

Stepping Out Theatre
**ANNUAL
REPORT
2011/12**

www.stepsoutingtheatre.co.uk

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Esmée
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FOUNDATION



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“The work Stepping Out Theatre is doing should be supported by all interested in a society that is healthy. Stepping Out understands and does not shy away from the possibility that theatre, the ancient art of these islands North West of Europe, is a transformative and healing activity which brings joy into people's lives. If you want to hear something true, go and hear what Stepping Out Theatre are saying. I only found myself in theatre, and I hear that Stepping Out is helping other people do the same. I have great hopes for this company and deep respect for what they are doing right now.

Mark Rylance, Patron



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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.

Principle Charity Office:
26 Bradley Avenue, Shirehampton, Bristol BS11 9SL
E mail info@steppingouttheatre.co.uk
Tel 0117 9049457 / 07790 980688

Bankers:
Co-operative Bank, P.O. Box 250, Skelmersdale, WN8 6WT

Independent Examiner of Accounts:
Tim Knight, 12 Carmarthen Road, Henleaze, Bristol BS9 4DO

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, currently twelve in number, 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 2011-12 was held at 7.30pm on Sunday 1st August 2010 at The Gasworks Studio, Narrowways Road, St. Werburgh’s, Bristol. The following twelve trustees were elected to serve a period of twelve months or until the next AGM.

Trustees 2011 - 2012

- Gill Amphlett – Co-Chair
- Alison Comley – Co-Chair
- Anna Harpin – Secretary
- Alex Boyt – Trustee
- Mark Breckon – Trustee
- Tom Collis – Trustee
- Nancy Frankel – Trustee
- Christine Harmer – Trustee
- Louise Lordan – Trustee
- Paul Clarke – Trustee
- Steve Hennessy – Trustee
- Ann Stiddard – 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 fourth year of our five year grant from the Big Lottery Fund was the busiest, the most ambitious, and the most successful so far for the group. The year started with our first commission for a full length play from Mark Breckon for 2011and finished with our second commission from him for a second full length play for 2012. Mark subsequently joined the trustees of the group. In between these two productions, we mounted our most ambitious project ever – a new production of all four of the Broadmoor plays which toured to five cities over a twelve week period and notched up a staggering 144 individual performances.

This year also saw a successful application to Comic Relief for three year funding. This funding enabled us to greatly expand our ambitions for the Lullabies of Broadmoor production, and for subsequent productions this year and next year. All of these productions are being undertaken with our sister group Chrysalis Theatre, who work with drug and alcohol service users, and who are now in the 2nd year of a 3 year grant from the Big Lottery Fund. The two groups worked more closely together than ever in 2011-12.

The Lullabies of Broadmoor production was probably the most ambitious arts project ever undertaken by a mental health or disability arts group, and it has raised our national profile considerably, with a total of 17 favorable reviews, including an excellent one in ‘The Times’. (See ‘Productions’ for more details). One unexpected spinoff of the production was our new association with actor Mark Rylance. This had come about after a visit to the theatre, or Central Hall at Broadmoor Hospital by the Lullabies of Broadmoor production team. We noticed a plaque on the wall there with Mark’s name on commemorating his opening of the refurbished theatre at Broadmoor. After an approach to him soon afterwards, Mark agreed to become the patron of Stepping Out Theatre and is now on record with the warmest support for our work . A large group trip is planned to see Mark on stage in Twelfth Night at the Apollo Theatre in London at the end of 2012.

