

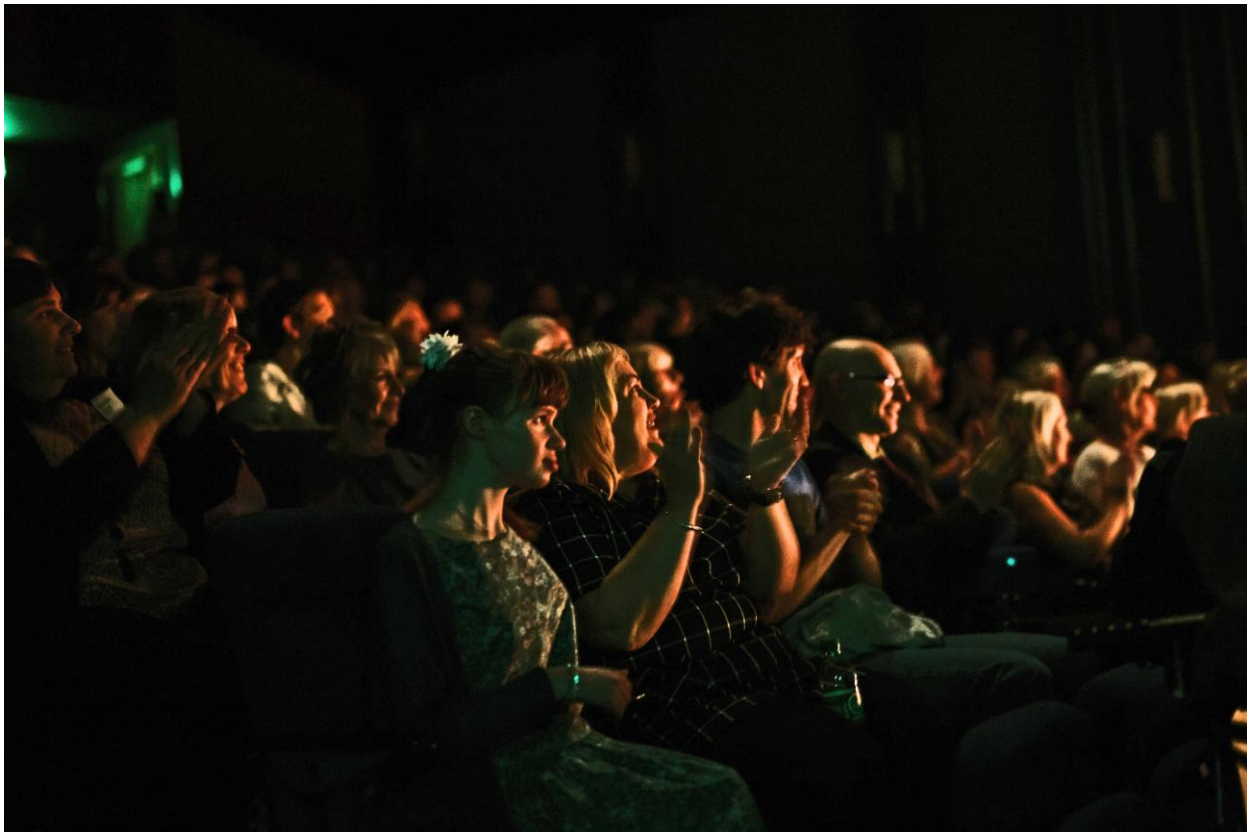
BEACON HILL ARTS C.I.C REPORT TO THE C.I.C REGULATOR

Submitted by Will Sadler (Development Director)

Address: Key House, Tankerville Place, West Jesmond, Newcastle, NE3 3AT

Tel: 0191 580 7000, email: will@beaconhillarts.org.uk

Company number: 7740645



Beacon Hill Arts Premiere 2016

Mission Statement

Beacon Hill Arts is a community interest company that enables artists with learning disabilities, autism and additional needs to create high quality work, develop skills for life and champion their own abilities.

