

Community Interest Company Report

For official use
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Please complete in typescript, or in bold black capitals.

Company Name in full	BEACON FILMS CIC
Company Number	07740648
Year Ending	31.3.2021

(The date format is required in full)

Please ensure the company name is consistent with the company name entered on the accounts.

This template illustrates what the Regulator of Community Interest Companies considers to be best practice for completing a simplified community interest company report. All such reports must be delivered in accordance with section 34 of the Companies (Audit, Investigations and Community Enterprise) Act 2004 and contain the information required by Part 7 of the Community Interest Company Regulations 2005. For further guidance see chapter 8 of the Regulator's guidance notes and the alternate example provided for a more complex company with more detailed notes.

(N.B. A Filing Fee of £15 is payable on this document. Please enclose a cheque or postal order payable to Companies House)

PART 1 - GENERAL DESCRIPTION OF THE COMPANY'S ACTIVITIES AND IMPACT

In the space provided below, please insert a general account of the company's activities in the financial year to which the report relates, including a description of how they have benefited the community.

Beacon Films is a production and training company of disabled, learning-disabled, autistic and neurodivergent filmmakers.

We are starting to share our impact online. Please visit www.beaconfilms.org.uk/impact to see more.

When the coronavirus hit, we immediately moved all our work online. Over the past 18 months, we have delivered over 500 hours of online filmmaking workshops, supporting people with disabilities to be creative and stay connected, and tackle isolation and loneliness as well as continue to develop creative skills.

Forced to communicate online like they never have before, organisations have been coming to us for help. During the height of the pandemic, we were supporting thirteen paid and voluntary placements – all delivered online by disabled filmmakers – including the production of three films for local charities made using only Zoom.

The following is taken from a report to Spirit of 2012, one of our funders, including information from in-depth interviews carried out with 12 project members.

““

11 out of 12 said they thought Beacon Films had helped them ‘improve their filmmaking skills’ during the period.

“Didn't know what to do at the start and now know how to use the [filmmaking] function on an iPad and phone.” JC

“... I enjoy making the films during lockdown; felt confident in doing this at home.” IS

However only 3 out of the 12 rated the extent to which they had improved their filmmaking skills as 7/10 or above.

When asked why, the replies of those who scored lower than others included:

“Covid as we haven't been able to film in person.” ZF

“Haven't been using as much of a camera/etc. at home as would have done in Beacon Films - have been doing acting, script writing, props, etc. Haven't used as many skills as would face-to-face.” IS

But also, spending more time alone seems to have encouraged people to develop their filmmaking skills more independently. This is something that had already been noted anecdotally by Andrew (Creative Director) so it's interesting to see this corroborated in some of the interviewee's responses.

“I've managed to do some filmmaking at home and the outside of home.” DR

“[I have had to] rely on my own abilities more during this time.” AF

All the volunteering and paid work placements made use of our members' film-related skills.

The following is taken from a report to Spirit of 2012, one of our match funders on this project, including information from 12 in-depth interviews carried out with 12 project members.

“

9 out of 12 thought Beacon Films had helped them 'increase confidence in their own abilities'.

"[The activity] helps me to make films by myself and take pictures in close-ups (different types of shots)" DR

"I can do it myself without help" KM

... 10 out of 12 project members interviewed thought that Beacon Films had supported them to improve their employability skills during the period.

17 out of 51 ... participants (one third) have entered medium-to-long-term volunteering or a paid opportunity that uses their filmmaking skills.

One of these people, Chris Bradburn, was successful in applying to our paid filmmaking placement run in partnership with Great North Museum, that was targeted at an emerging disabled filmmaker. He has since set up his own filmmaking business. You can find out more, and read a case study about the placement at www.beaconfilms.org.uk/impact

What people say:-

"Through Beacon Films I have done lots of volunteering. I have made films for other organisations, helped to run workshops, researched film festivals to apply for, edited films for other organisations, trained external groups in how to use iPads to make their own films and helped run training sessions on how to make the film and TV industry more accessible to people with a disability. Volunteering gives me a sense of responsibility and a purpose in life to feel useful.

