

Stepping Out Theatre
**ANNUAL
REPORT
2009/10**

www.stepsoutingtheatre.co.uk

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Graphic Design by Ann Stiddard

Photography by Ian Wilmot, Jose Navarro and Michael Brydon

Reference and Administrative Details

‘Stepping Out Theatre’ is an unincorporated association with aims which are benevolent and philanthropic. We are a registered charity who registered with the Charities Commission in February 2007.

Charity Registration Number; 1117912

The group was formerly sometimes known as **‘Bristol Survivors’ Poetry’**.

The group’s name is sometimes lengthened to **‘Stepping Out Theatre Company’**.

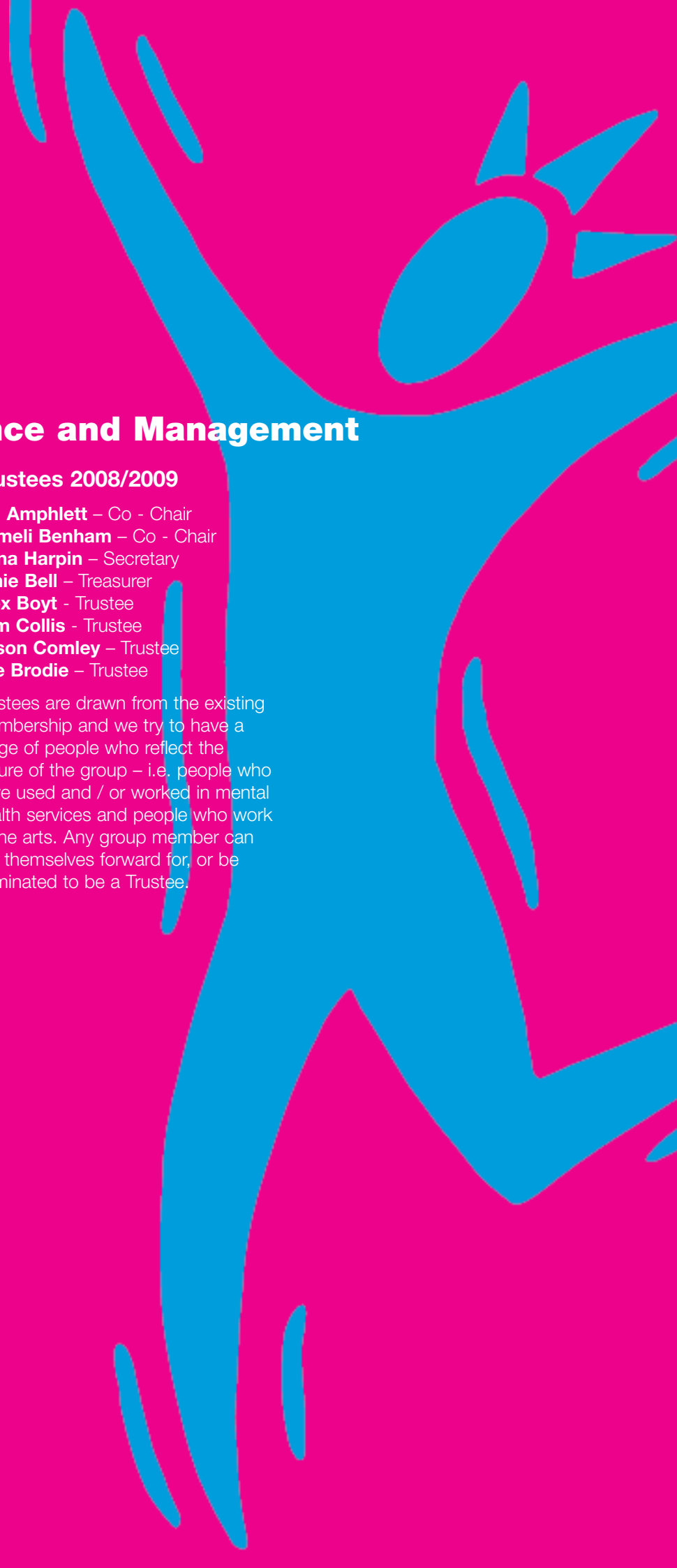
‘Stepping Out Theatre’ was founded in 1997.

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Structure, Governance and Management

Membership

Membership of Stepping Out Theatre is open to all local mental health service users and their allies with an interest in the work of the group. Involvement in any of our productions or activities confers membership. All members are entitled to attend our Annual General Meeting and vote for the election of a group of Trustees who are responsible for running the group. Copies of the group's constitution with more information on all this are available from the Stepping Out Theatre office.

Governing Document

Constitution, amended and signed prior to Charity Registration 6th October 2006

Governing Body

A Board of Trustees elected in accordance with the Constitution at the Annual General Meeting

Staff

Project Co-ordinator (part time)
Steve Hennessy

Deputy Project Co-ordinator
(part time) Ann Stiddard

Annual General Meeting

Our AGM for 200 – 10 was held at 7.30 p.m. on Sunday 28th June 2009 at St. Werburgh's Community Centre, Horley Road, Bristol. The following eight trustees were elected to serve a period of twelve months or until the next AGM.

Trustees 2008/2009

Gill Amphlett – Co - Chair
Pameli Benham – Co - Chair
Anna Harpin – Secretary
Ernie Bell – Treasurer
Alex Boyt - Trustee
Tom Collis - Trustee
Alison Comley – Trustee
Lee Brodie – Trustee

Trustees are drawn from the existing membership and we try to have a range of people who reflect the nature of the group – i.e. people who have used and / or worked in mental health services and people who work in the arts. Any group member can put themselves forward for, or be nominated to be a Trustee.

Project Co-ordinator's Report

The second year of our five year grant from the Big Lottery Fund was an exciting and interesting one with some new developments for the group, but it also brought its share of challenges and difficulties.

Lankelly Chase renewed their commitment to our work by funding my post for another three years, but at the same time many of the groups that we had forged co – production arrangements with over recent years lost their funding. Particularly difficult for us was the fact that both Chrysalis Theatre and Dreamweavers were no longer able to commit substantial funds to co – productions. Our NESTA funding had also run out leaving us with a much reduced productions budget. After some discussion, it was reluctantly decided not to mount a large scale production in 2009, but to concentrate instead on smaller scale productions, and to work towards an especially ambitious and important production in 2010.

Recognising the difficulty of running such an ambitious group as ours with just one paid member of staff, the group also launched a concerted drive to increase the staffing of the project. The aim was to create a second post and also to increase the hours of the main Project Co-ordinator's post. By the end of the year, the chances of achieving this were looking good with several funders considering second stage applications.

We continued our programme of work at Fromside Medium Secure Hospital, and this is dealt with fully in a separate section.

Despite the much reduced productions budget, the group was still able to mount four productions during the year . One of these was a London production which secured a prestigious 'Show of the Week / Critics' Choice' award from 'Time Out' magazine. making it one of our most successful productions ever. (See Productions for more details),

*Right: Group member Ian Wilmot who died in 2009
Below: One of Ian's many photos*



The group continues to grow and thrive and although we were substantially less well resourced than last year, we are still in good shape financially, and still producing a substantial amount of high quality theatre and providing a wide range of theatre – related activities as we try to live up to our claim to be the leading mental health theatre group in the country. In particular;

- We continued to offer services to a wide and growing number of mental health service users. We offered a new series of regular drama workshops at St. Werburgh's Primary School., the 'Playing Up' group.
- We continued to offer monthly drama days at Fromside.
- We ran a number of workshop days working towards an ambitious production in 2010. These were popular and well attended.
- Our productions continued to offer an ambitious and diverse range of work.
- We continued to achieve high audiences for these productions – among people who use and work in mental health services as well as the general public.
- Enthusiastic feedback continued to come back to us from these audiences – as our website and this report demonstrates.

- We are having the artistic merit of productions increasingly recognised by reviewers who see the shows. In the year 2009 - 10 we did not receive any poor reviews for any of our four productions, and in July 2009, the group achieved our first ever 'Show of the Week / Critics' Choice review in 'Time Out' magazine for our production 'Moonshadow'.

We continue to build up a national profile by productions outside of our home base in Bristol. We are forging new links and audiences as a result of this. In 2009 – 10 we again performed in London.

2009 - 10 was our third year of operation as a registered charity. We have made the transition to our new status successfully.