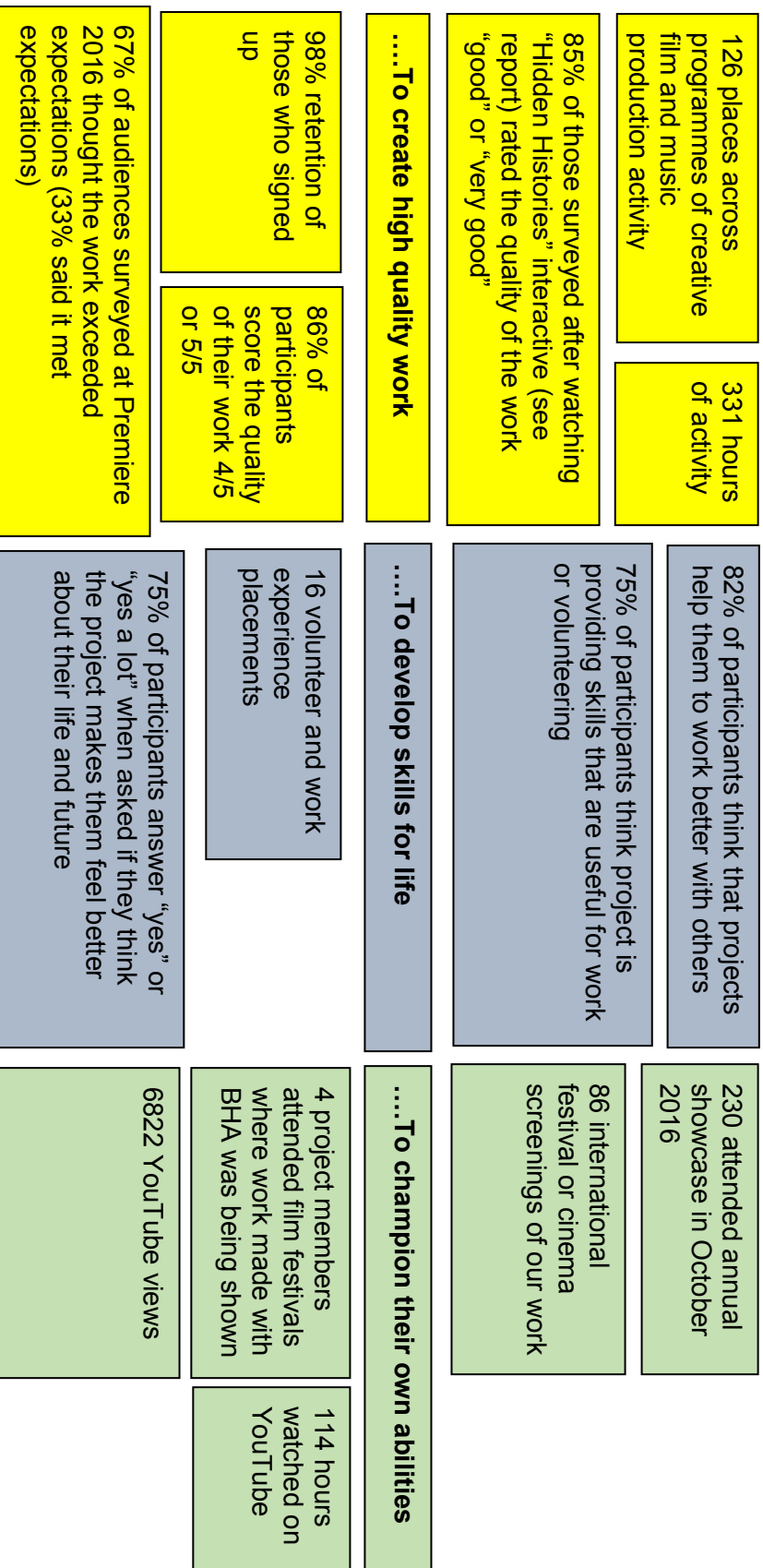
Financial Year 2016-17

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*Prepared by Bell Tindle Williamson Accountants

Part 1 : Our Impact at a Glance (in relation to our mission statement)



Part 2 – Overview of Activity

Note: Presenting a number as follows: (+25) denotes the change since our 2015-16 report, where a comparison can be made.

In 2016/17, Beacon Hill Arts CIC has continued to support filmmakers and artists with learning disabilities, autism and additional needs to create and exhibit their own productions and – through their unique talents and creativity - challenge audiences around the world to rethink their perceptions of disability.



Participants

- We provided 126 (+25) places across 8 programmes that engaged young people and adults in creative film and music production activity.
- We delivered total of 331(+110) hours of activity.
- Our projects retained 98% (+1%) of those who signed up
- In addition to the 126 places above, we offered a total of 16 (-13) volunteer and work experience placements, which took the form of two film productions working in partnership with other third-sector organisation (Film Factory programme)

Our two “flagship” programmes remain our BFI Film Academy and our Viewfinder Programme.

Our BFI Film Academy takes place between November and February each year and enables up to 12 young people with learning disabilities and autism who are new to filmmaking to shoot and star in their own film.

After this, participants have the option to progress to Viewfinder: our three-year talent development initiative for filmmakers with learning disabilities and autism who have some experience and wish to take their skills to the next level. This programme is also open to new members who have some experience.

Our filmmakers have the opportunity to apply their skills to specific projects and commissions. This year these included “Hidden Histories”: a series of films and a music performance about characters from Newcastle Castle’s past, which have been shortlisted for a major national award and two films made in partnership with third sector organisations on Tyneside: Go Wild in Nature and Food Nation.

We have also delivered filmmaking projects to three groups of first-time young filmmakers at Bedeburn Short Breaks Service (Tyneside), Dryden School (Tyneside) and Sycamore Trust (Dagenham) and run an ideas workshop for the Tyneside Cinema / Arts Council’s “First Acts” programme.

To help develop individual's independent filmmaking skills we ran a programme with our more experienced members called "Inclusion in the Digital Revolution" which supported them to make the most out of the ever-changing world of online exhibition and Vlog-based filmmaking. This – combined with Viewfinder – has led to a surge in project members creating films independently.

Furthermore, thanks to ongoing support from the Greggs Foundation, we have been developing our strategic plan by engaging with project members to shape the future of our organisation, engaging with national partners to develop a conference that focuses on increasing the representation of disabled talent in the film industry and developing more rigorous means of financial management and full cost recovery. Our strategic plan will be available on our website at www.beaconhillarts.org.uk/future

In terms of exhibition, we held a highly successful premiere event in October 2016 which was attended by 230 people, and have had 86 international festival or cinema screenings of work, including over 60 screenings of "Congrats: Your Life Isn't Ending" (see 15/16 report) across 17 UK cinemas as part of autism awareness week. This year we reached a milestone. To date, our work has now been selected for over 100 festival screenings across four continents.

Full details are in Part 4.

Part 3 – Financial Summary

	2016 / 17	2015 / 16
Sales Income	£23,078	£26,449
Grants Income	£99,906	£53,470
Other Income	£18	£16
Total Income	£123,002	£79,935
Expenditure	£117,540	£74,451
Surplus/Deficit (unrestricted*)	£5,462	£5,484
Unrestricted Reserves	£18,444	£14,053

* For details of restricted monies that have been carried over into the 2017-18 financial year, please see page 9 of the financial statements.

We would like to acknowledge and thank the following funders who have supported Beacon Hill Arts during the year (in alphabetical order):

- BFI (British Film Institute) Film Academy Programmes 15/16 and 16/17 Grant
- BFI Diversity Fund
- Greggs Foundation (North East Core Funding)

- Hadrian Trust
- Heritage Lottery Fund
- Joyce Trust
- RW Mann Trust
- Spirit of 2012 (Big Lottery)
- Winship Foundation

See financial statements for more information.

We would also like to thank all our clients and creative partners

- Carousel
- Food Nation CIC
- Go Wild in Nature CIC
- Into Film
- Sported / Born to Be – the Deutsche Bank Youth Engagement Programme
- Tyneside Cinema

Part 4 – Activity in more Detail

4.1 Film Projects

BFI Film Academy 2016-2017

Funded by: BFI (British Film Institute), Winship Foundation, RW Mann Trust

We are one of the official BFI (British Film Institute) Film Academies for 16-19 year-olds and the only one in the UK to focus on providing the opportunity to young people with learning disabilities, autism and other additional needs. We ran our



2016/2017 Film Academy between November 2016 and February 2017. The group created a comedy short called “I’m Not Funny”. So far this has been selected for two film festivals, and was shortlisted for an award at both: the North East Young Filmmakers Awards at Customs House Cinema South Shields, and the Berwick Film & Media Arts Festival 2017.

We carried out a survey with 9 of our BFI Film Academy project members.

- All except one participant said the project was helping them “a lot” to work with others (the one who didn’t said it was helping them “a bit”)
- 7 out of the 9 participants felt the project was helping them “a lot” to work more independently (the two that didn’t thought the project was helping “a bit”)
- Comments relating to the above included: “A huge project that has made an effect on me”; “Normally I’m a bit shy but I’m being more confident”; “Working as part of a team has given me more confidence”

- None of the 9 project members were in paid work. One person was doing volunteering.
- All 9 project members thought the project was “giving them skills that were useful for work or volunteering”. When asked, examples given included: “This course is giving me more experience in my chosen career and will help towards my portfolio”; “acting skills”; “computer skills”; “talking (a big part of it)”
- When asked to what extent the project was making them a better filmmaker 7 people ranked 5/5, 1 person ranked 4/5 and 1 person ranked 3/5 (with 5 being “a lot” and 0 being “not at all”)
- Reasons given included: “More experience working with cameras”; “Taught me techniques, taught me how to direct, which I haven’t done before”; “I learnt about what a set can be like. It was my first experience of what that looks like”; “This course has given me more professional skills and has grown my confidence in filming and directing”; “I was given responsibility”
- Everyone ranked the quality of their work either 4/5 or 5/5

We also spoke to parents/carers of the young people who took part.