The group continues to grow and thrive at the end of what is unquestionably our most successful and productive year ever. Our budget doubled this year reflecting the very increased amount of work we did in 2011-12. The number of individual performances we did quadrupled from the same period last year! We are in better shape than ever financially, producing more high quality theatre and providing a wider range of theatre – related activities than ever. In particular

- We continued to offer services to a wide and growing number of mental health service users.
- Following its success last year, Beth Jones, a former drama workshop leader with the group ran another dramatherapy group. Once again, this group was highly successful, and there are plans to repeat it in 2012.
- We mounted 8 performances of our large scale production Bedlam – The Movie! at The Brewery Theatre.
- We started work towards a second anthology of poetry by L. S. Kimberley, a long term resident at Fromeside Clinic.
- We helped group member Kehinde Obileye cover some of the costs of another anthology of poetry.
- We toured to Brighton and Edinburgh – two cities where we had not performed before.
- We took a large group of people up to Edinburgh to work on and support our full run at the Edinburgh Festival.
- We commissioned another new full length play from Mark Breckon for an ambitious production in 2012.
- We continued to achieve good audiences for our 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.

2011-12 was our fifth year of operation as a registered charity. Being a charity continues to open up important new funding possibilities for our work.

Work on Madhampton.co.uk! was well advanced by the end of the year. The play is a sequel to the previous year’s, Bedlam – The Movie! but with an even larger cast.





Progress on The Aims and Objectives of Stepping Out Theatre 2010/11

Our charitable aims and objectives as set out in our constitution are;

- 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. We mounted our most ambitious ever touring production in 2011.
- 2) We mounted productions of five plays this year, all of which raised public awareness of mental health issues and challenged negative stereotypes. These plays were performed in front of over two thousand people in Bristol, Frome, Brighton, Edinburgh and London.
- 3) As well as producing five 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.

External Evaluation

Last year we made available online the first ever External Evaluation of Stepping Out Theatre along with all our Annual Reports and Accounts for the last 5 years. The evaluation was commissioned by NESTA and conducted over a 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 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 the appropriate 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 this Evaluation. Funders have been similarly impressed with the conclusions that Steve Onyett's research has come to.

