Joel Canty  
Trustee  
Finance Director

14 January 2023

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	<b>Poor quality of outputs</b> 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	<b>Operational incidents</b> 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	<b>Loss of key staff</b> 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	<b>Drop-out of trainees</b> 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	<b>Insufficient buy-in from partners and key stakeholders</b> 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	<b>Safeguarding</b> 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	<b>Exposure to and spread of COVID-19</b> 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	<b>Addressing controversial issues</b> When addressing difficult topics, such as gender-based violence and disability rights there are always risks that must be mitigated.	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	<b>Breach of data security/data protection</b> 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.	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	<b>Health and safety risks</b> 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.	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	<b>Adverse publicity</b> 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.	The board already have clear and established protocols for publishing news and other items of information, which involves review by board members.
Finance		
12	<b>Financial mismanagement</b> Mismanagement of project funds may lead to loss of money and undermine the quality of outputs and outcomes to be delivered.	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	<b>Financial sustainability</b> 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.	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	<b>Variable exchange rates/inflation</b> Variances in exchange rates and high rates of inflation in the countries where we operate can have negative impacts on programme delivery.	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	<b>Failure to comply with governance requirements</b> As a charity and company limited by guarantee, it is essential that the organisation complies with all its legal requirements.	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	<b>Ineffective board of trustees</b> 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.	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 22.

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.

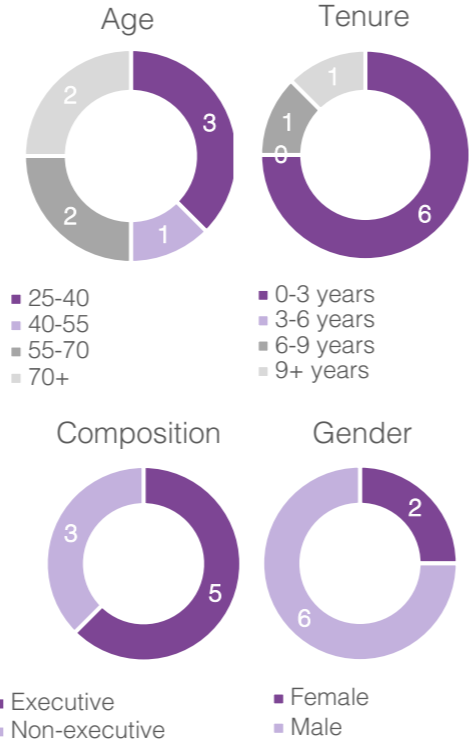
New Trustees are identified through websites, word of mouth and specialist organisations which seek to match individuals with charities. The induction process for any new trustee comprises initial meetings with the Chairperson and existing Trustees. The Trustees information pack comprises a range of 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, Fadhili Maghiya and Anand Jagatia resigned as a Trustees and Directors as a result of other personal commitments, and we thank them for their valued contributions during their tenure.

We are delighted to report the appointment of Jane Stables as a new Trustee. Jane has over twenty-years' experience of teaching film and media studies in the UK, and many of Jane's past students have progressed to establish notable careers in the film industry.

In recent years, PFP have sought to work more closely with the education sector, recognising that, throughout much of sub-Saharan Africa, schools are important gateways to the local community. Jane's knowledge of the education sector and experience of training pupils in film production will enable us to build on this aspect of our programmes with confidence. In addition, Jane has managed overseas educational and participatory video projects in Guyana and Bangladesh, so she brings to PFP a wealth of valuable experience.

We also look forward to the governance assistance Dr. Fletcher Tembo will provide in his role as regional advisor (see p.15).



Figures as at 30 April 2022

See right for an overview of Trustees and Directors active in the year. Read more extensive biographies at [www.purplefieldproductions.org/our-people/](http://www.purplefieldproductions.org/our-people/).

## 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.



**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-ordinates 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.



**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.



**Rob Rainbow**  
Trustee  
**Appointed** June 2013  
**Contribution, skills and experience**

- Engaged with PFP supporters to organise local and virtual community and fundraising events for nearly a decade.
- 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.