- “I was delighted to see <name> acting and really enjoying himself - I had expected him to just focus on 'behind the camera' activities, so it was a lovely surprise!”
- “Thank you so much for giving <name> the opportunity to learn new skills, meet new people and enjoy himself in the process!”
- “He has grown up and really excited about progressing his learning in animation and film making. He appears to have lots more imagination and thinks creatively now. He has absolutely loved it and tells everyone he knows about the project”
- “My son enjoyed the experience very much, coped with the long days even though he tires easily, coped with travelling on public transport to get to venues, mixed well with new people and unfamiliar staff and venues, and generally was very happy to go back every day. Thank you to all staff who took such good care of him and showed much patience and skill with all of these young people in making their short film.”
- All parents believed that the project challenged stereotypes of people with learning disabilities and autism, ranking this either 4/5 or 5/5 (with 0 being “not at all” and 5 being “yes, a lot”)

Project member Jasmine says:

“On set it was great. I did camera and sound. I liked sound the most. I worked with Colin [the sound mentor] and had to listen for the set-calls and say ‘sound happy’. But I wouldn’t say sound happy if there was interruptions. Like people talking, or if there was a train going past. Sound is important because we have to be able to hear what people are saying. Sound can also build things up like if it’s a spooky moment the sound will go ‘der dum, der dum, der dum’. I really enjoyed making the music too. I used the iPad to take part in the music.”

Jasmine’s mother Glynis adds:

“There are opportunities lacking for young people with extra needs... Jasmine needs activity that moves at a pace that gives her the extra time to absorb things and become more involved.

Beacon Hill Arts has the support staff and the patience that gives the young people the extra time and support to do this.”

Read Jasmine’s full case study in part 5

Viewfinder Talent Development Programme

Funded by Spirit of 2012 Trust

During 2016/17 Viewfinder worked with 31 people with learning disabilities, autism and additional needs to develop their filmmaking skills in a supported environment.

To the end of March 2017 we delivered 24 Filmmaker Surgery Sessions, occurring fortnightly on a Saturday morning.



“I had always wanted to make a CV film... I told Andrew and he wrote it in the red book (the project diary). I borrowed the iPad and filmed my CV film. We did a few takes, there are quite a few outtakes. I planned it out in the Viewfinder sessions and then borrowed iPad. We got a bag for the iPad, I signed the iPad out to say that I was borrowing it. When editing it at Viewfinder, I used “I” for in point and “O” for out point. This says where clips start and stop. I used Final Cut X to edit my CV film.”
Dean, Viewfinder member – See Dean’s full case study in section 5.

82% of participants (overall) think that the project helps them to work better with others, 67% think it helps them to be more independent; this increases to 90% and 70% respectively when asking people who have been engaged for three blocks of filmmaker surgeries (the numerator is those answering 4/5 or 5/5 to the question).

75% of participants (overall) think that the project gives them skills that are "useful for work or volunteering", citing primarily transferable skills but also computer editing and film/photography related activity. This increases to 80% amongst those who have been with us for three blocks of Filmmaking Surgeries.

Through the Film Factory element of the programme, Viewfinder members created films in partnership with two third sector organisations: Go Wild and Food Nation. This was an opportunity for them to put the skills they had been developing into practice in a professional environment. See 4.3 for more information.

Please see Case Studies for more details of the impact of the programme on individuals.

Hidden Histories

*Funded by Heritage Lottery Fund,
Joyce Trust, Hadrian Trust
A partnership with Newcastle Castle*

Hidden Histories was a film and music project which engaged 20 young adults with learning disabilities and autism to create three short films focusing on the stories of three historical characters from Newcastle Castle's past, and create an accompanying soundtrack inspired by the music of the period.



The films were showcased at a premiere event at Whitley Bay Playhouse on 17th October 2016, which was attended by 230 people and included a live performance of the music soundtrack.

An interactive display was created, hosting the films, music soundtrack, a "behind the scenes" film and further information about the characters featured in the films. This is now located proudly in Newcastle Castle's visitors' centre.

At the time of writing this project has been shortlisted for a Historic England Angel Award in the "Best Contribution to a Heritage Project by Young People" category. The results will be announced by Andrew Lloyd Webber at a special ceremony in London in November 2017.

"These young artists have been working with our Learning Officer to delve into the lives of characters from the Castle's past; using rare artefacts, costumes and historic materials from our archive. The stories they have focused on span the medieval history of Newcastle, and we are delighted to be sharing these little-known stories with our visitors through the interactive exhibit that was created"

Ben Smith, Development Manager, Newcastle Castle

"We went through the list of characters and picked three; then picked names out of hat; then each group was given a character to research. Found out more about them on the internet with Wikipedia, blogs, and pictures. I enjoyed making the [edit] timeline and putting everything into the timeline"

Project Member

"I think the group really engaged with the history of the Castle through the characters they chose, and seemed really keen to get the details right – all the way down to finding an authentic thirteenth century way of saying "Cheers!" It is obvious from the films and their attention to detail that they really learnt a lot about the history not just of the Castle but of the wider region."

David Silk, Learning Officer, Newcastle Castle

In a survey that was completed by 15 of the 20 project members, all said they had improved their filmmaking / music skills through the project. All but one said they had developed their research skills.

We also asked project members how important it was that it was people with learning disabilities and autism who played the characters in the films. All said it was either “quite important” or “very important”. Reasons given include:

“It shows people with learning disabilities that they CAN make films and act in them. It also shows neurotypical people that we have skills and talent.”

Project Member

“Because we have problems does not mean we can't act. It's good to show people what we can do.”

Project Member

Through a survey form built into the interactive display, audiences seeing the work in Newcastle Castle Visitor's Centre have been able to provide feedback too.

85% considered the quality of the films "excellent" or "good", 60% said that the quality of the films "exceeded their expectations" and 70% said they would recommend to a friend that they visit the castle to watch the films (sample size = 20)

Sound and Vision

Commissioned by Into Film

We delivered two filmmaking workshop programmes in partnership with Dryden School – an SEN school in Gateshead – and Bedeburn Short Breaks Service – a respite service in Newcastle upon Tyne. The groups also composed the music soundtrack for their film too.



One of the aims of the programme was to develop our work with young people who were at the more complex end of the learning disability spectrum.

Our project with Dryden School involved working with young people with Profound and Multiple Learning Disabilities (PMLD).

