



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



Annual Report 2023

At a glance

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

£ 22,900

(FY2022: £22,421)

Total income <sup>1</sup>

£ 14,514

(FY2022: £41,101)

Total charity funds <sup>2</sup>

£ 51,730

(FY2022: £69,638)

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

2,075

(FY2022: 2,484)

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

33

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

2

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

34

<sup>1</sup> for the period 1 May 2022 - 30 April 2023

<sup>2</sup> at 30 April 2023

<sup>3</sup> since foundation in 2004

Right: A short dramatic film exploring mental health and depression produced by TKFC and PFP during the year

Contents

Strategic Report

02	At a glance and contents
03	Our purpose and vision
03	What we do and our values
04	Chairperson's statement
06	The PFP Approach
07	Our heritage
08	Where we operate

Governance

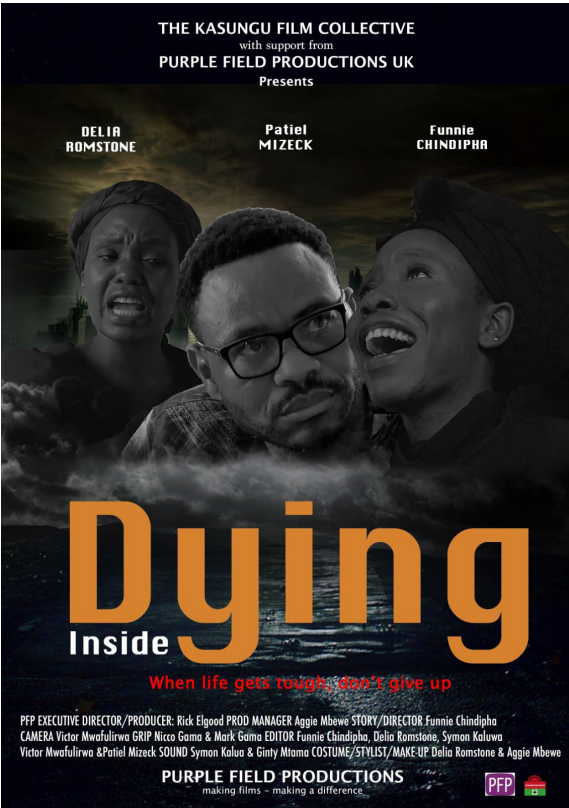
10	Governance Report
10	Trustees' responsibilities
11	Trustees and Directors
12	Safeguarding
12	Activities during the year
12	Tribute to Colin Stevens
13	Independent Examiner's Report

Financial statements

14	Statement of financial activities
14	Balance sheet
15	Statement of cash flows
15	Notes (forming part of the financial statements)

Other information

20	Company information
20	Support or contact us
21	End Credits



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



The establishment of an executive is a significant step for PFP, which will enhance programme delivery, including the development of strategic plans and more robust frameworks to measure impact. At the same time, the additional resource will enable the cultivation of long-term relationships and partnerships with key stakeholders, including donors and implementing agencies."

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 2023 Annual Report.

Akin to our flexibility and range in filmmaking, we present a shorter form Annual Report this year, to better align our reporting with our 30 April end of year.

Our recently published 2022 Annual Report included some of our activities during the FY2023 period, so we will not repeat these in detail, nor include the detailed Programmes Review, Financial Review, or Principal Risks section.

A comprehensive and colourful Annual Report will, however, return in 2024.

Programme Update

During our 2022 - 2023 working year, PFP was active in four sub-Saharan African countries – namely, Malawi, Kenya, Tanzania and Sierra Leone. We have continued to make progress in rolling out what we consider as our model of good practice in every country we work. Essentially, this is a developmental model which is focused on building the capacity of groups of young film makers through training and technical support, to produce social education films of local need and relevance that can be distributed through national and regional networks and into local communities. This is, however, an emerging model and, at present, the range of programme activities currently varies quite considerably from country to country. The PFP model is now fully established in Malawi, entering a new cycle in Sierra Leone and under development in Kenya and Tanzania. We are also considering the possibility of extending the model to other countries.