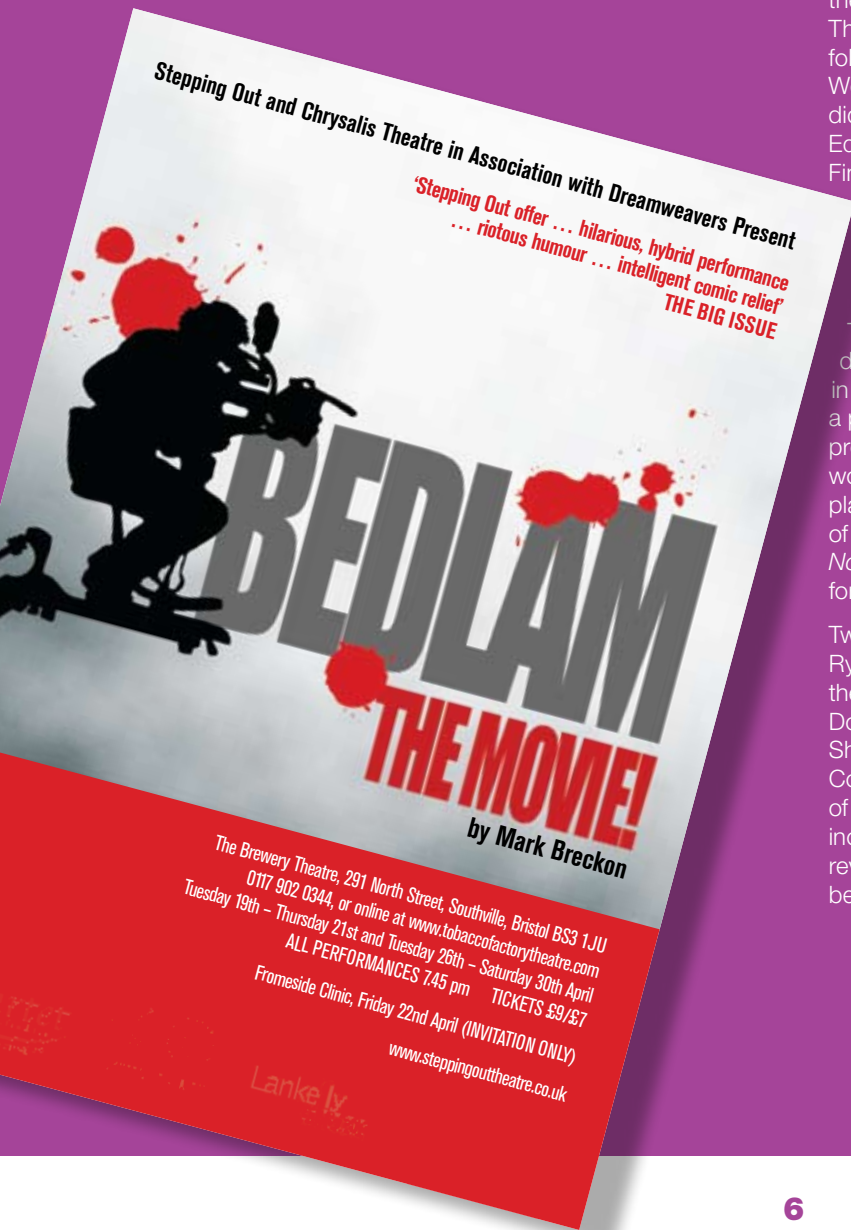




Productions 2011-12

Bedlam – The Movie!

After producing his play *Ray Collins Dies On Stage* in 2009, the group approached local writer Mark Breckon in 2010 to commission a new full length play for the group. The resulting script was produced at the Brewery in April 2011 where it had 8 performances. This was our second large scale production at the Brewery and was a great success (see ‘Reviews’ and ‘Audience Feedback’). It was directed by one of Bristol’s most experienced and highly regarded theatre practitioners, David Straun, well known previously for his work in youth theatre, at the QEH Theatre and with Myrtle Theatre.



Lullabies of Broadmoor – A Broadmoor Quartet

The four Broadmoor plays had been previously produced over an eight year period – *Wilderness* (2002), *The Murder Club* (2003), *The Demon Box* (2007) and *Venus at Broadmoor* (2010), but it had always been hoped to bring them together. In 2011 we mounted a production of all four plays together for the first time. This was a massive production which tested the resources of the group to the full. It was probably the most ambitious arts project ever mounted by a mental health or disability arts group.

As part of the preparations for the project, the production team visited Broadmoor Hospital at the invitation of the Director there. We were given a tour of those Victorian parts of the building where some of the plays took place, including the Medical Superintendent’s Office and the Broadmoor Theatre (Central Hall). An eight week rehearsal period was followed by preview performances in Frome and Bristol. We then toured to The Nightingale Theatre in Brighton, did a full four week run in C Venues, Chamber St. at the Edinburgh Festival, and finished with a five week run at the Finborough Theatre in London. As well as the production team itself, a group of members and trustees came up to the Edinburgh Festival to help out with publicity and marketing and to have a first hand experience of the world’s greatest theatre festival.

The plays were performed mostly as double bills, and on 12 days during the 11 week run, all four plays were performed in a day. The plays were also published by Oberon Books as a programme playtext. *Lullabies of Broadmoor* was a co – production with Chrysalis Theatre and our third production working with London producer Simon James Collier. The plays were all directed by Chris Loveless, Associate Director of Stepping Out Theatre, who had previously directed *Normal*, *Ray Collins Dies On Stage* and *Stairway To Heaven* for the group.

Two of the actors in the production, Chris Bianchi and Violet Ryder, were nominated for Offwestend.com Awards for their performances in *The Murder Club*. A third actor, Chris Donnelly was offered an audition and a part by the Royal Shakespeare Company after they saw his performance as Coleman in all four plays. The production received a total of 17 favorable reviews which are featured on our website, including several four star reviews and a particularly good review in ‘The Times’. Audience feedback was among the best we have ever received.



Lullabies of Broadmoor



Feedback from Audiences

* Here is a selection of what audience members said about the five plays we produced in 2011-12. You can read all the feedback on our website.

BEDLAM – THE MOVIE!