From Jenni Goodwin of Dryden School

“The project provided a brilliant opportunity for our students. Before the project, myself, other staff and parents weren't clued up as to what opportunities in music and film were available to students with PMLD so this project was a real eye-opener. The film that has been produced captures each and every student brilliantly. Andrew and Simon came to work with the staff and students and with their expertise in the industry and the help of the staff who know the students inside out, they were able to really hone in on the student's skills, likes and abilities to create a heart-warming, funny and meaningful film that is student led. We hope you enjoy the film as much as the staff and students enjoyed making it.

The end result reflects each student individually and is something we and their families will be treasuring. The students have all been engaged and really shown interest and enjoyment in what they have been doing. Overall what a great week and a fantastic film at the end of it.”

The project with Bedeburn Short Breaks Service worked with a group of young people with a wider range of disabilities.

From Alan Scott at Bedeburn Short Breaks Service

“The impact of this experience on them is just that, IMPACT! The opportunity to learn new skills has boosted the self-confidence of the young people involved immeasurably. So much so that the young people are incredibly proud and excited to personally present their work in front of an audience of around three hundred people, [see Premiere 2016 below] many of whom are unknown to them. This is a huge achievement and an indication of the enthusiasm that our young people feel towards their film.”

The Very Specific Magician

Commissioned by Sported and Born to Be – the Deutsche Bank Youth Engagement Programme

We were commissioned to work with a group of young people with autism in Dagenham, Essex to support them to make a film as part of a holiday activity.

The project was commissioned by the charity: Sported, and funded by Born to Be: the Deutsche Bank Youth Engagement Programme. The project was delivered in partnership with the Sycamore Trust.

Inclusion in the Digital Revolution

*Funded by the BFI Diversity Fund
(match funded by Spirit of 2012 /
Viewfinder)*

(This project straddled the 16/17 and 17/18 Financial Year)

Inclusion in the Digital Revolution is a mentoring programme which is enabling 12 filmmakers with learning disabilities and autism to learn how to produce work for online exhibition and distribution.



The purpose behind the project is to discover the potential that the online space offers to filmmakers with learning disabilities and autism as an innovative and accessible way of reaching audiences with their work. This will make them more able to respond to commissions that requires a knowledge of this ever-evolving platform.

“The Digital Revolution workshops are making me a better filmmaker as they are expanding my knowledge of online videos, and how each platform such as Twitter or

Facebook have different style of videos and how best to appeal to those audiences, which will be useful in an increasingly digital age.

The workshops are important because it teaches us different ways of being more connected online. With autism it can feel like you are not connected to the world but using the internet is a way of getting our voices heard."

Zosia Feher, Project Member

4.2 Volunteering Projects

Go Wild in Nature

Film Factory – part of Viewfinder – funded by Spirit of 2012 Trust. (This project straddled the 15/16 and 16/17 financial year)

Eight project members volunteered making a film for Go Wild in Nature CIC with the support of Beacon Hill Arts. Go Wild is an organisation that encourages young people to engage more with their outside environment.

Six months after the film was completed (approximately January 2017), our external evaluator interviewed Ingrid Wilkinson, Director of Go Wild. She said:



"I have used the film at 2 conference where it was on a loop. One (Schools North East regional conference) was attended by about 500; the other about 50. I have also used with individual schools, on the website and social media platforms. It's also on West Walker School's [the school involved in the project] website – they were thrilled by it."

Food Nation

Film Factory – part of Viewfinder – funded by Spirit of 2012 Trust.

Eight project members (different people to those who volunteered for Go Wild) volunteered making a film with Food Nation CIC about the importance of buying locally grown food.

Katy Lehman of Food Nation said:

"I was really, really impressed by the work done with the group and also by the talents within the group as well. All members of the group were incredibly passionate about the film making process and also the subject matter of the film even though they may not have a personal interest in that area. Thank you so much for your hard work!"

At the time of writing the films have received 6365 views via a social media campaign that was co-ordinated by Beacon Hill Arts. High profile sharers of our work included Change for Live (NHS) and Jamie Oliver's Kitchen North East.

We are delighted that positive messages are being shared by talented filmmakers with learning disabilities and autism who – through their talent and creativity - are simultaneously challenging audiences to rethink their perceptions of disability.

4.3 Business Development, Core Activity and Advocacy Work

Greggs Foundation (North East Core Grants) Support

In 2015 we were delighted to be awarded 3 years of funding from the Greggs Foundation through their North East Core Grant Scheme. The total amount awarded was £40,500 to cover the period: November 2015 - November 2018. The second grant of £15,000 for year 2 was awarded in November of 2016. This funding is designed to support our core costs – namely our overheads and the core time of Development Director: Will. As well as core costs and general staff time, specific activity supported by the grant in 2016-17 includes



- Strategic sessions with project members and our board to work towards the development of a strategic plan – supported by an external facilitator.
- Writing of a Strategic Plan
- Work on full cost recovery (FCR) models / calculations, mapping capacity across the organisation, overhauling our annual budgeting system
- Work on updating management reporting to board
- Funding for our Exhibition Office to promote work made by our project members to film festivals all over the world (see section 4.4)
- Will's participation in Out of the Box (developing funding bid and subsequent activity). See below for details.

Out of the Box (later Disabling the Screen) Conference

This year saw the early development of “Out of the Box” (later “Disabling the Screen”): a national conference to examine solutions to the chronic under-representation of disabled people in the screen industries. Our Development Director, Will, worked alongside David Parker of Brighton-based Carousel (Lead Partner / budget holder) and Alex Usborne of 104 Films to write a bid to the BFI Diversity Fund to support the activity and event. The bid was successful and we established a steering group including three leading practitioners with disabilities from across the creative sectors - Kim Tserkezie (Scatted Pictures), Sarah Gordy (actress), Maria Oshodi (Theatre Producer) - to drive the conference forward. The event is due to take place in November 2017.

4.4 Festival Selections and Screenings of Work



In November 2016 we held our annual showcase event at the Playhouse Whitley Bay. This was an opportunity for our members to showcase their films, talents and achievements from throughout the year. It included a live performance of the music composition created through “Hidden Histories” project (see above). The event was attended by 230 people. It was entirely planned and presented by our members, hosted excellently by Issy Wheeler, Daniel Ratcliffe and Rowan Simpson.

A survey with the audience (sample: 18) found that:

- 22% had not seen Beacon Hill Arts work before
- 67% thought the quality of the work was better than they were expecting it to be (the remainder said it was the same as they expected it to be)
- 100% thought the event challenged stereotypes of people with learning disabilities and autism

During 2016-17 there were a total of 86 festival and cinema screenings of work (not including our own premiere event)

This included 16 international festival selections across ten countries.