Last year the group had to deal with the sad early death of founder group member Ian Wilmot. This year, we started work on an ambitious production which would serve as a memorial and a tribute to Ian, and would become a way for many of us within the group to deal with the difficult feelings left by his passing.

Work on 'Waiting For Wilmot' was well advanced by the end of the year, and it was shaping up to be one of our most successful productions ever.

Progress on The Aims and Objectives of Stepping Out Theatre 2007/08

As part of the process of charity registration for the group, which was finally completed in February 2007, we were required by the Charities Commission to reformulate our aims and objectives in a way that accorded better with our new charitable status. The resulting wording was;

- 1) To relieve the conditions of mental health service users through the medium of theatre.
- 2) To advance the education of the public about mental health in order to raise their awareness, by producing plays which deal with this issue and counter negative stereotypes of people with mental health problems.
- 3) To advance the education and training of mental health service users and their allies to develop their creative talents, build supportive networks and produce high quality theatre on mental health themes.

As the Project Co-ordinator's report makes clear, we can claim to have made considerable progress towards these aims this year.

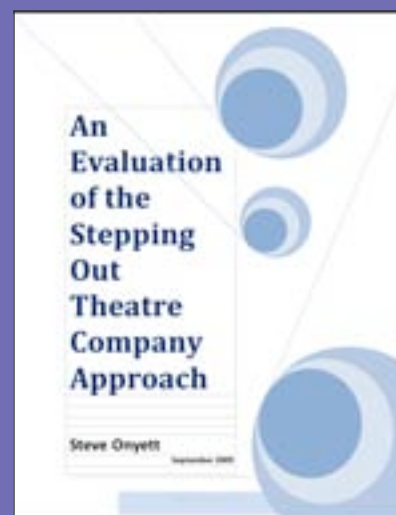
- 1) Mental health service users have been offered a diverse range of therapeutic creative activities, as well as training bursaries to help with their own creative development. They have also been offered membership of a supportive network and a busy programme of shared activities. Lack of funds prevented a large scale production in 2009, but we have already done substantial work towards a large scale production in April 2010 which has been enormously successful so far.
- 2) We mounted four productions all of which raised public awareness of mental health issues and challenged negative stereotypes. These plays were performed in front of hundreds of people in Bristol, Cambridge and London.
- 3) As well as producing four high quality theatre productions on mental health themes, this year's work offered more new education and training opportunities to service users and their allies to build their creative talents in the way we do best – by creating good theatre.

Normal



External Evaluation 2007-9

During 2007-2009, Stepping Out Theatre received its first External Evaluation. This was commissioned by NESTA and conducted over the two year period by Prof. Steve Onyett of the University of the West of England. It is a substantial and detailed piece of research involving email and postal questionnaires, in depth interviews and several site visits to Stepping Out events and productions. The Report was published in September 2009 and subsequently submitted to NESTA, the Big Lottery Fund, Lankelly Chase and other funders. You can read and download a copy of this Report by clicking on a link on our website.



The 'Key Messages' of the Evaluation were as follows;

- The work of SOTC is extremely highly valued by those who have made use of the opportunity. Both quantitative and qualitative global ratings of the work of SOTC were extremely positive with respect to both the results and the experience.
- SOTC provides a place where people can participate in the production of a high quality, socially valued production.
- The work of SOTC is very specifically not aiming to be part of mainstream therapeutic provision, and people's involvement and the way they value the experience is not premised on their identification as mental health service users.
- It is a place where people come to be well, and where they are challenged with support to find new ways of being.
- Participants particularly value the sense of inclusion, working together, friendship, and support to produce something of high quality that gets enthusiastic feedback. The essential joy of participating in a production was highlighted alongside new positive ways of being.
- For some the work underlined everyone's essential vulnerability to mental distress. It challenged some assumptions that people had about people with mental health problems, for example with respect to people's abilities and confidence. Other simply felt better informed about mental distress and the ways in which services respond.
- The SOTC has achieved a transformative experience for a small group of service users in Fromeside, and was felt to have some impact on the organisational culture. The performance itself was judged a great success.
- The success of the work was achieved through effective leadership, social support and effective inclusion, a diverse company of people with various abilities and skills, and a flexible, diverse and well-paced approach to working together. It required a tenacious and committed approach to achieving long term input to a site and regular contact. The approach to the work needed to be constantly reviewed so that the company constantly learned from experience.
- Achieving effective engagement with staff and thus with service users was a major challenge, where some progress was achieved. Finding an internal champion helps significantly.
- Other challenges and obstacles with respect to the work tended to be very diverse and personal, such as interpersonal issues within the group, personal concerns about working in secure environments, or problems with travel or time.
- Other ideas for work in secure environments highlighted the value of a focussed approach working with one ward, a regular slot to maintain user and staff awareness of opportunities for participation and a "watchful friend" role in the company providing informal psychological support if required.
- It would not be easily replicated without achieving a very specific range of knowledge, skills and experience among those leading the work.
- The positive practices of SOTC were seen as potentially transferable to a wide range of different contexts and could be achieved on a bigger scale but not without sufficient and continuous funding that would allow long term interventions and the development of effective relationships over time.

The group were delighted with the ringing endorsement of our effectiveness and our methods that emerged from the Evaluation. Funders have been impressed with the conclusions that Steve Onyett's research has come to.

Productions 2009/10

Ray Collins Dies Onstage

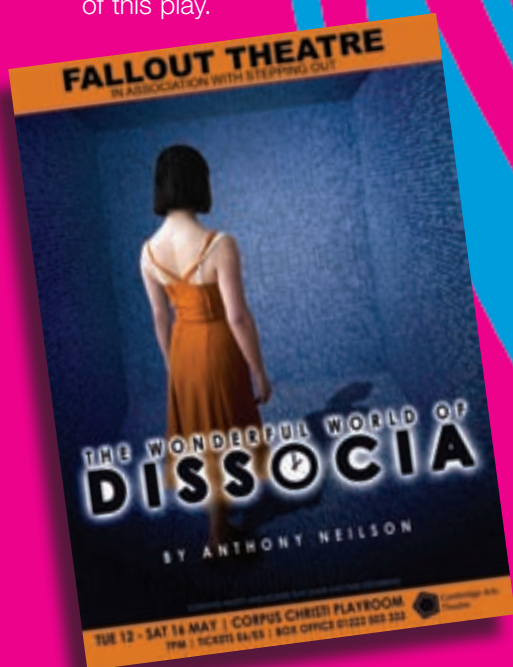
In June 2009, we produced Mark Breckon's moving and hilarious account of the local theatre scene in Bristol. This dark, but romantic comedy dealt with Mark's experiences as a writer and his battle with depression. It also dealt with the strange condition known as Multiple Chemical Sensitivity. We teamed Mark up with Stepping Out Associate Director Chris Loveless who, incredibly, also suffers from this very rare condition.

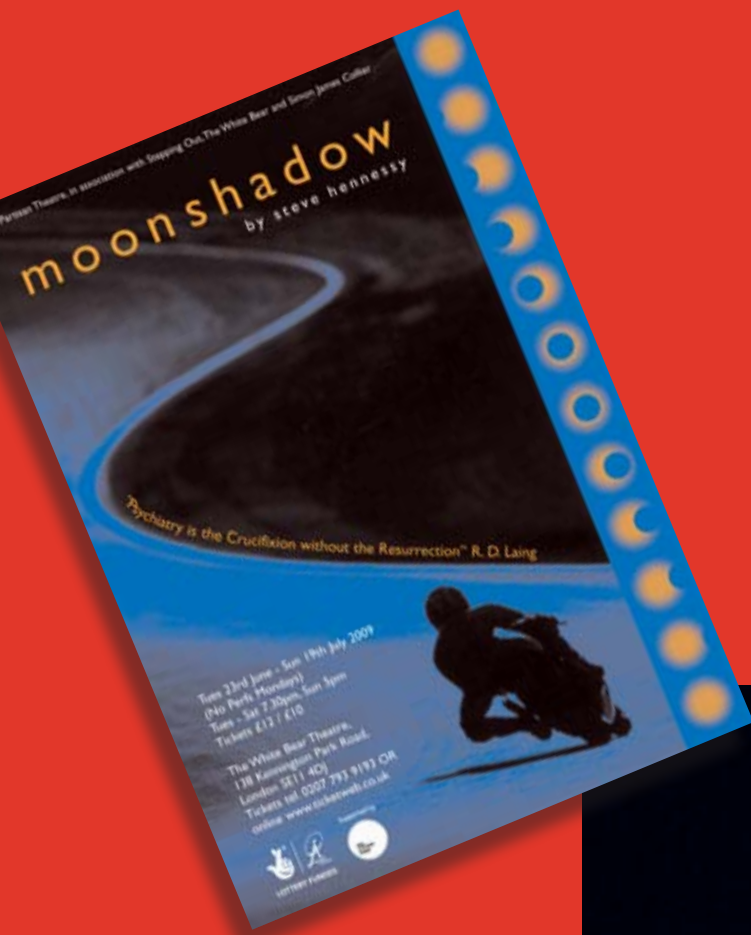
The production was an enormous success, receiving excellent reviews and audience feedback and selling out for several nights during its run at the Alma Tavern.