In Malawi, our programme remains focused on The Kasungu Film Collective, a group of talented young filmmakers that we began supporting in 2021. During the past year, the collective produced two short dramas, both focused on social stigma. Beyond Sight, provides a heart-warming account of the challenges that persons with visual impairment face in rural communities. Dying Inside is a rather more sombre film, exploring the themes of mental health and suicide. This is an important issue that certainly does not get sufficient coverage in Malawi media. We have supported TKFC to make Dying Inside available in English, Chichewa and with sign-language to ensure widest coverage. The film already been taken-up by the NGO Rise Up Malawi to raise awareness

of mental health issues through youth workshops in southern Malawi and we are currently seeking additional partners to extend the distribution of this important film. In an unexpected but very exciting development, Aaron Mhone, a member of the collective, inspired by TKFC's success, has established a film club for pupils at the secondary school where he is a teacher. So far, PFP's role has been limited to providing backstopping advice and encouragement. However, we will be seeking to support the upscaling of the school-club approach if, as we expect, it turns out to be a success.

In Sierra Leone, our country programme has entered a thrilling new cycle of development. With the completion of Di Kombra Di Krai (Cry of a mother), a feature length drama exploring the themes of safe motherhood and gender-based violence, we turned our attention to finding an appropriate partner to facilitate a community screening programme. This took a bit of time, but we were delighted to link up with The Empowering Women Foundation (EWF), established by an inspiring group of young women from Makeni, the region where the film was made. The first phase of our partnership saw EWF members Hassanatu Sheriff and Alice Kamara develop a facilitators' guide. (This was locally designed by Justice Thoronka, one of the film's directors.) The members of the Foundation have subsequently delivered an extensive school-based screening programme, reaching out to girls and boys, as well as important opinion-leaders from the local communities. During the implementation process, which has been a great success, it became clear from their social media output, that EWF were developing a keen interest in the use of visual media. More by luck than judgement, we realised we had discovered a new film training group, so are now seeking funds to support them with further training. We are genuinely excited at the opportunity to support an all-female film production team- we know they will have important stories to tell.

In contrast, our country programmes in Kenya and Tanzania have been relatively quiet. In Kenya, Lisilojulikana (The Unknown), a feature film whose main character is a girl with cerebral palsy, continues to receive attention from organisations working in the field of disability and have used the film as part of their training and outreach programmes. Progress with Chorus Box,

our local training group has been rather disappointing, so we are in the process of rethinking our approach and are pursuing alternative options. In Tanzania, we are still seeking a filmmaking group to support, but the reason for our lack of progress here is due not so much to local condition but our limited capacity, under our current organisational set up, to innovate and scale-up. This is an important issue and one we have been focused on solving this past year. It is to this which I shall now turn.

Organisational Development

The UK has a very vibrant charity sector, with a long history established centuries before politicians' recent discovery of "The Big Society". Key to sustaining the sector over generations has been "volunteering", the act of spending time, unpaid, doing something that aims to benefit society or the environment. PFP emerged from this rich and noble tradition, and its impact in making a positive difference in the lives of others rests heavily on the passion and commitment of the many people who have given their time so generously over the years. It is clear to me that passion and commitment are critical ingredients in providing the resilience and courage to overcome the inevitable challenges that a small organisation, such as PFP, faces from time to time. PFP has continued to flourish through periods of austerity and pandemics and, by adopting a flexible and pragmatic approach, times of disruption and uncertainty that have occasionally impacted on the countries where we work.

However, the factors underpinning strength and opportunity are, in many areas of life, the very same factors associated with weakness and constraint. Our experience of navigating through the Covid pandemic brought many challenges, but with it the need to innovate; a stronger focus on training local filmmakers and engaging with schools as hubs of social change being just two of several examples I could mention. It is said, "One should never let a serious crisis go to waste", so last year we took the opportunity to reflect critically on not only what we do, but how we do it. We found we faced a dilemma. On the one hand, we recognised that by incorporating the lessons learned from the pandemic into our programmes we could become more impactful in our work. On the other hand, we realised that our efforts to do so would be

hampered by the inherent limitations of our volunteer-based organisational arrangements. By way of explanation, hitherto, PFP has always functioned through a board of trustees, with some holding specific responsibilities, such as "training and production", "finance", "international programmes". In essence, both governance and executive functions were located in the board of trustees- that is, volunteer trustees. Looking to the future, we had to acknowledge that the simple model through which PFP had operated for so long would not allow us to seize the opportunities we saw to grow and develop.