Post 16B (see 15-16 report)

- Official Selection, Lahore International Children’s Film Festival, Pakistan

The Pirate Thief (see 15-16 report)

- Official Selection, Camera Zizanio, Greece, 2016
- Official Selection, Second Asia International Youth Short Film Exhibition, Wenzhou, China, 2016
- Nominated, International Category, YOUKI, Austria, 2016
- Nominated, "European Cultural Associations and Film-makers", MEET Film Festival, Sicily, 2016
- Nominated, Berwick Film and Media Arts Festival's Chris Anderson Award, 2016
- Official Selection, Video Wall, Tall Ships Blyth, 2016
- Michelle Brophy: Winner, Best Performance, Custom Reels Film Festival, South Shields, 2016
- Official Selection, Sunderland Short Film Festival, Sunderland, 2017

Princess & the Bodyguard (see 14-15 report)

- Official Selection, Oska Bright on the Road, 2016
- Official Selection, Sharjah International Children's Film Festival, United Arab Emirates, 2016
- Semi-Finalist, International Open Film Festival, USA and Bangladesh, 2016
- Official Selection, The International Film and Audio-Visual Festival for Children and Young People, Venezuela, 2016
- Official Selection, Scout Film Festival, Vermont USA, 2016
- Award Winner, International Youth Film Festival, Spain, 2016

Ruby of Doom (see 13-14 report)

- Official Selection, Oska Bright on the Road, 2016

One of our most successful projects was **“Congrats Your Life Isn’t Ending”** about autism diagnosis (see 15-16 Annual Report) which was screened at 17 venues around the UK as part of Autism Awareness Week including:

- 57 screenings at Barbican, London, 2017
- 2 screenings, Curzon Cinema, Clevedon, 2017
- Screening, The Northern Light Cinema, Derbyshire, 2017
- Screening, Autism Arts Festival, University of Kent, 2017
- Screening, Tyneside Cinema, Newcastle, 2017
- Screening, Filmhouse Edinburgh, Edinburgh, 2017
- Screening, Belmont Filmhouse, Aberdeen, 2017
- Screening, Bideford Cinema, Devon, 2017
- Screening, Waterfront Cinema, Greenock, 2017
- Screening, Arc Stockton, Stockton, 2017
- Screening, Ashurst Flix in the Stix, West Sussex, 2017
- Screening, Eden Court, Inverness, 2017
- Screening, Kendal Brewery Arts Centre, Cumbria, 2017
- Screening, The Flavel, Dartmouth, 2017
- Screening, Bernie Grant Arts Centre, London, 2017
- Screening, No6 Cinema, Portsmouth, 2017
- Screening, Gosforth Civic Theatre, Newcastle, 2017

We were delighted to be able to fund Issy Wheeler, supported by her Father, to represent Beacon Hill Arts at the International Youth Film Festival in Spain in April 2016 where her film: “The Princess and the Bodyguard” was screened and won an award. Closer to home, three young people attended the screening of “The Pirate Thief” at the Custom Reels Awards in South Shields where lead actor: Michelle



Brophy won “Best Performance”.

“When I saw our work on the big screen I had butterflies in my tummy. I felt proud. Lots of people were laughing during the film followed by a good round of applause at the end. It was great when people congratulated me after seeing the film. It was spectacular going – I would love to do something like that again.”

Issy Wheeler, Project Member, who represented BHA at the International Youth Film Festival in Spain

Part 5- Case Studies

5.1 – Jasmine

Jasmine joined our BFI Film Academy 2016-2017 programme. Jasmine is a keen actor, dancer, singer – and was interested in broadening her interests into filmmaking. Jasmine has a visual impairment, Kabuki Syndrome and Nail Patella Syndrome. She lives in County Durham with her parents and attends sixth form at Percy Hedley School (a SEN school) in North Tyneside.

Jasmine says:

“I want to be an actress and I hadn’t been involved in making a film before. I am in a drama group and do singing, dancing and acting but this was my first time ever making a film.”

Jason, her father, adds:

“We got a leaflet from TIN Arts [a dance company that Jasmine is part of] and at first I was a bit sceptical to be honest. It was a long way to travel for a start. But I ended up being really surprised. We stayed for the first taster session and I was really impressed. They really knew what they were doing. Not just regarding filming but also how to engage the young people; how they asked questions; how they let them speak; gave them a platform for their views; treated them with respect.”

Jasmine says:

“I really like acting and got a chance to act in the film. But I really enjoyed the filmmaking parts too. It was fun to come up with the ideas because I like making stories. I write stories about my toys being in singing competitions. I have a good imagination for story-writing.”

Glynis, her mother says:

“Jasmine has always liked creating stories, she does this at school. She also uses her soft toys to create roleplays and make up stories too. I’ve noticed that she uses her imagination to plan ahead. For example if she is going to be meeting someone, she’ll think about what will happen and what she’ll say. So it’s really good to have opportunities to develop this.”

After taking full part in the ideas development process, Jasmine got equally involved in the film shoot itself.

Jasmine says:

“On set it was great. I did camera and sound. I liked sound the most. I worked with Colin [the sound mentor] and had to listen for the set-calls and say ‘sound happy’.

But I wouldn't say sound happy if there was interruptions. Like people talking, or if there was a train going past. Sound is important because we have to be able to hear what people are saying. Sound can also build things up like if it's a spooky moment the sound will go 'der dum, der dum, der dum'. I really enjoyed making the music too. I used the iPad to take part in the music. I would like to do more filming in the future. I'd be interested in doing more sound and acting."

Jasmine agrees that being involved in the Film Academy sparked an interest in filmmaking that wasn't there before. She also says that it nurtured relationships with other young people – some of whom she already knew, but got the chance to know in a different context.

Glynis says:

"There are opportunities lacking for young people with extra needs... Jasmine needs activity that moves at a pace that gives her the extra time to absorb things and become more involved."

Beacon Hill Arts has the support staff and the patience that gives the young people the extra time and support to do this."

Jason adds:

"It's as much if not more to do with the process and including everyone as it is about the end product. It makes it a unique experience. Jasmine usually shies away from technical stuff but the time and effort to include her meant she got involved in it and enjoyed it."

Glynis says:

"They are all having their individual voices heard because the support is there. Everyone's voice is being heard, everyone is taking part."

Asked to sum up the BFI Film Academy in three words, Jasmine says:

"Brilliant, fantastic, awesome."

5.2 - Dean

"Hello my name is Dean, I will tell you a bit about my life and what I get up to in my week."

I have a little dog called Daisy. I work at McDonalds on Wednesdays. I work on DA, and "DA" stands for "Dining Area", where I clean the tables and chairs. I have friends at McDonalds, like Jess. I clean the tables to make them nice and clean, especially for customers and staff."

"I am one of the original members of Beacon Hill Arts. I've been involved in lots of projects: "Dust is Us", "Dr Lava", "Middle of Nowhere", "The Rules of Independent Travel" and "Mario and the Rockbiters. I had always wanted to make a CV film... I told Andrew and he wrote it in the red book (the project diary). I borrowed the iPad and filmed my CV film. We did a few takes, there are quite a few outtakes. I planned it out in the Viewfinder sessions and then borrowed iPad. We got a bag for the iPad, I signed the iPad out to say that I was borrowing it."