What an absolute delight to see so many people on stage at one time ... a long forgotten treat. And the wonder of this production lay in its pursuit of honest, open enjoyment of being on a stage sharing a story. Everyone excelled for they were all part of a beautiful, invigorating evening. Thank you, more please.

Just loved it!

Brilliant production – very funny! Especially enjoyed performances by Dr. Monroe and Alan Day. Will definitely come to see next performance by Stepping Out. Congratulations!

Fantastic. The best production that I have seen so far. Funny, moving, incredibly fast paced, but also relaxed. Everyone looked so relaxed on stage. The script was brilliant.

Absolutely brilliant! Funny and moving in places too. Really enjoyed the evening – great cast and crew!

Ooohhhh my god! This is seriously the funniest thing I've ever seen in my life!! Period!!! You guys were absolutely amazing!! To all the actors in Bedlam, what a credit you are!! Never change. Beautiful, beautiful people. I'll be seeing you again! Make another one!! Love you all ...

Fantastic. Can't wait for the next play.

A very entertaining evening and some genuine laughs. Highly original idea. More of the same please.

Great fun, great story, great ending, great acting, GREAT!

Another fantastic production – full of energy, passion and skill. This is the 4th show we have been to and the quality of the performances and the writing continues to impress. I look forward to the next. Bravo!

We went to see 'Bedlam - The Movie' at The Brewery last night, only our second experience of Stepping out. I'd like to say how much we enjoyed it for so many reasons; it was humorous, moving, enlightening and more. It must be difficult to have so many people on stage all being a useful part of the play but that's what was achieved – to great effect. Keep it up and thanks for a good show!

Phew – well, like TOTALLY engaging, funny, subtle, sad, outrageous, moral and turning every tragedy into positivity and the promise of change. MAGIC!

Brilliant. Energy you'd love to harvest! Excellent performance.

Loved the belly dancers! Songs brilliant. The whole thing was highly amusing. Absorbing from beginning to end. Ghosts fascinating.

I went to see an amazing production of 'Hamlet' last week, but in all honesty, I enjoyed 'Bedlam – The Movie!' as much!

That was brilliant! Love you all – never change!

It was awesome!

GREAT! Funny on the surface, but with very deep meanings and insight. Loved it!

I thought the play was really intriguing and very well done with lots of vim, vigour and vitality. Lovely evening's entertainment.

As usual, a really good, feelgood production, really fun and free.

Really enjoyed the show! Very, very funny. Loved the songs and the dancing. A tour de force!

Excellent! Really enjoyed it – very funny, especially ghostbusters dance!

Thoroughly entertaining and very different in a positive way. Well done! BRILLIANT!!

Very witty, humorous, well acted and always lively. Tremendous team spirit.

This was a very impressive piece of theatre. Congratulations on the variety and diversity evident in it. Thank you!

Hugely inventive, entertaining and enjoyable. I never knew what was coming next! And a cracking finish – echoes of the Globe I thought. Well done, and many thanks.

One of the most unusual theatre performances I have seen, but very entertaining – especially the second half. I particularly enjoyed the ghost chorus. I will keep my ears open for more Stepping Out performances. Thanks!

Bedlam - The Movie!





Bedlam - The Movie!



**LULLABIES OF BROADMOOR
– A BROADMOOR QUARTET**

Just saw the complete quartet at finborough. It was really good. Great cast, fantastic writing and super direction. I work as a psychiatrist and this subject matter could either be banal or overly sentimental. You got the balance perfect. I am sure this performance will be with me for sometime. And when I hear Holst's Venus I will think of the perfectly choreographed introductory scenes to the plays.

I so enjoyed the dynamic evening you gave us with the Broadmoor Quartet. I am waiting agog for the other half! ... Richard Prince was so complex. The Ghost worked well. Wilderness was a fascinating story - What a man! Beautifully written.

I just wanted to say a big thank you for the tickets to the performance last night. We were rather blown away by the plays and have resolved to come back and see the other two soon! We were also quite spooked on the walk back to the underground - imagining which flat poor Gertrude/Olive met her end in ... It was so moving and eerie having her floating around the stage telling us about her last night on earth....and when I was murdered etc - and Violet was fantastic - but they all were actually.