The Wonderful World of Dissocia

Stepping Out Secretary Anna Harpin directed a Cambridge student production of Anthony Neilson's latest dark foray into mental health territory with some involvement from mental health service users and some support from Stepping Out Theatre. The production was a huge success and marked a new departure for us as a group. We have since been looking at possibilities for a Bristol production of this play.

Ray Collins Dies Onstage





Moonshadow

Set on a locked psychiatric ward during the eclipse of 1999, and directed by Stepping Out Associate Director Chris Loveless, 'Moonshadow' received the ultimate London accolade of a 'Show of the Week / Critics' Choice' Award in 'Time Out'. The production received several other excellent reviews and fantastic audience feedback. This was our first production at the White Bear Theatre in Kennington. It was a collaboration with Partisan Theatre and Fallen Angel Theatre and our first production working with London producer Simon James Collier.

Normal

Anthony Neilson's dramatization of the chilling story of German serial killer Peter Kurten is a shocking and thought – provoking look at madness and criminal responsibility. This was another Stepping Out co – production with Fallen Angel Theatre and Simon James Collier, again directed by Chris Loveless. This was our first production at the wonderful Brewery Theatre, the new space run by the Tobacco Factory. We have already booked our next large scale production here in 2010.



Normal

Feedback from Audiences

Here is what audience members said about our four productions this year

NORMAL

Wow! Very powerful and hard hitting. I liked the stylised way it was choreographed. So disturbing to think that this is FACT, not FICTION.

It's a killer! A chilling piece of storytelling, like getting trapped in the picture book. Loved the shades of German Expressionism. I'm booking in my nightmares for the next week! The scariest thing is the invitation to understand; how compassion makes you vulnerable, and the lack of it would make you a monster. Bloody brilliant!

Enjoyed the performance a lot - well produced and put together - worked very well going straight through with no scenery changes etc. People's relationships with each other well presented. Gave food for thought. Thanks for a good evening.

The acting was fantastic. Peter's character was very chilling. The whole play was very powerful and shocking in parts. Very well put together.



I have only ever seen a handful of plays, but this one really caught my attention. I liked the way the actors spoke overlapping each other to make a montage of speeches. Very good script and well acted.

An excellent play with superb acting – a joy to watch. Insightful and thought – provoking, this has both left me fulfilled and has made me want to know more. DON'T send it to Hollywood though – they'd ruin it. WELL DONE!

Very good production. Innovative and well played out. Would recommend it to friends.

Excellent production – mesmerising, very clear, challenging, absorbing throughout.

The play was fantastic. Kept my interest. Thought provoking. Well done.

Excellent – I thoroughly enjoyed it.

Engrossing, and an insight into the human mind and psyche. A chilling piece of history. Poor Justus! What an eye opener he had!

Excellent – totally absorbing and very well acted.

Intriguing. Not too graphic considering the subject! Well staged – a simple set used well. Liked lighting.

Very difficult subject and at times very difficult to watch and cope with what was happening, but I did enjoy it.

Very good and exhilarating. A breath of fresh air. I'd like to see more plays like this.

Fantastic show. Well done!!

In one word – excellent.

Brilliant. Best thing I've seen in Bristol for ages. Ollie Millingham will be a star.

Enigmatic. Provocatively thoughtful.

Really enjoyed it. Well acted, mesmerising, believable, but unbelievable at the same time.

Great set - beautifully lit and wonderfully acted.

Moonshadow



MOONSHADOW

It was a beautiful production all round, full of subtleties, avoiding all the usual pitfalls and cliches that 'mental health issues' drama tends to get bogged down by. The performances from the cast were remarkable, very finely judged and full of layers, so we felt compassion for all four characters.

I'm not a big theatre goer, but I thought that was superb. Fantastically well performed ... I will recommend!

Excellent production - so much packed into one hour. Wonderful acting, great script, powerful messages. As someone who works in mental health services, and sees first hand the abuses of power that take place, and completely disagrees with the medical model of 'mental illness', I thought it was especially powerful and poignant.

Brilliant acting. Really showed things from a different perspective. Useful for reminding us of how mental health 'treatment' is a tool of oppression.

Great show. Really thought provoking. Good balance of serious issues facing mental health services, but with balance of humour and satire. Brilliant cast. Left me feeling frustrated with current system and desperate for people to be helped in a more thoughtful way.

Fantastic production. Keep up the great work!

An absolutely fantastic performance. Amazingly realistic depiction of mental illness from my observations as a GP. Thank you.

Have seen a lot of good shows, but this was definitely one of the best. Very nice atmosphere and good use of space. Excellent.

A hugely enjoyable piece of theatre with well thought out characters who were all brilliantly portrayed. Along with the set design, direction and writing this made for a great night.

Excellent. Great performances and directing. Explored issues of mental illness and emotion and life itself very well. One of the best plays I've seen by Steve Hennessy.

Excellent. Very realistic, funny, sad and frustrating about mental health services. Fine performances from all the cast.

Thought it was a terrific production. As a former mental health professional, I thought the play was spot on. Felt I knew the Lucy character! Stimulated a lot of thought. Thanks for doing what you do so well.

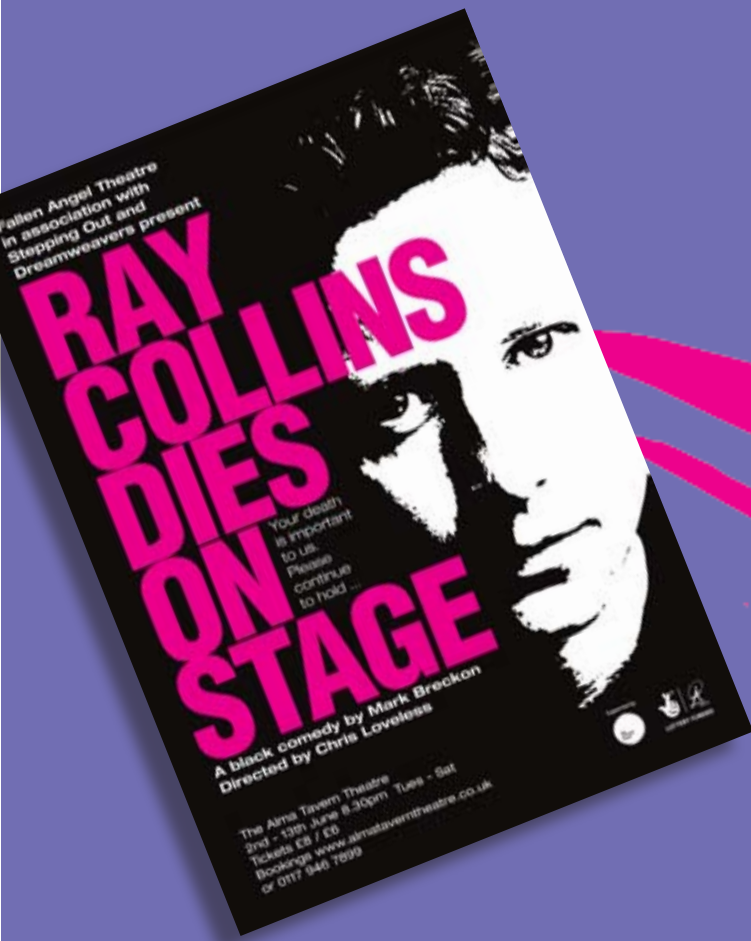
Very worthwhile production. Well acted and convincing. I heard about the play through my work in mental health. I'd love more of my colleagues to have seen it too - definitely provides a good basis for reflection. Also I found the presentation and role of religion in the play extremely insightful. This will influence my thinking in the future and for that I am grateful.