“Esme and my mum filmed it and I was directing; I told them what to do. I have directed before at Beacon Hill Arts. When editing it I used “I” for in point and “O” for out point. This says where clips start and stop. I used Final Cut X to edit my CV film. I found other clips of my work like “Dust is Us” and layered those into my CV film too. I had to reduce the music when people were speaking and raise it when they stopped talking, using the bar [the software interface]”

“Making the CV film in my own time made me feel happier because it involved making it with my family and including my family in the film... Making a film in my own time was something completely new.”

“The people I want to see my CV film are: celebrities, and I could show the film to other people who might give me a job if I wanted more jobs than my McDonalds job. They’ll think ‘I want to interview this person.’”

“I liked coming up with questions for my film. I like asking questions. I like to find out about people, because I’m interested in who people are. I’d like to interview Scarlet off “I’m a Celebrity Get Me Out of Here”. I was interviewed as part of my job at McDonalds so questions are useful to know about”.

“Acting is what I’m most interested in. It is interesting and makes me feel happy and joyful. People will look at me and think I want to be like this person”

“Viewfinder is about friendships and filmmaking.”

From Dean's mother: Sandra's perspective:

“It’s difficult to organise meet ups... Viewfinder and Beacon Hill Arts is a place where these friendships can continue. It’s really important because it’s a big gap that Beacon Hill Arts fills. At special school, you leave at 19 and there’s no chance to continue friendships unless they do the same activities... With Beacon Hill Arts, it’s the links to the past and continuing friendships that’s exciting.”

“Dust is Us” brings tears to my eyes. Everyone has specific needs and here they are doing such amazing things. Andy (Sandra’s husband) showed “Dust is Us” at his office and they all had tears in their eyes.”

“The comradery at BHA helps to build Dean’s confidence to speak to people and develop friendships. It is very helpful and important for work. Dean recently went back to McDonalds after not seeing them for so long due to ill health. Everyone came out to say hello, including the senior manager... It was clear that he was a valued member of the team. It’s the only bit of his life which is not a disability environment, it’s fantastic, and friendships form such a vital part of Dean’s happiness at work.”

“I am aware that people are becoming more inclusive of people with learning disabilities. When we go places like the hospital, people will ask Dean now, not me. You see lots more stuff on television regarding disability. I like to think that Dean’s CV film is a part of that. It’s changing people’s attitudes, it’s making people with learning disabilities more visible, showing people what you are doing, putting it out into the community, making it fun.”

Part 6 – Consultation with Stakeholders

6.1. Our primary stakeholders are the people with learning disabilities, autism and additional needs who we support to create and exhibit their own productions.

The main methods of consulting with these beneficiaries in 2016/17 were:

a) Through the strategy days (x 2), which included fourteen artists with learning disabilities, autism or additional needs who take part in our programmes. These sessions led directly into our strategic plan.



b) Through surveying we are doing around our Theory of Change to start measuring the impact of our work on individuals as well as getting feedback on the programmes we deliver.

Additionally, the creative workshop process is naturally consultative because the work they create is their own: produced through inclusive participatory arts workshops.

6.2. During 2016/17 the Beacon Hill Arts board met every other month (minutes are available on request). This includes our directors on incorporation: Andrew Coats and Will Sadler. Our Chair is Anne Moran (former Deputy Head of Beacon Hill School) and the board also includes Alison Patmore (secretary of Friends of Beacon Hill Charity that supports our work) and Robert Laycock (Independent Consultant). Justina Terretta stood down this year due to becoming Head Teacher at Beacon Hill School and therefore unable to commit the time. Every board meeting includes management accounts so that board members are able to track the financial health of the organisation.

6.3 Families and support networks of participants are essential stakeholders to ensure our filmmakers participate in the fullest way possible in our programmes. We have held four sharing days with families of participants to share the outcomes and achievements of projects.

6.4 The public: Whilst we don't consult directly with the general public (instead focusing on our key beneficiaries as described above) they are nevertheless very involved in the life of the company. Most notably at our last showcase event in October 2016. They are able to feed in ideas and comments through our Facebook page and were invited to take part in a survey after this year's showcase. Also, the parents/carers of individual young people we work with are regularly involved by supporting their child / young person to attend a film festival or event that Beacon Hill Arts is featuring at (e.g. festivals listed above).

**BEACON HILL ARTS COMMUNITY
INTEREST COMPANY**

COMPANY LIMITED BY GUARANTEE

FINANCIAL STATEMENTS

31st MARCH 2017

BELL TINDLE WILLIAMSON LLP

Chartered Accountants
The Old Post Office
63 Saville Street
North Shields
Tyne & Wear
NE30 1AY

BEACON HILL ARTS COMMUNITY INTEREST COMPANY
COMPANY LIMITED BY GUARANTEE
FINANCIAL STATEMENTS
YEAR ENDED 31st MARCH 2017

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BEACON HILL ARTS COMMUNITY INTEREST COMPANY
COMPANY LIMITED BY GUARANTEE
OFFICERS AND PROFESSIONAL ADVISERS

The board of directors

A. M. Coats

Mr M. W. Sadler

Mrs A. E. Patmore

Mrs A. M. Moran

R. Laycock

Registered office

Key House
Tankerville Place
Newcastle upon Tyne
NE2 3AT

Accountants

Bell Tindle Williamson LLP
Chartered Accountants
The Old Post Office
63 Saville Street
North Shields
Tyne & Wear
NE30 1AY

Bankers

Co-operative Bank
Norfolk House
Grey Street
Newcastle upon Tyne
NE1 6BZ

BEACON HILL ARTS COMMUNITY INTEREST COMPANY
COMPANY LIMITED BY GUARANTEE
DIRECTORS' REPORT
YEAR ENDED 31st MARCH 2017

The directors present their report and the unaudited financial statements of the company for the year ended 31st March 2017.

PRINCIPAL ACTIVITIES

The principal activity of the Community Interest Company was that of the film making, music and other arts workshops for young people and adults with learning disabilities.

DIRECTORS

The directors who served the company during the year were as follows:

A. M. Coats
Mr M. W. Sadler
Mrs J. Terretta
Mrs A. E. Patmore
Mrs A. M. Moran
R. Laycock


DIRECTOR RESIGNATIONS


Mrs J. Terretta resigned as a director on 23rd May 2017.

SMALL COMPANY PROVISIONS

This report has been prepared in accordance with the provisions applicable to companies entitled to the small companies exemption.