Recognising the need for a strategic change we agreed to separate governance and executive functions through the recruitment of two part-time staff - an International Programmes Manager and a Production and Training Manager (both excellent, by the way). Their role is now to deliver PFP's programme of work, with responsibility for governance and accountability remaining, as is appropriate, with the Board. For PFP this is a significant step. The establishment of an executive will enable PFP to pursue a more professional approach in programme delivery, including the development of strategic plans and more robust frameworks to measure impact. At the same time, the additional resource will enable the cultivation of long-term relationships and partnerships with key stakeholders, including donors and implementing agencies, both here and internationally; something, through lack of time, we had admittedly struggled to achieve. Fortune favours the bold! However, we have been financially prudent, indeed cautious, in our approach and will only seek to extend these part-time roles once further sources of funding are secured. We will take a measured step-by step approach, but we are confident this is the correct path to take and the appropriate approach to ensure that we will continue to make an even greater difference in the years ahead.

Of course, we still need you to accompany us on this exciting new stage of our journey. Thank you for your continuing support.

Dr Kevin Waldie  
Chairperson  
Overseas Director  
30 June 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.

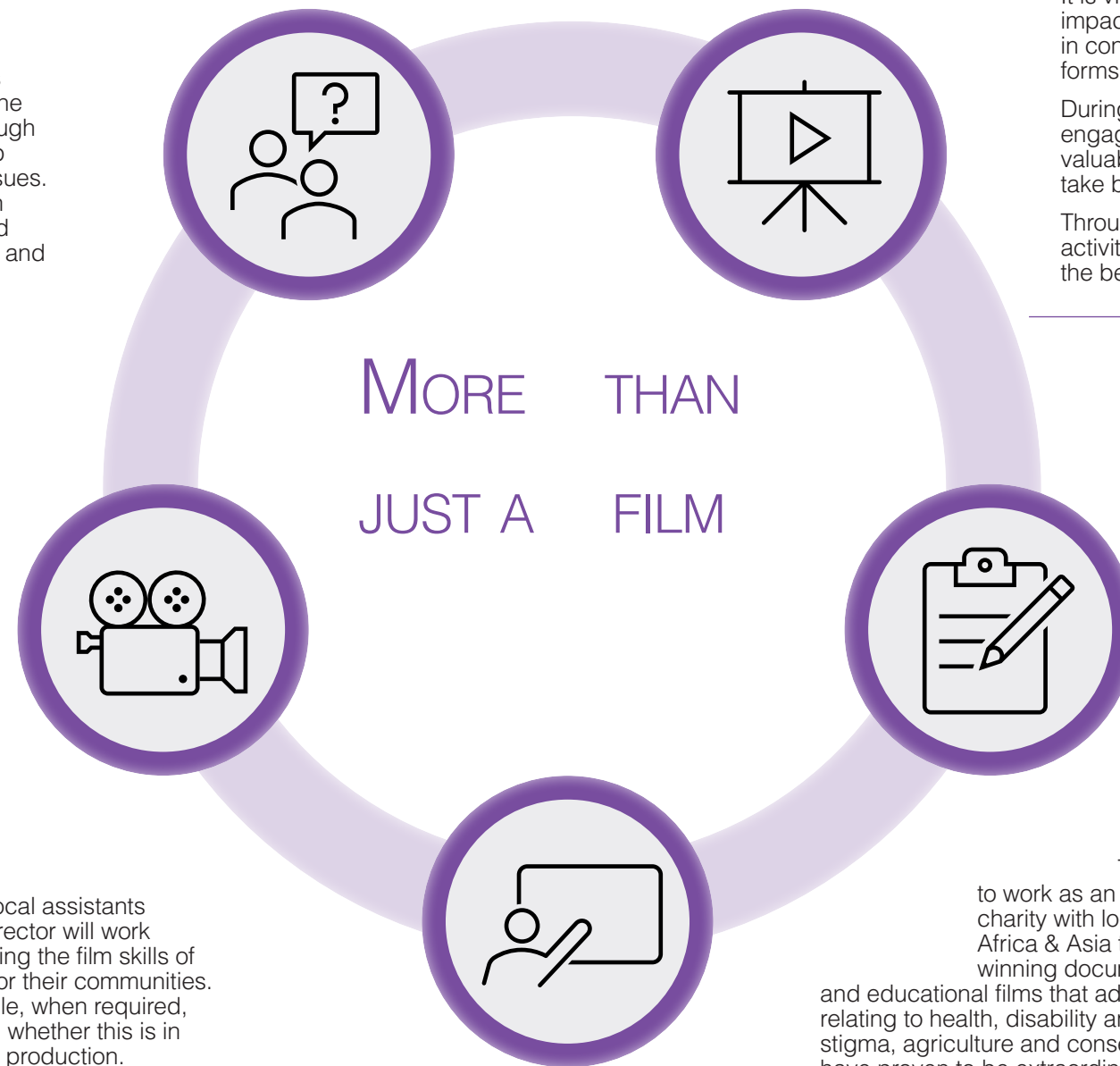
## Post-production

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

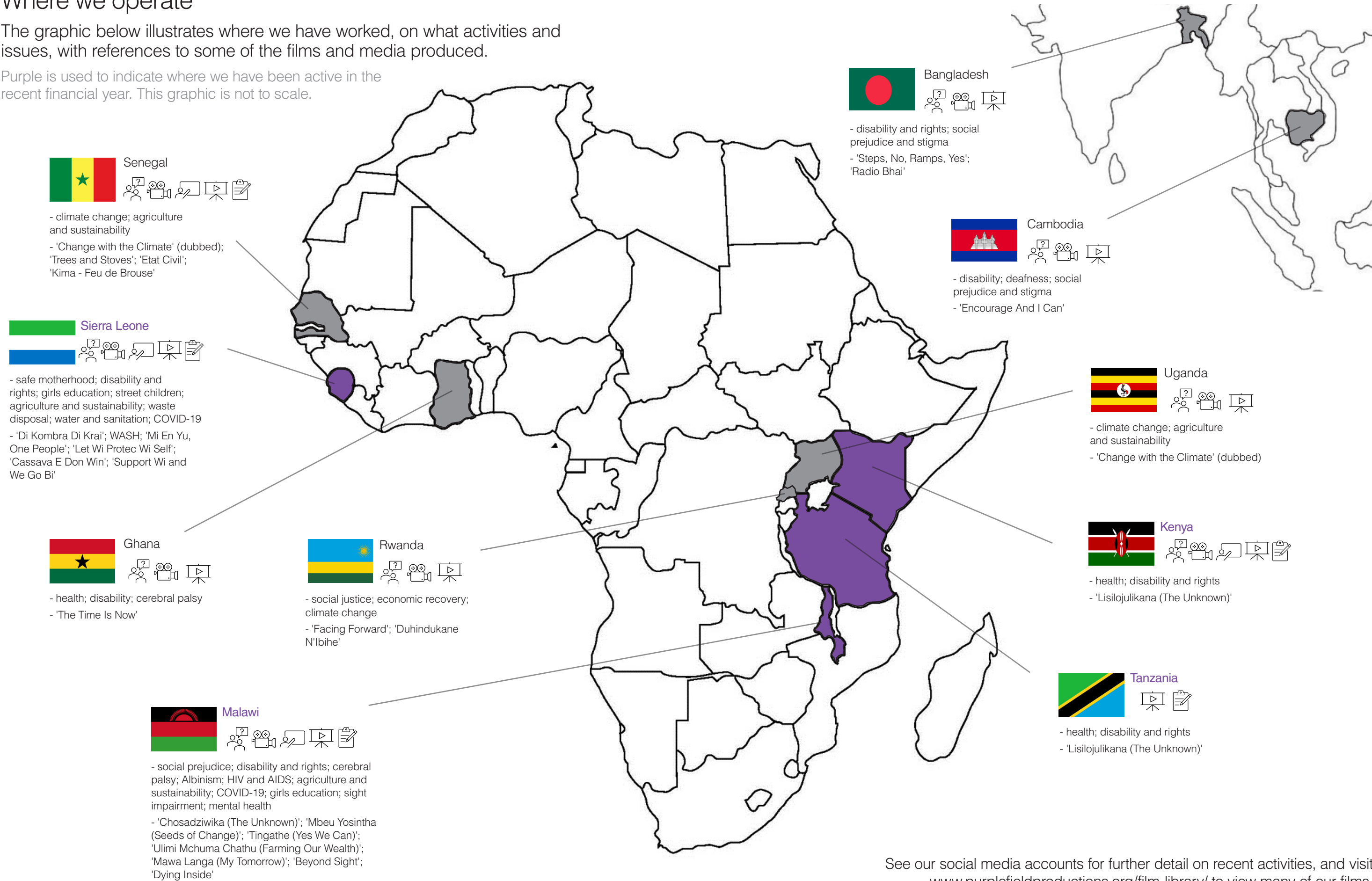
Today, we continue to work as an international film charity with local filmmakers in Africa & Asia to produce award-winning documentaries, dramas and educational films that address urgent issues relating to health, disability and welfare, social stigma, agriculture and conservation. Our films have proven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