Loved the show, found it moving and funny - beautifully acted and simply and cleverly directed. It was an intelligent piece of theatre which increased the audience's understanding of the issues while not being just 'issue based'.

MORE PLEASE!

Gosh - absolutely amazing. Didn't know what to expect, but so glad I came and will certainly come again with all the friends I can muster. I thought the play built to the most beautiful, poignant, powerful end. Didn't expect to be crying by the end, but couldn't help it. Wonderful music, outstanding acting, especially John, and such a powerful, politically relevant story.

Every character drew me in - I wasn't spared from any of the pain and frustration - phew! Thank you for a really beautiful, engaging experience. I feel it made a lasting impression.



RAY COLLINS DIES ON STAGE

Very, very funny. Great acting. Timing particularly brilliant.

Great ensemble acting from the cast. Very versatile. It would definitely work in a larger space too. A very interestingly written piece and well staged. Would love to see more of this writer's work.

Absorbing, dynamic, energetic, silly and serious. A beautiful take on life and death.

BRILLIANT. Extremely funny, superbly acted, excellent characters. Beautiful and great fun.

Really entertaining. Wonderful script. Excellent delivery, especially the lead. Good staging, a great evening.

Brilliant, pitched on a lot of levels. Quirky, told a story of 'being different' in a different way. Refreshing, a must see.

Lovely! Mmmmm. Made me feel all warm and squishy inside and feel like the whole world was this play for an hour. What a wonderful world to be in. And I loved the colour of the floor. Nice one! Thanks a million.

Absolutely loved it! The actors did a right on job of keeping me fully entertained! Story was great! Original and really came to life in the small space.

Wow! Absolutely fantastic! Well done to all. Brilliant performances, kept me on the edge of my seat. Feel like I've done 1,000 situps from laughing so much. Loved the script, one of the best plays I've seen in ages. Thank you. Feel really inspired.

Really enjoyed it.

Very entertaining and well acted and written. Best yet. Well done.

Excellent play and brilliantly acted.

An enjoyable show with original ideas and wit. I would come to see another show by Stepping Out Theatre.

It's not often a play makes you laugh till your ribs ache then cry till your face hurts so that after the final curtain you stumble out silenced, feeling like you've been through an emotional tumble-dryer.

Really well written and acted, not a hint of pretension - very enjoyable and great for all audiences, including the theatre fraternity! Refreshingly devoid of sophistry!

The show was great, really slick and punchy. The tech was good, set was ace - so imaginative in the space.

Really good! Got us all talking. Lots of good lines we are trying to remember now. Cast all good - don't want to single one out (or one in). A great way to spend Saturday night. Terrific!

Just come out of your performance at Alma tavern. The best production I have seen there. I haven't seen any of your previous work and turned up tonight by chance. Really thought you were all so natural and worked very well together. You're all stars.

Wonderfully cleverly constructed play and delivered with real energy and wit. Great relationship between the actors.



Ray Collins Dies Onstage

Feedback from Performers

A selection from some of the comments by service users who took part in our productions this year *

It was like being part of an extended family – a great bunch of misfits and ne'er – do – wells! It validated me. I felt part of something. It let me express myself. I'm a better person for it. It doled out a large dose of laughter medicine. Doctor theatre is a very healing influence on me.

Doing the show was a joy. I felt happy every evening, looking forward to my warm up and helping to build enthusiasm along with everyone else. It was like a prepared terror run. (Scaring yourself is supposed to be good for you apparently). I enjoyed building my character week by week.

It was lovely to work with old friends again and make new ones. I am always full of admiration and awe at the quality and depth of the acting and commitment by everyone involved and the tremendous supportiveness of the group. I felt really happy to be part of the whole show and the team.

The more plays I've done, the better I have got to know the cast. I feel accepted and safe. Felt I would not be able to learn my lines as I had so much going on and my mum passed away during the rehearsals. I wanted

to pack it in and run off and cry but I stuck with it and as the saying goes, it was 'all right on the night'. I was very nervous and felt sick, but hey, that's show biz!

As with all Stepping Out activities, I have met and got to know some lovely people, many of whom show great courage and humour in fighting against very tough circumstances.

The play got me back into dancing, and a new sort of dancing, reminding me how much I enjoy it and that I mustn't lose touch with it. It was a real pleasure to work so collaboratively and renew my friendships with the other dancers. They are such lovely, creative, supportive ladies!

Doing the play has made a big difference to me. I have just done a drama course at University which I would never have done if not for Stepping Out.

This has given me something worthwhile to do and to talk to people about.

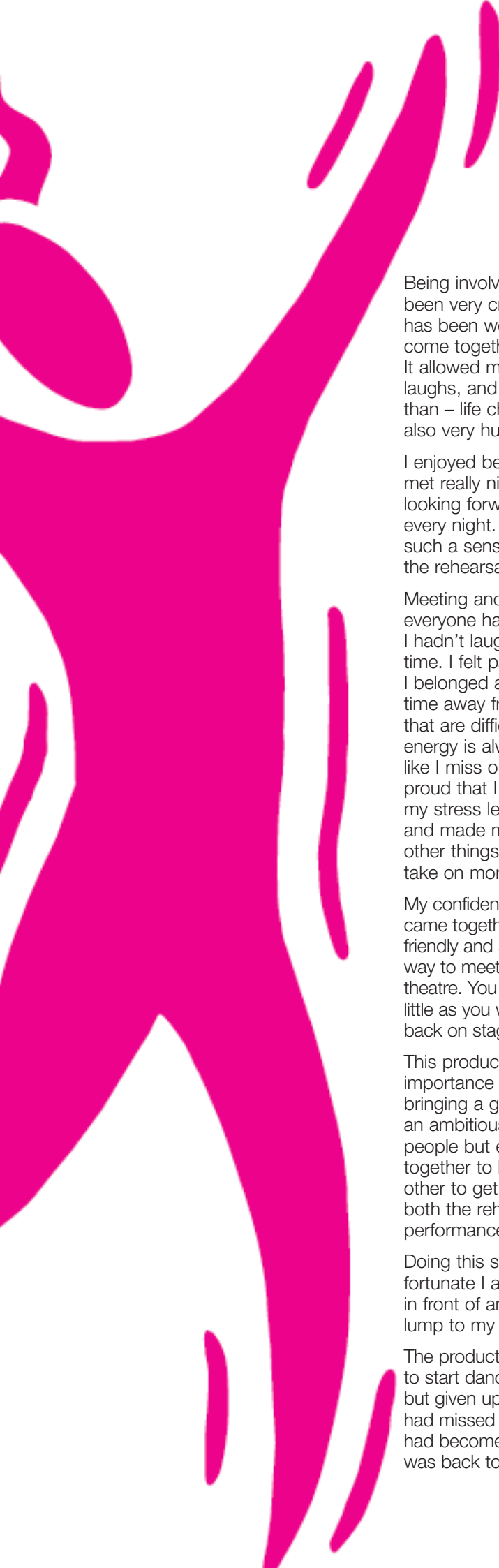
I found that someone always had an answer for whatever the problem was. It increased my self confidence. I met some lovely, fun people. I was very nervous at first, but increasingly began to relax and enjoy myself as

people were so kind, genuine and supportive. I made friends and I learned about working collectively. I loved being part of something genuinely healing that was also fun, fun, fun!

It has been a completely new experience for me. Apart from finding it all very enjoyable, I have gained an understanding of how much work is involved in putting on a production. I found the commitment of all the rehearsals quite hard, but once the play started, I was more relaxed. I didn't feel at all nervous, even on the first night.

It makes a difference to me to be involved with people who genuinely support and care for others and grant them a feeling of importance. It has shown me that Stepping Out consider every member as important, despite how much or little they are involved. In the performances, I felt my confidence becoming greater with each performance.

** The reader is referred to our website where we post more detailed feedback from performers in our shows going back many years.*



Being involved in this production has been very creative and rewarding. It has been wonderful to see the group come together and help each other. It allowed me to have wonderful laughs, and to get into a larger – than – life characterisation. It was also very humbling.

I enjoyed being part of the group. I met really nice people and was looking forward to being with them every night. Performing was a relief – such a sense of achievement after all the rehearsals.