This report was approved by the board of directors on 21st August 2017 and signed on behalf of the board by:


.....
MRS A. M. MORAN
Director


.....
M. W. SADLER
Director

BEACON HILL ARTS COMMUNITY INTEREST COMPANY

COMPANY LIMITED BY GUARANTEE

**CHARTERED ACCOUNTANT'S REPORT TO THE BOARD OF DIRECTORS ON
THE PREPARATION OF THE UNAUDITED STATUTORY FINANCIAL
STATEMENTS OF BEACON HILL ARTS COMMUNITY INTEREST COMPANY**

YEAR ENDED 31st MARCH 2017

In order to assist you to fulfil your duties under the Companies Act 2006, we have prepared for your approval the financial statements of Beacon Hill Arts Community Interest Company for the year ended 31st March 2017, which comprise the statement of income and retained earnings, statement of financial position and the related notes from the company's accounting records and from information and explanations you have given us.

As a practising member firm of the Institute of Chartered Accountants in England and Wales (ICAEW), we are subject to its ethical and other professional requirements which are detailed at www.icaew.com/en/membership/regulations-standards-and-guidance.

This report is made solely to the Board of Directors of Beacon Hill Arts Community Interest Company, as a body, in accordance with the terms of our engagement. Our work has been undertaken solely to prepare for your approval the financial statements of Beacon Hill Arts Community Interest Company and state those matters that we have agreed to state to you, as a body, in this report in accordance with ICAEW Technical Release 07/16 AAF as detailed at www.icaew.com/compilation. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than Beacon Hill Arts Community Interest Company and its Board of Directors, as a body, for our work or for this report.

It is your duty to ensure that Beacon Hill Arts Community Interest Company has kept adequate accounting records and to prepare statutory financial statements that give a true and fair view of the assets, liabilities, financial position and profit of Beacon Hill Arts Community Interest Company. You consider that Beacon Hill Arts Community Interest Company is exempt from the statutory audit requirement for the year.

We have not been instructed to carry out an audit or a review of the financial statements of Beacon Hill Arts Community Interest Company. For this reason, we have not verified the accuracy or completeness of the accounting records or information and explanations you have given to us and we do not, therefore, express any opinion on the statutory financial statements.

Bell Tindle Williamson LLP

BELL TINDLE WILLIAMSON LLP
Chartered Accountants

The Old Post Office
63 Saville Street
North Shields
Tyne & Wear
NE30 1AY

21st August 2017

BEACON HILL ARTS COMMUNITY INTEREST COMPANY
COMPANY LIMITED BY GUARANTEE
STATEMENT OF INCOME AND RETAINED EARNINGS
YEAR ENDED 31st MARCH 2017

	Note	2017 £	2016 £
TURNOVER		122,984	79,919
Direct Costs		<u>48,201</u>	<u>23,335</u>
GROSS SURPLUS		74,783	56,584
Administrative expenses		<u>69,339</u>	<u>51,116</u>
OPERATING SURPLUS		5,444	5,468
Other interest receivable and similar income		<u>18</u>	<u>16</u>
SURPLUS BEFORE TAXATION	8	5,462	5,484
Taxation	9	<u>1,071</u>	<u>480</u>
SURPLUS FOR THE FINANCIAL YEAR AND TOTAL COMPREHENSIVE INCOME		<u>4,391</u>	<u>5,004</u>
RETAINED EARNINGS AT THE START OF THE YEAR		14,053	9,049
RETAINED EARNINGS AT THE END OF THE YEAR		<u>18,444</u>	<u>14,053</u>

All the activities of the company are from continuing operations.

The notes on pages 7 to 11 form part of these financial statements.

BEACON HILL ARTS COMMUNITY INTEREST COMPANY
COMPANY LIMITED BY GUARANTEE
STATEMENT OF FINANCIAL POSITION

31st MARCH 2017

	Note	2017 £	£	2016 £	£
FIXED ASSETS					
Tangible assets	10		5,536		5,371
CURRENT ASSETS					
Debtors	11	12,790		10,110	
Cash at bank and in hand		41,924		28,021	
		<u>54,714</u>		<u>38,131</u>	
CREDITORS: amounts falling due within one year	12	<u>41,806</u>		<u>29,449</u>	
NET CURRENT ASSETS			<u>12,908</u>		<u>8,682</u>
TOTAL ASSETS LESS CURRENT LIABILITIES			18,444		14,053
NET ASSETS			<u>18,444</u>		<u>14,053</u>
CAPITAL AND RESERVES					
Profit and loss account			18,444		14,053
MEMBERS FUNDS			<u>18,444</u>		<u>14,053</u>

The statement of financial position
continues on the following page.

The notes on pages 7 to 11 form part of these financial statements.

BEACON HILL ARTS COMMUNITY INTEREST COMPANY
COMPANY LIMITED BY GUARANTEE

STATEMENT OF FINANCIAL POSITION *(continued)*

31st MARCH 2017

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime and in accordance with FRS 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

For the year ending 31st March 2017 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

These financial statements were approved by the board of directors and authorised for issue on 21st August 2017, and are signed on behalf of the board by:

..... *A. M. Moran*

MRS A. M. MORAN
Director

..... *M. W. Sadler*

M. W. SADLER
Director

Company registration number: 07740648

BEACON HILL ARTS COMMUNITY INTEREST COMPANY

COMPANY LIMITED BY GUARANTEE

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 31st MARCH 2017

1. GENERAL INFORMATION

The company is a private company limited by guarantee, registered in England and Wales. The address of the registered office is Key House, Tankerville Place, Newcastle upon Tyne, NE2 3AT.

2. STATEMENT OF COMPLIANCE

These financial statements have been prepared in compliance with the provisions of FRS 102 Section 1A, 'The Financial Reporting Standard applicable in the UK and the Republic of Ireland'.

3. ACCOUNTING POLICIES

Basis of preparation

The financial statements have been prepared on the historical cost basis.

The financial statements are prepared in sterling, which is the functional currency of the entity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements for the year ended 31st March 2017 are the first financial statements of Beacon Hill Arts Community Interest Company prepared in accordance with FRS 102 Section 1A small entities.

Transition to FRS 102

The entity transitioned from previous UK GAAP to FRS 102 as at 1st April 2015. Details of how FRS 102 has affected the reported financial position and financial performance is given in note 14.

Revenue recognition

Turnover is measured at the fair value of the consideration received or receivable and represents amounts receivable for goods supplied and services rendered, stated net of discounts and of Value Added Tax.

Taxation

The taxation expense represents the aggregate amount of current tax recognised in the reporting period. Tax is recognised in profit or loss, except to the extent that it relates to items recognised in other comprehensive income or directly in equity.

Current tax is recognised on taxable profit for the current and past periods. Current tax is measured at the amounts of tax expected to pay or recover using the tax rates and laws that have been enacted or substantively enacted at the reporting date.