**Jane Stables**  
Trustee  
**Appointed** July 2022  
**Contribution, skills and experience**

- Advises Trustees on training programmes and overseas capacity building.
- Over twenty years of experience in teaching film and media studies and management of overseas educational projects.
- Currently Head of Film at a prestigious UK college.



**Fadhili Maghiya**  
Trustee  
**Resigned** September 2022  
**Contribution, skills and experience**

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



**Anand Jagatia**  
Trustee  
**Resigned** December 2022  
**Contribution, skills and experience**

- Advised Executive Trustees on digital media production, especially radio and podcasts, as a way of extending the reach and impact of our film productions to new audiences.
- Extensive career experience in the use of science communication to bring about positive change.



**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 Trustees and overseas partners.
- Experience across social media management, web platform design, content creation, and customer relations.

# Governance Report continued

Summary of subjects discussed by the Trustees during the year:

Strategy

- Business plan and objectives
- Purpose, vision and values
- COVID-19 pandemic
- 3-year strategic plan
- Organisational capacity

Governance

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

Risk

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

Finance

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

Programmes

- Project reviews
- Capacity building
- International partners
- Equipment

Fundraising

- Physical and virtual events
- Grant applications
- Donor due diligence

People

- Organisational changes
- Recruitment of Trustees
- Onboarding of partners
- Diversity and inclusion
- Health and safety measures

Stakeholder engagement

- Communication methods
- Communications content
- AGM

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 3-19.

Below: Trustees meet in person for the first time since COVID-19 for a strategy meeting in the UK

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

14 January 2023



# Independent Examiner's Report

I report on the accounts of Purple Field Productions ("the Charity") for the year ended 30 April 2022, which are set out on pages 24-29, 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 independent 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.

Independent 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:

Jay Bumpstead CA  
14 January 2023

Financial Statements

Statement of Financial Activities  
for the year ended 30 April 2022

	notes	2022 Restricted £	2022 Unrestricted £	2022 Total £	2021 Restricted £	2021 Unrestricted £	2021 Total £
<b>Income</b>							
Donations	2	11,500	29,569	41,069	9,787	25,240	35,027
Trading activities	2	-	-	-	1,118	117	1,235
Other income	2	-	32	32	-	43	43
<b>Total Income</b>		<b>11,500</b>	<b>29,601</b>	<b>41,101</b>	10,905	25,400	36,305
<b>Expenditure</b>							
Charitable activities	4	(9,023)	(13,398)	(22,421)	(5,787)	(5,558)	(11,345)
Raising funds	4	(1,833)	(1,500)	(3,333)	(1,833)	(1,204)	(3,037)
General support	4	(1,833)	(1,378)	(3,211)	(1,833)	(2,043)	(3,877)
<b>Total Expenditure</b>		<b>(12,689)</b>	<b>(16,276)</b>	<b>(28,965)</b>	(9,454)	(8,805)	(18,259)
<b>Net surplus/(expenditure)</b>		<b>(1,189)</b>	<b>13,325</b>	<b>12,136</b>	1,451	16,595	18,046
Total funds brought forward		2,907	54,595	57,502	1,456	38,000	39,456
Total funds carried forward		1,718	67,920	69,638	2,907	54,595	57,502

Balance sheet  
at 30 April 2022

	notes	2022 £	2021 £
<b>Non-current assets</b>			
Tangible fixed assets	6	4,570	-
<b>Total non-current assets</b>		<b>4,570</b>	-
<b>Current assets</b>			
Cash and cash equivalents	7	66,423	56,375
Debtors	8	-	1,924
<b>Total current assets</b>		<b>66,423</b>	58,299
<b>Current liabilities</b>			
Creditors: amounts falling due within one year	9	(1,355)	(797)
<b>Total current liabilities</b>		<b>(1,355)</b>	(797)
<b>Total assets less total liabilities</b>		<b>69,638</b>	57,502
<b>Equity</b>			
Restricted funds	10	1,718	2,907
Unrestricted funds		67,920	54,595
<b>Total charity funds</b>		<b>69,638</b>	57,502