Meeting and spending time with everyone has been so much fun and I hadn't laughed like that for a long time. I felt part of something and like I belonged as a member. It gave me time away from other areas of my life that are difficult. I have ME so my energy is always very low and I feel like I miss out on a lot, so I was proud that I attended as this lowered my stress levels, built up my energy, and made me able to get on with other things and have confidence to take on more.

My confidence increased as the show came together. The company is friendly and supportive and a great way to meet people and learn about theatre. You can do as much or as little as you want. It was good to be back on stage.

This production reaffirmed for me the importance drama can have in bringing a group together. This was an ambitious project with lots of people but everyone worked together to help and support each other to get through it and enjoy both the rehearsals and the performances.

Doing this show reminded me how fortunate I am. I loved being onstage in front of an audience. It brought a lump to my throat.

The production gave me the incentive to start dancing again when I had all but given up. I realised how much I had missed it and how rusty and stiff I had become. After a few rehearsals, I was back to my old flexible self!

Felt great to have rehearsals twice a week and be involved in a show. I really loved the whole terrifying experience on stage. It is a really supportive, wonderful group. It blew me away how much energy everyone put in. I felt very humbled by the whole experience.

It stretched me and challenged me because it was a big project and it took a lot of time and energy. Rehearsals were great fun – it was a lovely, happy atmosphere with lots of laughs – a real feeling of camaraderie and shared purpose and I loved it. The performances were nights of adrenalin filled excitement. I loved the buzz, but found it scary and fell off the tightrope a couple of times.

Being involved in this production has made a very big difference to me and my life. I used to think everyone in the world was bad and I never interacted with anyone, but everyone in Stepping Out was very welcoming. They made me feel at ease. I know now that there are decent people out there. I have met them. I can now have a conversation with people I do not know. I am able to get out more. I feel happier in myself. I feel accepted. In rehearsals I felt excited to be part of something so personal to everyone. On stage I felt very nervous, but happy. Happiest I've been in a while. I have always wanted to be back on stage. I felt more myself than I ever had.

** The reader is referred to our website where we post more detailed feedback from performers in our shows going back many years.*



Reviews

A selection from some of this year's reviews*

TIME OUT

MOONSHADOW

The moon and madness may sound like an overworked theme, but Steve Hennessy, who has written extensively about mental health issues, manages to bring a fresh angle to it in 'Moonshadow'. John is prone to bouts of religious mania and violence, but his main obsession is getting to the coast to see 1999's total eclipse. As his fixation grows, it draws in his doctors and the 'sexually uninhibited' abuse victim Judy.

If this sounds grim, it isn't. Hennessy's play is concerned with roles of authority and subservience, but also the bits in between and outside: scenes are brief and episodic, as the ground shifts between the characters. The mattress-like padding of the set, studded with bright constellations of nail-heads, suggests both incarceration and the freedom and of childhood bedrooms.

As John astrally projects his way to Cornwall, a landscape haunted by horrors from his growing up, these realms overlap. The ephemeral becomes the constant, as the notion of eclipse comes represent the extinguishing of self, whether through death or dissembling.

Among four really excellent actors, Michael Dylan stands out as John: fragile and maniacal, your daft hippy mate and a monster, one minute quoting the Book of Revelations, the next saying whoever wrote it must be 'on mushrooms'. But it's Beverley Longhurst as Lucy – a quizzical health professional who initially seems like the very font of rationality, but ultimate occupies the most morally questionable role of the four – who brings an extra dimension. It's a brilliantly nuanced performance, and typical of this great production.

(**** FOUR STARS - CRITICS' CHOICE, SHOW OF THE WEEK)

** The reader is referred to our website where all reviews of our productions can be seen in full.*

VENUE MAGAZINE

NORMAL

Anthony Neilson's claustrophobic drama delves into the life of Peter Kürten – a.k.a. the Düsseldorf Ripper, a dapper, mild-mannered and well-spoken German who in 1929-30 disposed of several of his fellow Düsseldorfers in various gruesome ways. More interesting than a litany of crimes, however, 'Normal' traces the uneasy relationship developed between Kürten and his defence lawyer, Wehner. Along the way, it unravels Kürten's brutal, abusive and deprived childhood in dour provincial Germany. Fallen Angel/Stepping Out's version admirably teases out both Kürten's brutal, sexualised and morality-free internal world, and the pathos of his marriage to fellow loner Eva, built on mutual necessity ("the passion fades. The need survives" – Neilson's language is a pleasure throughout). Just as central is the journey undertaken by Wehner, an idealistic but emotionally stunted soul who acquires an uneasy empathy for the bloodier recesses of his client's mind. The staging and pace of the play are brilliantly eerie, with a dark fairground/German Expressionist backdrop and bursts of frenzied energy bringing out a disturbing, blackly comic edge. All three actors excel: Oliver Millingham clipped, urbane and emotionally glaciated as Kürten; Michael Mitcham's Wehner longing to change the world but, underneath, yearning for love; Kate Kordel brilliant as Eva, frozen and resigned yet with desperate hopes of emerging from all this into love, warmth and security. An atmospheric, unsparing and at times unsettlingly funny evening. **** FOUR STARS

RAY COLLINS DIES ONSTAGE

Bristol's Stepping Out combined with Dreamweavers (Frome) and London's Fallen Angel to stage this poignant, uneasily funny comedy from one of our greatest local talents. Mark Breckon's play follows the troubled times of Bristol playwright Ray Collins, who labours for years to get his work



seen, scuppered by various factors including incompetent, arrogant local directors. Collins also struggles with Multiple Chemical Sensitivity, condemning him to a hermit-like existence; falls in love with a kindred spirit similarly functioning at the fringes of society; and dies not long after – from a hospital superbug, while undergoing treatment for his condition. Wrapped around this was Breckon's ingenious narrative device, whereby we meet our hero beyond the grave, condemned to watch a pair of actors staging his last, autobiographical play. At the Alma. Confused? You weren't, happily. The gear-changes between Collins' post-mortem present and his hard, lonely but ultimately fulfilled life were seamless. And the story mined rich seams of poignancy and black humour throughout, aided by a trio of pretty flawless performances from Oliver Millingham (Collins) and Neil Jennings and Kirsty Cox as the two am-drammers playing the many protagonists from his life. That a proportion of Breckon's play (his illness though not, thankfully, his death; some of his frustrations in theatreland) was autobiographical, meanwhile, added to the evening's emotional heft. Funny, moving, neatly constructed and superbly performed.

**** FOUR STARS

THE BRISTOL EVENING POST

RAY COLLINS DIES ONSTAGE

Can love, that many-splendoured thing, save the day in a life stuffed full of prosaic disasters?

It's a long-shot for hapless Ray Collins, fictional star of his own autobiographical play at the Alma Tavern Theatre and unceremoniously dead from the moment we meet him.

Veteran of ill-health, Ray's life slams on its brakes after he encounters a fatal hospital superbug. Left floundering in purgatory and faced with an amateur-dramatics rendition of his former life, he's forced into a mammoth summing up of choices made while his soul remained on terra firma.

Four decades of poorliness, career disenchantment and oft-unrequited passions – in other words, a bleak slice of all our lives – flow from Ray's lips and in a river of Everyman-style angst.

Like its protagonist, this tale is speedy, unnerving and the cornucopia of information laid before us bewildering – but in a good way, like a menu at Wagamama tackled under the influence of too much sake.

Actor Oliver Millingham adroitly renders Ray's predicament at once pitiable and familiar, while keeping up our hopes for his happiness through a litany of failure. And Kirsty Cox, multi-tasking as Ray's mother, lover and assorted acquaintances, is a chameleon, matched well by Neil Jennings, who ably fills in the gaps as a series of demonic medics and drama school tutors.

Writer Mark Breckon has come up with an astute dissection of fragile, ego-bruising life while director Chris Loveless extracts a moving story from plots thicker than bad gravy.

Can Ray shake off the black dogs of despair and get the girl? Hotfoot it to the Alma Tavern and find out.