BEACON HILL ARTS COMMUNITY INTEREST COMPANY**COMPANY LIMITED BY GUARANTEE****NOTES TO THE FINANCIAL STATEMENTS** *(continued)***YEAR ENDED 31st MARCH 2017****3. ACCOUNTING POLICIES** *(continued)***Tangible assets**

Tangible assets are initially recorded at cost, and subsequently stated at cost less any accumulated depreciation and impairment losses.

Depreciation

Depreciation is calculated so as to write off the cost or valuation of an asset, less its residual value, over the useful economic life of that asset as follows:

Plant and Machinery	-	33% straight line
Computer Equipment	-	33% straight line

Financial instruments

A financial asset or a financial liability is recognised only when the entity becomes a party to the contractual provisions of the instrument.

Basic financial instruments are initially recognised at the transaction price, unless the arrangement constitutes a financing transaction, where it is recognised at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Defined contribution plans

Contributions to defined contribution plans are recognised as an expense in the period in which the related service is provided. Prepaid contributions are recognised as an asset to the extent that the prepayment will lead to a reduction in future payments or a cash refund.

When contributions are not expected to be settled wholly within 12 months of the end of the reporting date in which the employees render the related service, the liability is measured on a discounted present value basis. The unwinding of the discount is recognised as a finance cost in profit or loss in the period in which it arises.

BEACON HILL ARTS COMMUNITY INTEREST COMPANY

COMPANY LIMITED BY GUARANTEE

NOTES TO THE FINANCIAL STATEMENTS *(continued)*

YEAR ENDED 31st MARCH 2017

4. COMPANY LIMITED BY GUARANTEE

The company is limited by guarantee and does not have share capital. In the event of the company being wound up, every member undertakes to contribute such an amount, as may be required, for the payment of liabilities not exceeding a total of £1 each. There were six members at 31 March 2017.

5. GRANTS RECEIVABLE

During the year Beacon Hill Arts Community Interest Company was very grateful to received grants from the following:

	£
Spirit of 2012 Grants	34,893
Heritage Lottery Fund	26,762
British Film Institute (Film Academy)	20,800*
Greggs Foundation	15,000
British Film Institute (Diversity Fund)	8,800
Joyce Trust	2,500
Winship Foundation	2,000
Hadrian Trust	1,000
RW Mann Trust	500

* £4,800 of this grant income was accounted for in last year's financial statements.

Grant income of £26,644 (2016 - £19,095) has been deferred for use in future financial years.

6. EMPLOYEE NUMBERS

The average number of persons employed by the company during the year, including the directors, amounted to 5 (2016: 6).

7. DIRECTORS' REMUNERATION

The directors' aggregate remuneration in respect of qualifying services was:

	2017	2016
	£	£
Remuneration	<u>36,390</u>	<u>26,979</u>

8. SURPLUS BEFORE TAXATION

Surplus before taxation is stated after charging:

	2017	2016
	£	£
Depreciation of tangible assets	<u>2,399</u>	<u>922</u>

BEACON HILL ARTS COMMUNITY INTEREST COMPANY

COMPANY LIMITED BY GUARANTEE

NOTES TO THE FINANCIAL STATEMENTS *(continued)*

YEAR ENDED 31st MARCH 2017

9. TAXATION

Major components of tax expense

	2017 £	2016 £
<i>Current tax:</i>		
UK current tax expense	<u>1,071</u>	<u>480</u>

10. TANGIBLE ASSETS

	Plant and machinery £	Equipment £	Total £
Cost			
At 1st April 2016	3,097	4,246	7,343
Additions	2,000	564	2,564
At 31st March 2017	<u>5,097</u>	<u>4,810</u>	<u>9,907</u>
Depreciation			
At 1st April 2016	1,077	895	1,972
Charge for the year	1,032	1,367	2,399
At 31st March 2017	<u>2,109</u>	<u>2,262</u>	<u>4,371</u>
Carrying amount			
At 31st March 2017	<u>2,988</u>	<u>2,548</u>	<u>5,536</u>
At 31st March 2016	<u>2,020</u>	<u>3,351</u>	<u>5,371</u>

11. DEBTORS

	2017 £	2016 £
Trade debtors	<u>12,790</u>	<u>10,110</u>

BEACON HILL ARTS COMMUNITY INTEREST COMPANY

COMPANY LIMITED BY GUARANTEE

NOTES TO THE FINANCIAL STATEMENTS *(continued)*

YEAR ENDED 31st MARCH 2017

12. CREDITORS: amounts falling due within one year

	2017	2016
	£	£
Trade creditors	9,196	1,183
Accruals and deferred income	27,484	27,478
Corporation tax	1,071	480
Social security and other taxes	4,055	–
Arpeggio Films Limited	–	308
	<u>41,806</u>	<u>29,449</u>

13. RELATED PARTY TRANSACTIONS

No transactions with related parties were undertaken such as are required to be disclosed under FRS 102 Section 1A small entities.

14. TRANSITION TO FRS 102

These are the first financial statements that comply with FRS 102. The company transitioned to FRS 102 on 1st April 2015.

No transitional adjustments were required in equity or profit or loss for the year.

BEACON HILL ARTS COMMUNITY INTEREST COMPANY
COMPANY LIMITED BY GUARANTEE
MANAGEMENT INFORMATION
YEAR ENDED 31st MARCH 2017

The following page does not form part of the financial statements.

BEACON HILL ARTS COMMUNITY INTEREST COMPANY

DETAILED INCOME STATEMENT

YEAR ENDED 31st MARCH 2017

	2017	2016
	£	£
TURNOVER		
Earned income	23,078	26,449
Restricted grants	99,906	53,470
	<u>122,984</u>	<u>79,919</u>
 DIRECT COSTS		
Sundry direct costs	2,129	2,386
Subcontractor/freelancer costs (project delivery)	35,855	14,520
Travel, accommodation and subsistence	4,591	3,528
Venue and equipment hire	5,626	2,901
	<u>48,201</u>	<u>23,335</u>
 GROSS SURPLUS	 74,783	 56,584
 CORE COSTS		
Rent	1,718	2,841
Light and heat	–	242
Insurance	1,115	950
Repairs and maintenance	21	244
Wages and salaries	19,085	15,186
Redundancy payment	–	74
Staff pension contributions	440	–
Telephone and internet	417	419
Staff training	647	50
Postage and stationery	953	374
Sundry expenses	622	659
Charitable donations	–	180
Advertising	367	–
Refreshments	503	486
Bank charges	55	2
Professional fees	1,560	595
Accountancy fees	1,080	840
Directors' salaries	36,390	26,978
Directors' national insurance contributions	950	74
Directors' pensions	1,017	–
Depreciation of computer equipment	2,399	922
	<u>69,339</u>	<u>51,116</u>
 OPERATING SURPLUS	 5,444	 5,468
 Other interest receivable and similar income	 18	 16
 SURPLUS BEFORE TAXATION	 <u>5,462</u>	 <u>5,484</u>