These financial statements were approved by the Trustees and Directors on 14 January 2023 and were signed on their behalf by:

Dr Kevin Waldie

Chairperson

Overseas Director

Joel Canty

Trustee

Finance Director

Statement of Cash Flows  
for the year ended 30 April 2022

	notes	2022 £	2021 £
<b>Cash flows from operating activities</b>			
Net surplus/(expenditure) for the year		12,136	18,046
Adjustments for:			
Depreciation of property, plant and equipment	6	-	-
Financial income receivable	2	(32)	(43)
Decrease/(increase) in debtors	8	1,924	(1,924)
Increase in trade and other creditors	9	558	585
<b>Cash flows from operating activities</b>		<b>14,586</b>	16,664
<b>Investing activities</b>			
Purchase of property, plant and equipment	6	(4,570)	-
Deposit interest received	2	32	43
<b>Cash flows from investing activities</b>		<b>(4,538)</b>	43
<b>Net increase in cash and cash equivalents</b>		<b>10,048</b>	16,707
Cash and cash equivalents at the beginning of the year		56,375	39,668
<b>Cash and cash equivalents at the end of the year</b>		<b>66,423</b>	56,375

Notes (forming part of the financial statements)

1. Accounting policies

This section sets out our significant accounting policies that relate to the financial statements as a whole, along with any applicable critical accounting judgements and estimates. Where an accounting policy is applicable to a specific note in the financial statements, the policy is described within that note.

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 £66,423, and net current assets of £65,068,. Income could reduce to £nil in the period to 14 January 2024, 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 14 January 2023, 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 14 January 2024. Accordingly, they continue to adopt the going concern basis in preparing these financial statements.

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.

Taxation

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

Notes continued

2. Income

Accounting policy

Turnover represents the total value of donations from individuals, organisations and trusts, 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 non-restricted.

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

The following table shows the disaggregation of income by source:

	2022 Restricted £	2022 Non-restricted £	2022 Total £	2021 Restricted £	2021 Non-restricted £	2021 Total £
<b>Income from donations</b>						
Regular donations	-	3,639	3,639	-	4,263	4,263
Legacy donations	-	6,271	6,271	-	12,522	12,522
Other donations	1,000	4,392	5,392	4,287	8,455	12,742
Grants	7,000	15,267	22,267	2,000	-	2,000
Rent in-kind	3,500	-	3,500	3,500	-	3,500
<b>Total Income from donations</b>	<b>11,500</b>	<b>29,569</b>	<b>41,069</b>	9,787	25,240	35,027
<b>Income from other trading activities</b>						
Community fund raising	-	-	-	1,118	20	1,138
Sales of donated goods	-	-	-	-	97	97
<b>Total income from other trading activities</b>	<b>-</b>	<b>-</b>	<b>-</b>	1,118	117	1,235
<b>Income from other</b>						
Bank interest	-	32	32	-	43	43
<b>Total income from other</b>				-	43	43
<b>Total Income</b>	<b>11,500</b>	<b>29,601</b>	<b>41,101</b>	10,905	25,400	36,305

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

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

3. Personnel expenses

The aggregate payroll costs for the year were:

	2022 £	2021 £
Wages and salaries	3,253	4,122
Social security contributions	-	-
Contributions to defined contribution pension schemes	-	-
<b>Total payroll costs</b>	<b>3,253</b>	4,122

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 (2021: £nil). Expenses incurred by Trustees and Directors in carrying out their duties amounted to £1,392 (2021: £nil), which wholly related to an overseas training and monitoring visit at the end of the period.