Crackerjack rating: 7 / 10



PLAYS INTERNATIONAL

NORMAL

I wouldn't generally enthuse about an hour spent in the company of a man whose idea of a good time was to wrench the head off a swan and drink its blood, but I'm making an exception for the current production of *Normal* at the Brewery. It's sensational – in a good as well as a lurid way. Anthony Neilson based his play on the real-life story of Peter Kurten, a German serial killer executed just before WW2, and there's a dreadful foretaste of Nazi atrocities in this electrifying production. As well as the grim realities of history and psychological harm, this is a gripping horror story where crazed toys come to life, props become murder tools, and no-one seems sane or 'normal' despite the courtroom verdict. The uneasy feeling of entrapment in a gothic fairground is enhanced by fantastic set & lighting (Frazer Riches), by virtuoso acting (Oliver Millingham, Michael Mitcham, and Kate Kordel), and by the truly inspired direction of Chris Loveless. Top of my theatrical unforgettable moments of 2009: the manic dance sequence between Peter and the young lawyer he relentlessly entraps in his gruesome world. There's an unsettling crosscurrent of normalcy too in the love lives of these damaged people, and perhaps

what is most chilling about Millingham's psychopath is his hypnotic charm. A play that questions innocence and guilt, and resonates long after plangent music has ebbed from the stage.

RAY COLLINS DIES ONSTAGE

The Alma Tavern's June production was *Ray Collins Dies on Stage* by local writer Mark Breckon, featuring the stunning talents of Oliver Millingham, Kirsty Cox, and Neil Jennings, and directed with devastating insight and astounding pace by Chris Loveless. Ray Collins is chronically and painfully allergic to every scrap of the fabric of his own life – the clothes he wears, room he lives in, computer he tries to work on. It doesn't sound like a laugh a minute but bizarrely it was, until the moving finale. Mark Breckon knows the scenario well, he lived it – and unlike Ray Collins survived it. His account of Multiple Chemical Sensitivity and its treatment is hilarious and tragic. Huge credit to Stepping Out Theatre Company for bringing this brave & brilliant play to Bristol.

BRISTOL 24/7

NORMAL

Look away sharpish if you're of a delicate disposition. Why? Because the all-new and sweetly marvellous Brewery Theatre is showing a play that'll scare at least one of your socks off and revolve your stomach right around, that's why.

Anthony Neilson's *Normal* rips open the innards of one Peter Kurten, based on the real-life 1920s German known as – hint, hint – the Dusseldorf Ripper, someone for whom a predilection for indiscriminate murder and generous bouts of destructive mayhem finally get him executed.

An unnervingly naive lawyer, Justus Wehner, is drafted in to defend Kurten, who we meet in prison awaiting trial for nine grotesque murders and heaven only knows how many assorted attacks on escapee victims.

But Wehner fails so spectacularly in his bid to discover a reasonable defence for Kurten's behaviour that he finds himself pitched headlong into a universe where so-called normal laws of morality don't apply and where innocent bystanders – him, for instance – are swallowed wholesale by Kurten's single-minded bloodlust. Wehner twigs almost from the outset that Kurten is not mad but simply a monster. Accordingly, the set is littered with two-foot high scissors, enormous, foil-bright hammers and sinister protrusions of hardware to back up the grisly facts of his frenetic life.

The play is improbably funny, with Kurten describing Jack the Ripper as 'a man after my own heart'. Imaginary courtroom scenes are handled like a weightless script-soufflé, thanks largely to a trio of actors in tip-top form: Kate Kordel, Oliver Millingham and Michael Mitcham – who surely must have one of the noblest-looking profiles in the world for playing morally-tortured chaps in the legal profession. And Millingham's Peter Kurten is charismatic and rapacious, matched by Kordel as his luscious, misery-laden wife, replete with turn-'o-the century stockings and violent-red lips.

Adapted stylishly from a production of two years ago by director Chris Loveless, characters shimmy erratically about, to background fairground music, like raindrops racing down a mouldering sash window; while bursts of cartoonishly splattery, bloodcurdling activity are spliced with menace-soaked longeurs. There's sex, of a sort you never want to mess with; there's oodles of gore and, most of all, there's a fine script handled with an all-round graceful touch rendering the violently unpalatable events horribly entertaining.

Catch it if you dare.

EXTRA EXTRA.ORG

MOONSHADOW

An idea for a night out at the theatre: dress up to the nines – a smart shirt for the gentleman and a nice, subtly revealing evening dress for the lady. Drive to Covent Garden, park the car for a reasonably good price and walk to the building. Pick up the tickets and indulge in some champagne at the bar. Two hours later, find a nice, trendy restaurant and, avoiding numbers and figures, settle down to a good meal. After gateau and the last glass of rose, take out the credit card (tipping, of course) and head home.

Alternatively, you could find what's in the wardrobe (jeans and T-shirt sounds good), remember to pick up your wallet, and walk to the pub. Cider is on tap, tennis on the flat screens and, for an hour, you can watch a group of actors perform for you. There's pork scratchings too, if you're hungry.

The pub? The White Bear. The play? Moonshadow by Steve Hennessy.

Its four actors, to be precise, making up the cast for this Chris Loveless-directed short play. The year is 1999, the month is August. The total eclipse is drawing closer and John (played by Michael Dylan) is desperate to be there. Only thing stopping him is his incarceration in a psychiatric ward, and John's own deteriorating condition. Doctor Brown (Oliver Hume) is the man responsible for John not being allowed to leave, whilst Judy (Annabel Bates) and Lucy (Beverly Longhurst) are on the young man's side. As the eleventh minute of the eleventh hour of the eleventh day grows nearer, John formulates his escape plan.

In all fairness, to give a brief synopsis of Moonshadow would be giving it a disservice. Brief synopses like the one above can, and probably would, make the play sound like an imitation of One Flew The Cuckoo's Nest; and make no mistake about it, the



similarities are definitely there. This is to be expected, though. After all, you're dealing with the life of a man trapped in a psychiatric ward and wanting to escape, with the evil warden standing in his way. Ken Kesey would be proud.

But just like Kesey's fantastic novel, Moonshadow is so much more than the synopsis will have you believe. The strength of the play may lie in other places, but the beauty is definitely in its intricacies. Mental health, psychiatry, religion, sex, life – just some of the issues explored with an unbiased sincerity. As was to be expected from a performance produced by companies that deal directly with mental health issues, the play was as educational and eye-opening as it was entertaining. So much thought was given to each character – their emotions, insecurities, conflicts – that you cared for their happiness and empathised with their shortcomings.

And therein lies the first big strength of the play – the acting. There's only so much a script and a director can do in getting the audience to care

about what they are watching. The real work is left to the actors on the stage on the day, and they delivered. There was an honesty in every performance, a sense of reality that sucked the audience in. Dylan heads the cast as John and is tremendous in his depiction of a lovable but troubled soul. Whether it's sitting alone on stage talking to the audience, or interacting with the rest of the cast, he is flawless. The rest follow suit admirably, though. As Judy, Bates is brilliant, switching between humorous love interest and sex-craved patient with little effort. It also takes little effort to hate Hume's portrayal of Doctor Brown, his large frame and excellent facials adding to his cold demeanour; and finally, Longhurst is perhaps the character we are most looking forward to hearing, her delivery beautifully laced with sarcasm and wit.

The other strength of the play is in its technical department. There are very few props – four cubed boxes and a long rectangular one, to be exact – and that is about it. Sound and lighting is used simply, scene changes were quick and everything flowed without any trouble. It didn't seem like there was a strong desire to get too complex, and that worked.

In fact, simplicity is what is most enjoyable about the whole experience of watching Moonshadow. There aren't cleverly crafted sets or needlessly difficult uses of sound and light. There aren't elaborate scene changes that leave you waiting too long, or a complex plot that is difficult to follow. This is, quite simply (no pun intended), an honest production that concentrates more on performance than glamour. A play like this shows that tons of money does not need to be spent to watch good theatre; brilliant theatre can be found in small venues. Theatre and new writing at it's most raw.

** The reader is referred to our website where all reviews of our productions can be seen in full.*

Work at Fromeside Medium Secure Hospital

2009/10 saw us build on the busy programme of work we have been running since 2006 at Fromeside Medium Secure Hospital. The fact that our NESTA funding ran out this year meant we had to scale down on the work somewhat, but with funding from Lankelly Chase Foundation and the Big Lottery Fund, we were still able to achieve a substantial amount.