# 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.

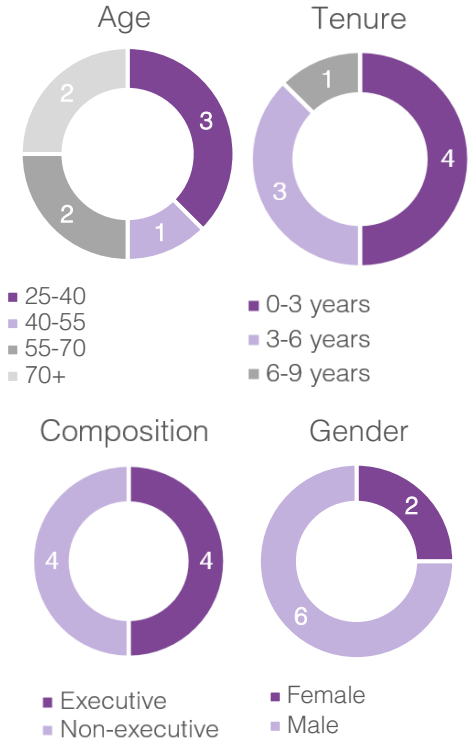
A summary of topics discussed by the Trustees during the year is provided on page 12. Day to day management is run by the Executive Trustees for their area of responsibility. No Trustee receives remuneration for their work with Purple Field Productions.

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.

At the end of the year, Rick Elgood resigned as a Trustee and Director, to take on the role of Production and Training Manager, as part of our organisational development mentioned on page 5. Rick continues to be an integral and highly valued member of the team.

We are delighted to report the appointment of two new Trustees and Directors in the period.

- Dr. Fletcher Tembo joins the Board from his previous role as our 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. Additionally, he is an expert in impact evaluation, an area of our work that we are eager to develop.
- Josie Gallo has long been a supporter of PFP and assisted us as a Distribution Development Assistant through the Vodafone World of Difference programme in 2013, and volunteered as a coordinator for the Kugawana community film festival in Malawi. Josie has over a decade's experience in media for development, social behaviour change communication, and entertainment education. Living in Uganda, Josie will also be ideally based to develop PFP's work in East Africa.



Figures as at 30 April 2023

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 **Resigned** April 2023  
**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 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 six 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 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.