... Recently I was appointed to the Board of Directors. This is important because I bring a different view and experience to the board. We are also working on making the board more inclusive for everyone."

ZOSIA FEHER, Member of the Board of Directors

"Beacon Films has helped me establish my own business, Bradburn Films, and now I am keeping connected with the local neurodiverse community by making films with them."

CHRIS BRADBURN, Beacon Films Member

"Quite recently I got a job as a general Productions assistant which entails a lot of filming, editing and much more to do with the creative industry. With my previous experience for beacon films it has help me to adapt easier into the role, Beacon films has taught me a lot about the whole process that goes behind creating a piece of contents."

DAN RATCLIFFE, Beacon Films Member

“Katelyn has been an absolute delight to work with. I think she’s produced something that is of really good quality”

BRUCE HOWORTH, Hextol (talking about a film one of our members produced for Hextol)

“Connor was doing press stills. I knew him from previous work. He came down with his dad; was introduced around and he got on with it. He was present but wasn’t getting in the way; was respectful of the set and the filming. Later, with Andrew [Beacon Films Creative Director], he did some Photoshopping. Now we’ve added them to our distribution materials”

CHARLEY FOX, Seafox Films (talking about one of our members who did set-photography for a film he produced)

At the height of the pandemic, four of the seventeen people we supported into voluntary or paid opportunities worked for Emmy-award winning HTYT as footage loggers for their latest documentary about the Toyko Paralympics.

Of the seventeen people we have supported into volunteering or paid work, fourteen (82%) have done further volunteering or paid work beyond their initial experience.

We also piloted ‘Next Steps’ which intends to help our members set, reflect upon and reach specific goals. The pilot was carried out with 3 Viewfinder members, using the structure of a template questionnaire, which was refined during the course of the pilot.

We were very pleased that 2 out of the 3 participants reached their chosen goal. These were:-

Phil:- Phil’s goal was to have a piece of film writing published. Phil wrote a piece for North East Bylines about the 40th anniversary of the release of Indiana Jones film ‘Raiders of the Lost Ark’ which happened to coincide with Harrison Ford’s visit to the region to shoot the latest instalment of the franchise. You can read it here: <https://northeastbylines.co.uk/raiders-of-the-lost-ark-40-years-on>

Phil is now writing a monthly article for North East Bylines.

Katelyn:- Katelyn is passionate about acting. But other than her roles in Beacon Films productions, she hasn’t had much chance to put her skills into practice. Will send Katelyn information about various acting groups in the North East, including groups based in her hometown of Hexham, as well as groups in Newcastle. Katelyn was interested to find out more about Twisting Ducks, so Will introduced TD to Katelyn and her mum, Lynn. Now Katelyn has joined Twisting Ducks and has been to her first session already.

We have now appointed a Next Steps Co-ordinator to deliver the dedicated goal-setting workshops.

(If applicable, please just state “A social audit report covering these points is attached”).

(Please continue on separate continuation sheet if necessary.)

PART 2 – CONSULTATION WITH STAKEHOLDERS – Please indicate who the company’s stakeholders are; how the stakeholders have been consulted and what action, if any, has the company taken in response to feedback from its consultations? If there has been no consultation, this should be made clear.

In October 2020, we appointed two new directors to our board. Jules Fraser and Zosia Feher are Beacon Films members who have brought their invaluable lived-experience to our conversations and decision-making processes. It has incentivised the board to consider how we communicate in the most accessible way possible. Now we produce the majority of our board documents, minutes and policies in Easy Read, which staff and board members received training for earlier this year. Interestingly, feedback has been that this has made board experiences more accessible and enjoyable for **all** board members – not just those who have differing learning needs. We are proud that – at the time of writing - half of our staff team, and three of our seven board members identify as disabled and/or neurodivergent.