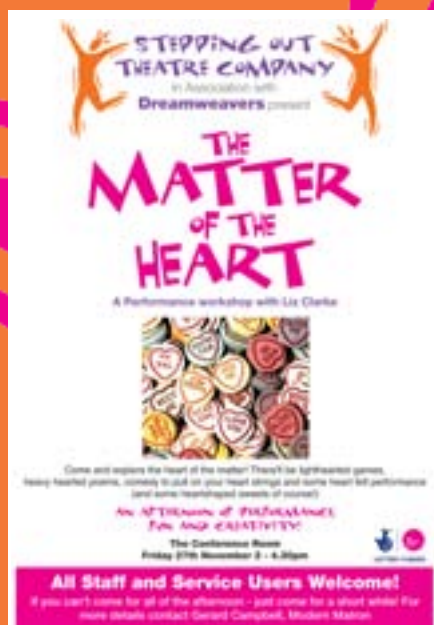
We ran a programme of monthly drama workshop days aimed at giving current Fromeside inpatients the opportunity to enjoy a range of different approaches to drama, to develop their own creativity, and to build their skills and confidence generally. These have been a great success. Workshops run this year have included Playback Theatre, Forum Theatre work, a fooling workshop and a lot of high energy physical fun, games and improvisation workshops.

Feedback from these workshop days has been as enthusiastic as ever, and a selection of this is contained in External Evaluator Steve Onyett's Report on the work of Stepping Out for NESTA.

We have been working towards involving service users in our next large scale production 'Waiting For Wilmot' and it is planned to bring this production into Fromeside in April 2010.

We are currently working towards producing a poetry anthology with a Fromeside service user. This project hit some unexpected delays but most of the work is now complete and the book is due to be published later in 2010.

“ I liked whatever or whoever I wanted to be and in any kind of mood and still feel safe and no one looks at me ”



Healing Arts Unlimited

For many years, the group has run a series of trips to the theatre, to listen to music, to visit art exhibitions and to share enjoyment of other creative activities together as a group. These activities are an important part of the service the group offers to its members over the course of the year. They are particularly important during the months after the end of a big production and before the next production gears up. They offer the opportunity for social contact throughout the year. They are a perfect way for people who are interested in joining the group to meet current members. They allow group members to see high quality theatre and other arts events which can inspire and inform our own work. They also allow service users on low incomes and benefits to experience a range of arts activities they might not otherwise be able to afford.

Over the last couple of years, these trips have become increasingly popular and expensive. Because Stepping Out pays for tickets to events, travel, and occasionally refreshments, the cost can be very high. The bill for one single theatre trip to Shakespeare's Globe in 2009, attended by 8 people, came to well over £200 and after this we decided to start asking members to make a contribution towards the cost of trips. This new policy has been very successful, and has not resulted in any falling off of demand for the trips.

Trips are now organised by Gill Amphlett our Social Secretary, and this year included a trip to Westonbirt Arboretum where we were inspired by the autumn colours. We ran our usual series of trips to all the productions in the 2009 Theatre West season at the Alma Theatre.

Ray Collins Dies Onstage



The 'All Write Now' Group

The creative writing group met up on the last Thursday of the month at Grove Road Day Hospital for fourteen years making it our longest running single activity. This group gave people the chance to develop their creative talents over a long period in a supportive environment. It also gave people the opportunity to explore difficult and painful issues in a safe and secure group. It offered continuity for group members throughout the year, and the chance for social contact around a shared, therapeutic activity.

Attendance at this group declined seriously in 2009 at the same time that attendance at the new drama group we set up was very high. A decision was taken that it was no longer viable to run both groups, so the creative writing group was suspended with the option of restarting it should the demand arise.

The 'Playing Up' Group

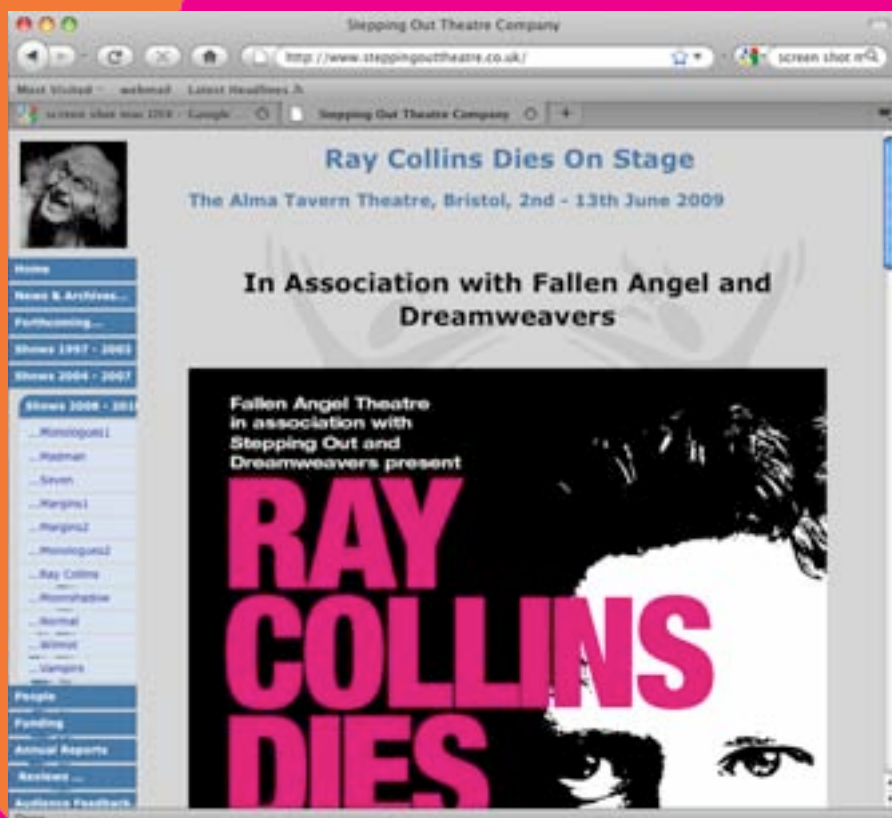
In 2009 Trustee Lee Brodie set up a new regular weekly drama group. It proved a tremendous success and eventually ran almost uninterrupted for a period of 8 months. Attendance was high and the group proved extremely popular. Lee was later joined by Beth Jones who co-facilitated the group for some months. A series of guest workshop leaders was also brought in for the last month. The group served as an introduction to Stepping Out for many people and it led up to the start of work on the big new production in 2010. The group was suspended when work started on the big show in January 2010, but it is planned to restart it after the show finishes.

Our Website

Throughout 2007-10 our website at www.steppingouttheatre.co.uk has been an increasingly important resource for group members, funders and those wishing to find out more about the group. The key to any successful website is regular updating and our website is updated very frequently. During our busiest periods in and around production times, the website is updated daily and at all other times it is rarely updated less than twice a week. The kind of information that can be found there now includes;

- An account of all the work we have done, what we are currently doing and future plans
- Details of all forthcoming social activities and how to access them.
- Rehearsal schedules and performance schedules for productions
- Feedback from audiences while a production is in progress – this is usually added daily
- Feedback from participants in a production once it is over
- Reviews of all our productions past and present, usually posted as soon as they appear in print, and occasionally before
- Feedback from other people using the group including mental health staff who take part in training days run by the company
- Notice of forthcoming meetings and the AGM
- Digests of the group's activities over the previous twelve months and its plans for the coming year
- News of projects and activities with other groups which members of the company are involved in
- News of funding successes

The website is attracting an increasing number of visitors all the time and this has resulted in us being contacted by many more people who are interested in joining the company, by writers whose work deals with mental health themes and by mental health staff who wish to refer clients to our group.



Other Work

Stepping Out Theatre Company has many members with a wide range of creative interests and an increasing part of our work has been supporting and assisting these people in setting up groups of their own and helping them to raise funding and to further their creative interests with other like-minded individuals.

Over the last few years we have played an active role in helping to set up and support the following groups;

Chrysalis Theatre

Our 'sister' theatre company works with users of HIV/AIDS, drug and alcohol services. It was originally set up by Stepping Out group member David Carter with support from Stepping Out Theatre and it now runs a programme of workshops and productions involving service users from its target groups. To date, we have mounted seven co-productions with Chrysalis Theatre, and there are plans for others. Chrysalis Theatre is currently awaiting the result of a Big Lottery Fund application which will enable a series of co-productions with Stepping Out for the next 3 years

Mind Your Music

After help with setting up his own group, former Stepping Out Secretary Elliot Hall now runs this thriving mental health music organisation. They offer a very busy programme of workshops and gigs throughout the year in addition to organising concerts, touring and recording CDs. They are half way through work funded by a three year grant from the Big Lottery Fund. They were our main partners in producing a CD of music by Fromeside singer songwriter Jonathan Little.