**Fletcher Tembo**  
Trustee  
**Appointed** April 2023  
**Contribution, skills and experience**

- Advises on impact evaluation and ensures that our programmes are developed in accordance with local needs and interests.
- Over two decades of research and leadership experience of multi-country governance programmes and projects in Africa.



**Josie Gallo**  
Trustee  
**Appointed** April 2023  
**Contribution, skills and experience**

- Advises on the use and forms of media for development purposes.
- Over a decade's experience in media for development, social behaviour change communication, and entertainment education.



**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
- 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
- Impact assessment
- Capacity building
- International partners
- Equipment

Fundraising

- Community events and appeals
- Grant applications
- Corporate sponsors
- Donor due diligence

People

- Organisational changes
- Recruitment of Trustees
- Onboarding of partners
- Diversity and inclusion
- Policies and procedures

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 3-9.

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

30 June 2023

A Tribute to Colin Stevens – by Elspeth Waldie

It was with great sadness that we reported the passing of Colin Stevens at the end of January. For ten years (2009 – 2019) Colin served PFP in a number of capacities – as an Overseas Volunteer, an Associate Producer, and a Trustee. For many who had the good fortune to know him well, he was also a wonderful friend.

In writing or speaking about Colin now, countless colleagues have said the same thing – “He was a special person.”

It was a combination of skill, enthusiasm, commitment, and generosity of heart that earned Colin this accolade. PFP was undoubtedly lucky to have found him, and to have done so in our formative years when the Charity most needed the informed and enthusiastic input he offered.

He understood and cared deeply about what we were doing, and threw himself into everything a hundred and one per cent. His contribution was immense.

To recognise the incredible contribution that Colin made to the lives of others through his work, PFP have established The Colin Stevens Memorial Fund, proceeds from which will be used to support young filmmakers from Malawi to make a positive difference.

To find out more about The Colin Stevens Memorial Fund and to donate, please visit: <https://donate.giveasyoulive.com/campaign/colin-stevens-memorial-fund>



# Independent Examiner's Report

I report on the accounts of Purple Field Productions (“the Charity”) for the year ended 30 April 2023, which are set out on pages 14-19, 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

30 June 2023



Financial Statements

Statement of Financial Activities  
for the year ended 30 April 2023

	notes	2023 Restricted £	2023 Unrestricted £	2023 Total £	2022 Restricted £	2022 Unrestricted £	2022 Total £
<b>Income</b>							
Donations	2	7,743	5,358	13,101	11,500	29,569	41,069
Trading activities	2	-	665	665	-	-	-
Other income	2	-	748	748	-	32	32
<b>Total Income</b>		<b>7,743</b>	<b>6,771</b>	<b>14,514</b>	11,500	29,601	41,101
<b>Expenditure</b>							
Charitable activities	4	2,690	20,210	22,900	(9,023)	(13,398)	(22,421)
Raising funds	4	2,581	1,161	3,742	(1,833)	(1,500)	(3,333)
General support	4	2,581	3,199	5,780	(1,833)	(1,378)	(3,211)
<b>Total Expenditure</b>		<b>7,852</b>	<b>24,570</b>	<b>32,422</b>	(12,689)	(16,276)	(28,965)
<b>Net surplus/(expenditure)</b>		<b>(109)</b>	<b>(17,799)</b>	<b>(17,908)</b>	(1,189)	13,325	12,136
Total funds brought forward		1,718	67,920	69,638	2,907	54,595	57,502
Total funds carried forward		1,609	50,121	51,730	1,718	67,920	69,638

Balance sheet  
at 30 April 2023

	notes	2023 £	2022 £
<b>Non-current assets</b>			
Tangible fixed assets	6	5,590	4,570
<b>Total non-current assets</b>		<b>5,590</b>	4,570
<b>Current assets</b>			
Cash and cash equivalents	7	46,349	66,423
Debtors	8	-	-
<b>Total current assets</b>		<b>46,349</b>	58,299
<b>Current liabilities</b>			
Creditors: amounts falling due within one year	9	(209)	(1,355)
<b>Total current liabilities</b>		<b>(209)</b>	(1,355)
<b>Total assets less total liabilities</b>		<b>51,730</b>	69,638
<b>Equity</b>			
Restricted funds	10	1,609	1,718
Unrestricted funds		50,121	67,920
<b>Total charity funds</b>		<b>51,730</b>	69,638