Our Project Design Group of members – numbering seven people, including Jules and Zosia – has continued to meet regularly online during the pandemic. This group helps us to ensure that we do not fall into the trap of ‘chasing’ funding for funding’s sake, and instead work out whether there is a genuine match between emerging opportunities and the outcomes our members want to achieve.

This led us to work with the Project Design Group to review our organisational outcomes. Here are some extracts from a recent report submitted to a match funder of the Viewfinder project: Spirit of 2012 Trust.

“We realised that whilst we had previously discussed project outcomes with our membership, we had never asked them to critically review them.

The extent of Beacon Films members involvement had been selecting from a menu of outcomes set by potential funders, or helping us design creative approaches we’d take to meet mandatory outcomes.

I think part of the reason for our lack of critical discussion about outcomes with members could be described as structural: what is the point in engaging members in a critical conversation about outcomes when they have already been decided by a funder or client?

However, at the same time, we realised that there was more work that Beacon Films could, and should, do to give our member’s more ownership of the outcomes that underpin our projects.

... Our aim was to fit all our outcomes onto one side of A4; to simplify them so that we had a chance of keeping them in our head as well as on paper, and perhaps most importantly, to think of our outcomes not as ‘project outcomes’ but ‘organisational outcomes.’

... This led to the creation of the ‘outcomes grid’: nine outcomes, three of which focus on members (me), three which focus on Beacon Films (we) and three that focus on the wider community (us).”

You can see these evolving organisational outcomes that underpin our work at www.beaconfilms.org.uk/impact

PART 3 – DIRECTORS’ REMUNERATION – if you have provided full details in your accounts you need not reproduce it here. Please clearly identify the information within the accounts and confirm that, “There were no other transactions or arrangements in connection with the remuneration of directors, or compensation for director’s loss of office, which require to be disclosed” (See example with full notes). If no remuneration was received you must state that “no remuneration was received” below.

There were no other transactions or arrangements in connection with the remuneration of directors, or compensation for director’s loss of office, which require to be disclosed

PART 4 – TRANSFERS OF ASSETS OTHER THAN FOR FULL CONSIDERATION – Please insert full details of any transfers of assets other than for full consideration e.g. Donations to outside bodies. If this does not apply you must state that “no transfer of assets other than for full consideration has been made” below.

No transfer of assets other than for full consideration has been made.


(Please continue on separate continuation sheet if necessary.)

PART 5 – SIGNATORY (Please note this must be a live signature)

(DD/MM/YY)

The original report must be signed by a director or secretary of the company

Signed



Date

22/09/2021

Please note that it is a legal requirement for the date format to be provided in full throughout the CIC34 report.

Applications will be rejected if this information is incorrect.

Office held (delete as appropriate) Director/Secretary

You do not have to give any contact information in the box opposite but if you do, it will help the Registrar of Companies to contact you if there is a query on the form. The contact information that you give will be visible to searchers of the public record.

BEACON FILMS CIC	
4 GLENDALE TERRACE, NEWCASTLE, NE6 1PB	
Tel 0191 580 7000	
DX Number	DX Exchange

When you have completed and signed the form, please attach it to the accounts and send both forms by post to the Registrar of Companies at:

For companies registered in England and Wales: Companies House, Crown Way, Cardiff, CF14 3UZ
DX 33050 Cardiff

For companies registered in Scotland: Companies House, 4th Floor, Edinburgh Quay 2, 139 Fountainbridge, Edinburgh, EH3 9FF DX 235 Edinburgh or LP – 4 Edinburgh 2

For companies registered in Northern Ireland: Companies House, 2nd Floor, The Linenhall, 32-38 Linenhall Street, Belfast, BT2 8BG

(N.B. Please enclose a cheque for £15 payable to Companies House)