Drastic Productions

With support from Stepping Out Theatre, group member Liz Clarke set up her own drama group which has run a series of workshops and drama activities for a diverse range of different groups in and around Bristol including schoolchildren and young people. Drastic Productions recently obtained another Awards for All grant to run burlesque workshops. Stepping Out ran a burlesque workshop and hot tub evening and there are plans for more burlesque workshops.

Boil and Bubble

Chair of Stepping Out, Pamela Benham, is currently running this company, with occasional support from Stepping Out Theatre which will increase opportunities for older people to act, direct and write for the theatre.

Dreamweavers

We helped former Stepping Out Treasurer Hazel Stewart to set up this new group which runs a number of different creative projects with people in recovery from physical and mental health problems. Dreamweavers has been particularly involved in collaborating with Stepping Out on the work at Fromeside Medium Secure Hospital, and has also been a co-producer of several stage shows with Stepping Out.



Fallen Angel Theatre

We helped Associate Director of Stepping Out Chris Loveless to get funding for his own company, Fallen Angel and they have been regularly co-producing work with Stepping Out ever since both in London and Bristol. This year Chris directed the highly successful productions of 'Moonshadow' and 'Ray Collins Dies On Stage'. He will be directing two new productions for us in 2010/11. Our work with Fallen Angel has helped us to build links with Simon James Collier and his Okai Collier Company who have co-produced two London productions with us.



Financial Report and Accounts 2009/10

In the financial year 2009 / 10, the group received a total of £46,713 in income. This was down from £49,880 in the year 2008 / 09. This was the first year of our five year Big Lottery Fund grant.

The Lankelly Chase Foundation continued to fund the Development Worker's costs plus associated costs of our work at Fromeside Medium Secure Unit at £15,000 per year. We heard at the end of the financial year that Lankelly Chase have agreed to continue their funding for another three years up to 2013.

We received the last instalment of our NESTA funding and this meant that work at Fromeside did have to be scaled down. The last instalment went to pay our external evaluator, Prof. Steve Onyett, who has produced a very positive report about our work.

As in previous years, the Project Co - ordinator was responsible for a series of funding applications. Rather than increasing our production budget, these were primarily aimed at increasing the core hours of paid staff time. The objective was to increase the Co - ordinator's hours to full time and create a second post at four days a week. It was felt that we could not continue to rely on huge amounts of unpaid overtime and voluntary work and that this was a more reasonable staffing level for an organisation producing the amount of work that Stepping Out does. As the year ended, we were awaiting the outcome of applications to the John Paul Getty Foundation, Comic Relief and the Esmée Fairbairn Foundation.

Box office revenues were down hugely this year because we did not mount a production of 'The Vagina Monologues, and because co - production agreements meant that we did not receive Box Office revenues from three of our productions.

Most of our income went to fund the four productions with their ambitious performance and touring schedules (see Productions). We ended the year with income and expenditure closely matched, and a small paper deficit of £1634.

There were no material deficits in any of our funds.

There were no substantial reserves at the bank.

Stepping Out Theatre - Reserves Policy

'Reserves' or 'free reserves' is the term generally used to describe that part of a charity's income that is freely available for its general purposes. Reserves are therefore the resources the charity has or can make available to spend, for any or all of the charity's purposes, once it has met its commitments and covered its planned expenditure.

Restricted funds cannot form part of Stepping Out Theatre's reserves as the spending of these funds is laid down in the funding applications and signed contracts upon which they were granted. For this reason, although restricted funds may be carried across at the end of an accounting year, they do not constitute free reserves.

It is the policy of Stepping Out Theatre that any unrestricted income which the charity is in possession of may, at the discretion of the Trustees, be spent in any way which advances the causes of the charity. These free reserves may also be carried over between accounting years, for example when the group is trying to build up reserves in order to finance a large production. Building up of reserves is sometimes a prudent measure, but should not be seen as an end in itself, and for this reason, it is Stepping Out Theatre's policy to have reserves set at a maximum of half of the charity's annual income.

In practice, Stepping Out Theatre has never carried anything substantial by way of reserves over from previous years, although the Trustees increasingly recognise that, as the group grows in size, it would probably be prudent for us to do so. The matter is due for discussion at the first Trustee meeting in 2010/11.

Receipts and Payments Accounts

Stepping Out Theatre Company

1st March 2009 - 28th February 2010

Section A - Receipts and Payments

Receipts (Restricted)	Restricted	Unrestricted	TOTALS 2009/10	TOTALS 2008/9
Lankelly Chase Grant (1)	£15,000		£15,000	£15,000
NESTA Grant (2)	£2,000		£2,000	£10,000
Big Lottery Fund Grant (3)	£15,450		£15,450	£15,000
Awards for All (4)	£10,000		£10,000	£0
Receipts (Unrestricted)				
Contributions to Co - Production Costs - Dreamweavers		£100	£100	£2,405
Contributions to Co - Production Costs - Fallen Angel (5)	£1,000		£1,000	£0
Other Co - Producers' Contributions			£0	£375
Payments for Performance		£200	£200	£0
Small Mental Health Grants		£1,000	£1,000	£0
Box Office Receipts (6)		£1,954	£1,954	£7,038
Interest		£9	£9	£62
TOTAL RECEIPTS	£43,450	£3,263	£46,713	£49,880

(continued)



Section A - Receipts and Payments (continued)

Payments	Restricted	Unrestricted	TOTALS 2009/10	TOTALS 2008/9
Salaries, National Insurance & Pensions (7)	£14,396	£0	£14,396	£12,073
Rent (incl. Theatre Hire)	£4,034	£0	£4,034	£5,597
General Running Expenses	£604	£1,304	£1,908	£1,822
Miscellaneous Production Costs	£2,189	£0	£2,189	£3,529
Training	£2,227	£0	£2,227	£2,937
Travel for Staff and Volunteers	£4,754	£0	£4,754	£4,937
Childcare and Subsistence		£1,129	£1,129	£1,192
Promotional Materials	£1,145	£0	£1,145	£1,111
Theatre Trips		£718	£718	£1,585
Charitable Donations		£1,358	£1,358	£1,132
Workshop Leader Fees	£1,146	£569	£1,715	£2,888
Freelance Workers and Artists	£12,869	£0	£12,869	£13,368
TOTAL REVENUE PAYMENTS	£43,364	£5,079	£48,443	£52,171
Fixed Asset Purchases	£0	£150	£150	£70
TOTAL PAYMENTS (See notes to Accounts)	£43,364	£5,229	£48,593	£52,241
Net of Receipts / Payments	£86	-£1,966	-£1,880	-£2,361
Cash funds last year end	£10,000	£20	£10,020	£16,381
Less: Increase in net monetary assets	-£10,000	£227	-£9,773	-£4,000
Cash funds at year end (28th February)	£86	-£1,720	-£1,634	£10,020

Section B - Statement of Assets & Liabilities at end of period (See Notes to Accounts)

Cash Funds		-£1,634	-£1,634	£10,020
Other Monetary Assets	£0	£0	£0	£0
Investment Assets	£0	£0	£0	£0
Assets Retained for Charity's Own Use		£1,301	£1,301	£1,151
Liabilities		-£1,227	-£1,227	-£11,000
NET ASSETS	£0	-£1,559	-£1,559	£171

Signed : Pameli Benham (Chair)

Treasurer's Notes

- 1) Funds received from the Lankelly Chase Foundation were treated as a restricted fund used only for the purposes stated in the original grant application. I.e. Employing a Development Worker to carry out a programme developing the work of the group, in particular in relation to Fromside Medium Secure Hospital.
- 2) Funds received from NESTA were treated as a restricted fund used only for the purposes stated in the original grant application. I.e. Employing the Development Worker and freelance workers to carry out a programme developing performances and other work of the group at Fromside Medium Secure Hospital.
- 3) Funds received from the Big Lottery Fund were treated as a restricted fund used only for the purposes stated in the original grant application. I.e. Funding productions and core work.
- 4) Funds received from Awards for All were treated as a restricted fund used only for the purposes stated in the original grant application. I.e. Venue hire, artist fees, travel, production etc
- 5) Co - producer's contribution to 'Ray Collins is Dead' from Fallen Angel
- 6) Box Office revenue from productions of 'Ray Collins is Dead'.
- 7) Total salary costs for Development Worker