These financial statements were approved by the Trustees and Directors on 30 June 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 2023

	notes	2023 £	2022 £
<b>Cash flows from operating activities</b>			
Net (expenditure)/surplus for the year		(17,908)	12,136
Adjustments for:			
Depreciation of property, plant and equipment	6	715	-
Financial income receivable	2	(748)	(32)
Decrease in debtors	8	-	1,924
(Decrease)/increase in trade and other creditors	9	(1,146)	558
<b>Cash flows from operating activities</b>		<b>(19,087)</b>	14,586
<b>Investing activities</b>			
Purchase of property, plant and equipment	6	(1,735)	(4,570)
Deposit interest received	2	748	32
<b>Cash flows from investing activities</b>		<b>(987)</b>	(4,538)
<b>Net increase in cash and cash equivalents</b>		<b>(20,074)</b>	10,048
Cash and cash equivalents at the beginning of the year		66,423	56,375
<b>Cash and cash equivalents at the end of the year</b>		<b>46,349</b>	66,423

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 of the 2022 Annual Report), a strong cash position of £46,349, and net current assets of £46,140. Income could reduce to nil in the period to 30 June 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 30 June 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 30 June 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:

	2023 Restricted £	2023 Non-restricted £	2023 Total £	2022 Restricted £	2022 Non-restricted £	2022 Total £
<b>Income from donations</b>						
Donations - regular	-	3,063	3,063	-	3,639	3,639
Donations - legacy	-	-	-	-	6,271	6,271
Donations - other	-	2,295	2,295	1,000	4,392	5,392
Grants	2,000	-	2,000	7,000	15,267	22,267
Donations - in-kind	5,743	-	5,743	3,500	-	3,500
<b>Total Income from donations</b>	<b>7,743</b>	<b>5,358</b>	<b>13,101</b>	<b>11,500</b>	<b>29,569</b>	<b>41,069</b>
<b>Income from other trading activities</b>						
Community fund raising	-	665	665	-	-	-
Sales of donated goods	-	-	-	-	-	-
<b>Total income from other trading activities</b>	<b>-</b>	<b>665</b>	<b>665</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Income from other</b>						
Bank interest	-	748	748	-	32	32
<b>Total income from other</b>	<b>-</b>	<b>748</b>	<b>748</b>			
<b>Total Income</b>	<b>7,743</b>	<b>6,771</b>	<b>14,514</b>	<b>11,500</b>	<b>29,601</b>	<b>41,101</b>

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:

	2023 £	2022 £
Wages and salaries	5,183	3,253
Social security contributions	-	-
Contributions to defined contribution pension schemes	-	-
<b>Total payroll costs</b>	<b>5,183</b>	<b>3,253</b>

The average number of persons employed by the Company during the year was one (2022: 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 (2022: nil). Expenses incurred by Trustees and Directors in carrying out their duties amounted to £2,563 (2022: £1,392), which wholly related to an overseas training and monitoring visit at the beginning of the period.

4. Expenditure

Included in expenditure are the following amounts:

	2023 Direct £	2023 Allocation £	2023 Total £	2022 Direct £	2022 Allocation £	2022 Total £
<b>Charitable activities</b>						
KE Capacity building <sup>8</sup>	-	-	-	2,215	289	2,504
KE Lisilojulikana <sup>1</sup>	524	98	621	762	99	862
MW Albinism <sup>4</sup>	3,374	1,784	5,158	1,158	1,242	2,400
MW Beyond Sight <sup>5</sup>	7,261	3,840	11,101	497	534	1,031
MW Capacity building <sup>8</sup>	-	-	-	518	67	586
MW Chosadziwika <sup>1</sup>	-	-	-	388	204	592
MW COVID-19 <sup>2</sup>	-	-	-	747	97	844
MW Dying Inside <sup>7</sup>	1,521	284	1,805	-	-	-
SL Capacity building <sup>8</sup>	420	78	498	1,067	139	1,206
SL Di Komba Di Krai <sup>3</sup>	3,132	585	3,716	6,153	802	6,954
SL WASH <sup>6</sup>	-	-	-	3,000	391	3,391
TZ Lisilojulikana <sup>1</sup>	-	-	-	1,816	237	2,052
Equipment depreciation	715	(715)	-	-	-	-
Equipment maintenance	53	(53)	-	153	(153)	-
International travel	2,563	(2,563)	-	1,392	(1,392)	-
Screenwriting software	308	(308)	-	168	(168)	-
<b>Total Charitable activities</b>	<b>19,870</b>	<b>3,030</b>	<b>22,900</b>	<b>20,034</b>	<b>2,387</b>	<b>22,421</b>
<b>Raising funds</b>						
Fundraising materials and marketing	712	-	712	946	-	946
Support costs	-	3,030	3,030	-	2,387	2,387
<b>Total Raising funds</b>	<b>712</b>	<b>3,030</b>	<b>3,742</b>	<b>946</b>	<b>2,387</b>	<b>3,333</b>
<b>General support</b>						
Payroll costs	5,183	(3,455)	1,728	3,253	(2,169)	1,084
Office costs	6,657	(2,605)	4,052	4,732	(2,605)	2,127
<b>Total General support</b>	<b>11,840</b>	<b>(6,060)</b>	<b>5,780</b>	<b>7,985</b>	<b>(4,774)</b>	<b>3,211</b>
<b>Total Expenditure</b>	<b>32,422</b>	<b>-</b>	<b>32,422</b>	<b>28,965</b>	<b>-</b>	<b>28,965</b>

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 dramatic 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> Dying Inside is a is a short awareness film on the understanding of mental health issues in young people, specifically relating to gender politics and male depression.

<sup>8</sup> Capacity building includes training in scriptwriting, filmmaking, editing and sound engineering.

Further information on these projects is available 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. £7,742 (2022: £5,500) of such costs were covered by specific funding, amounting to 81% (2022: 84%) of Total Raising funds and General support expenditure.

No fee was paid for the independentindependent examination of the accounts in 2023 (2022: £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 2023 this has been estimated to be 2,075 (2022: 2,484).

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 2023			
Cost			
At 1 May 2022	-	4,570	4,570
Additions	1,298	437	1,735
At 30 April 2023	1,298	5,006	6,304
Depreciation			
At 1 May 2022	-	-	-
Charge for the year	75	640	715
At 30 April 2023	75	640	715
Net book value			
At 30 April 2023	1,223	4,367	5,590
At 30 April 2022	-	4,570	4,570

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:

	2023 £	2022 £
Co-operative current account	3,546	2,506
Wise current account	2,812	10,667
Co-operative deposit account	6,591	20,527
CCLA COIF Charities Deposit Fund	33,400	32,723
Balance at the end of the year	46,349	66,423

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:

	2023 £	2022 £
Cash received not banked	-	-
Balance at the end of the year	-	-

9. Creditors

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

	2023 £	2022 £
Trade payables	-	423
Other accruals	210	932
Balance at the end of the year	210	1,355

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 2022 £	Income in year £	Expenditure in year £	As at 30 April 2023 £
KE Lisilojulikana The Unknown	109	-	(109)	-
SL WASH	1,609	-	-	1,609
Administrative support	-	2,000	(2,000)	-
Office costs	-	5,743	(5,743)	-
Total Restricted funds	1,718	7,743	(7,852)	1,609

	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 costs	-	3,500	(3,500)	-
Total Restricted funds	2,908	11,500	(12,690)	1,718

11. Related parties and post balance sheet events

There have been no related party transactions in 2023 (2022: 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 eight members.



# 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.

# End Credits

with special thanks to everyone that has continued to make our work possible in 2022/23

#### Grant-making Trusts and Foundations

Eddie Mullon 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



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