4. Expenditure

Included in expenditure are the following amounts:

	2022 Direct £	2022 Allocation £	2022 Total £	2021 Direct £	2021 Allocation £	2021 Total £
<b>Charitable activities</b>						
KE Capacity building <sup>7</sup>	2,215	289	2,504	-	-	-
KE Lisilojulikana <sup>1</sup>	762	99	862	15	4	19
MW Albinism <sup>4</sup>	1,158	1,242	2,400	209	64	273
MW Beyond Sight <sup>5</sup>	497	534	1,031			
MW Capacity building <sup>7</sup>	518	67	586	3,161	969	4,130
MW Chosadziwika <sup>1</sup>	388	204	592	-	-	-
MW COVID-19 <sup>2</sup>	747	97	844	1,790	549	2,339
SL Capacity building <sup>7</sup>	1,067	139	1,206	635	195	830
SL COVID-19 <sup>2</sup>	-	-	-	250	77	327
SL Di Komba Di Krai <sup>3</sup>	6,153	802	6,954	1,447	443	1,890
SL WASH <sup>6</sup>	3,000	391	3,391			
TZ Lisilojulikana <sup>1</sup>	1,816	237	2,052	1171	359	1,530
<b>Raising funds</b>						
Fundraising materials and marketing	946	-	946	377	-	377
Support costs	-	2,387	2,387	-	2,660	2,660
<b>Total Raising funds</b>	<b>946</b>	<b>2,387</b>	<b>3,333</b>	377	2,660	3,037
<b>General support</b>						
Payroll costs	3,253	(2,169)	1,084	4,122	(2,748)	1,374
Office costs	4,732	(2,605)	2,127	5,075	(2,572)	2,503
<b>Total General support</b>	<b>7,985</b>	<b>(4,774)</b>	<b>3,211</b>	9,197	(5,320)	3,877
<b>Total Expenditure</b>	<b>28,965</b>	<b>-</b>	<b>28,965</b>	18,259	-	18,259

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.

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

<sup>2</sup> 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.

<sup>3</sup> Di Komba Di Krai is a feature film exploring issues around safe motherhood and gender-based violence.

<sup>4</sup> A short film exploring the stigma surrounding Albinism has been produced, ahead of a feature length documentary.

<sup>5</sup> Beyond Sight is a short film exploring stigma around blindness, emphasising ability and not disability of persons with sight impairment.

<sup>6</sup> The Water Sanitation and Health ('WASH') project is a documentary and campaign with the Marc Bolan School of Music and Film.

<sup>7</sup> Capacity building includes training in scriptwriting, filmmaking, editing and sound engineering.

Further information on these projects is available in the projects report on pages 10-15, and through our website at [www.purplefieldproductions.org](http://www.purplefieldproductions.org).

Notes continued

4. Expenditure (continued)

General support expenditures, 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.

Office costs include rent (donated office space), utilities, insurance, subscriptions, website and software maintenance, governance travel expenses, and other sundry expenses. £5,500 (2021: £5,500) of these costs were covered by specific funding, amounting to 84% (2021: 80%) of Total Raising funds and General support expenditure.

No fee was paid for the independentindependent examination of the accounts in 2022 (2021: £nil).

5. 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
- governance, financial and administrative support.

During 2022 this has been estimated to be 2,484 (2021: 2,109).

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

6. Property, plant and equipment

Accounting policy

Tangible fixed 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. Production equipment and distribution equipment are estimated to have useful economic lives of five years.

	Distribution equipment £	Production equipment £	Total £
Year ended 30 April 2022			
Cost			
At 1 May 2021	-	-	-
Additions	-	4,570	4,570
At 30 April 2022	-	4,570	4,570
Depreciation			
At 1 May 2021	-	-	-
Charge for the year	-	-	-
At 30 April 2022	-	-	-
Net book value			
At 30 April 2022	-	4,570	4,570
At 30 April 2021	-	-	-

During the year, filmmaking equipment and accessories totalling £4,570 was purchased, specifically for planned productions in Malawi. At 30 April 2022 this equipment was not yet in use, such that no depreciation was provided during the period.

7. Cash and cash equivalents

Accounting policy

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.

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

	2022 £	2021 £
Co-operative current account	2,506	1,657
Wise current account	10,667	-
Co-operative deposit account	20,527	22,020
CCLA COIF Charities Deposit Fund	32,723	32,698
Balance at the end of the year	66,423	56,375

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

8. Debtors

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

	2022 £	2021 £
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.

9. Creditors

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

	2022 £	2021 £
Trade payables	423	-
Other accruals	932	798
Balance at the end of the year	1,355	798

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

10. Restricted funds

The following table gives an analysis of restricted funds:

	As at 1 May 2021 £	Income in year £	Expenditure in year £	As at 30 April 2022 £
KE Lisilojulikana The Unknown	971	-	(862)	109
SL Safe Motherhood	-	1,000	(1,000)	-
SL WASH	-	5,000	(3,391)	1,609
TZ Lisilojulikana The Unknown	1,937	-	(1,937)	-
Administrative support	-	2,000	(2,000)	-
Office rent	-	3,500	(3,500)	-
Total Restricted funds	2,908	11,500	(12,690)	1,718

	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)	1,937
Administrative support	-	2,000	(2,000)	-
Office rent	-	3,500	(3,500)	-
Total Restricted funds	1,456	10,905	(9,454)	2,908

11. Related parties and post balance sheet events

There have been no related party transactions in 2022 (2021: nil) and there have been no post balance sheet events.

12. Liability of members

The liability of members, being the Trustees, 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.

# End Credits

with special thanks to everyone that has continued to make our work possible in 2021/22

**Grant-making Trusts and Foundations**  
Eddie Mullan and The National Philanthropic Trust  
The Waterloo Foundation

**Community Groups**  
Crewkerne Filmmakers  
Ilminster Quakers    West Somerset Quakers

**Individuals**  
Mr Bumpstead  
Mr Hall and Expected Results Limited  
Mr Wright and Monkey Puzzle Computers Limited  
Mr Lansdown    Mr Lazareno  
Ms Morley    Ms Read  
Mr Richards    Ms Shirley

**Employees, Trustees and Advisors**  
Celinda Ravelo    Harry Canty  
Joel Canty    Rick Elgood  
Jane Stables    Anand Jagatia  
Fadhili Maghiya    Rob Rainbow  
Kevin Waldie    Fletcher Tembo

**Partners**  
Peter Bwire    Jacob Chimbwabwa  
Funnie Chindipha    Tyson Conteh  
Jed Demchowski    Happy Deustone  
Nicco Gama    Mark Gama  
Gloria Jones    Salome Jordano  
Symon Kalua    Alice Kamara  
Lameck Kishiwa    Bashiru Koroma  
Adriisa Koroma    Aggie Mbewe  
Jonathan Mbuna    Aaron Mhone  
Patiel Mizeck    Ginty Mtama  
Alfred Mtapoanga    Victor Mwafulirwa  
Doreen Phiri    Hassanatu Sheriff  
Taonga Sinkonda    Justice Thoronka

**Partner Organisations**  
Association of Persons with Albinism in Malawi (APAM)  
EducAid  
Empowering Women Foundation  
Grand Amour Centre  
The Light of Love Foundation  
The Marc Bolan School of Film and Music

and the many others

# Additional information

## Electronic communications

This Annual Report and copies of previous reports are available at [www.purplefieldproductions.org/governance](http://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](mailto:admin@purplefieldproductions.org).

## Registration details

### Registered office

Tall Trees  
Stanford Dingley  
Reading  
RG7 6LS

### Ilminster office

18 Silver Street  
Ilminster  
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

### Independent examiner

Jay Bumpstead CA

### Principal bankers

Co-operative Bank plc  
Wise plc

### Annual Report

by Canty Consultancy Limited

## 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 volunteer associates 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 at [admin@purplefieldproductions.org](mailto:admin@purplefieldproductions.org), through social media, or by writing to us at our registered address.



[www.purplefieldproductions.org](http://www.purplefieldproductions.org)