I saw the other two Broadmoor Lullabies this afternoon, and I was as impressed as I was on Tuesday. The shows are seamlessly good - writing, acting, directing and the sets all combine wonderfully well. I hope you get appreciative reviews; you certainly deserve them. But, of course, there's somebody to hate everything, and so it's all a bit unpredictable.

Well I thought these were wonderful....well researched, well written, interesting stories. At no point during any of these plays did I lose interest. I loved the interplay between the four characters and the threads running through from play to play ...and I thought the actors were all excellent, particularly Violet Ryder who was mesmerising....

The plays were insightful, thought-provoking and exquisitely crafted ... The quality of the acting was extraordinary and it would astonish and depress me if you were not playing to sell-out crowds within a couple of days of the first reviews coming out.

I really enjoyed both the Murder Club and Wilderness, thought both plays were structured very originally and combined a really engaging and clear narrative with enjoyably

lyrical dialogue. In particular, in Wilderness, I thought that as an audience member I could see the world from the protagonist's point of view, which was illuminating in terms of raising awareness about issues of mental health - so very inspiring stuff!

We both thoroughly enjoyed our five hour stint in Broadmoor yesterday. We were both mightily impressed and touched by both shows - in fact, to us it felt pretty seamlessly one show, with the time going by amazingly fast. All four plays are very strong, but I personally thought Wilderness outstanding. Throughout the quartet, all the usual clichés about mental illness were avoided in both the writing and the performances, and I found myself drawn into the perspectives of one character after the next, however weird or extreme. But in the end, what I took away with me more than anything else was a profound sense of people's loneliness: of people stranded inside the many layers of stuff they build around themselves, and how reaching across to someone else is painful or fraught with danger and/or violence. All four actors were terrific in their multiple roles - they never over-acted or hammed up insanity and always worked as an ensemble with wonderful sympathy and intelligence. You did a really superb job putting it all together. It's quite a feat to give each play its own special tone, and yet have such a strong unifying sense of the quartet as a whole, without any sense of repetition. Congratulations ... a real achievement and I hope you're really proud of Lullabies. Steve Hennessy is a very talented writer ...

I just wanted to say we really enjoyed the plays and thank you for putting some tickets aside for us – the four cast members did an amazing job of telling all of the stories, which were all fascinating!

Last night I and some work colleagues came to the Finborough Theatre to see “The Murder Club” and (especially) “Wilderness”, and we had an absolutely marvellous evening. My particular reason for coming - and the reason I asked the people at the theatre to give me your email address - is that, in addition to being one of the team of lexicographers engaged in revising the OED, I am also researching and writing a book on the history of the project, to be published by OUP. Thus I was of course particularly keen to see a stage portrayal of one of the most significant contributors to the first edition of the Dictionary; and we were all very impressed by what we saw. “Wilderness” brought Dr Minor and his strange world to life extremely effectively, and in a dramatically very satisfying way ... Anyway, thank you once again for giving us all such an enjoyable evening, and for bringing Dr Minor's story to a new audience. I wish you all the best for the rest of the run.



Just a quick note to say many thanks for the tickets - all four of us had a wonderful time this afternoon. Masterfully written plays, beautifully performed by Violet, Chris, Chris, and Chris!.

I saw Venus/Demon Box last night at the Finborough. I really enjoyed both. I thought the writing tight and clear and the period characterisation really good. The linking from Demon to Venus was particularly effective. I also liked the set, especially its use to link the 2 plays. The stand-out for me though was the acting which I thought superb. Chris Donnelly, Violet Ryder and Chris Bianchi in particular. So, an excellent evening, thank you. I'm looking forward to the next 2 in a fortnight.

Lullabies of Broadmoor is just brilliant.

Wow! Just seen the murder club & wilderness. Both remarkable reflections of real life horrors. A really captivating cast.

Saw 2 of Broadmoor Quartet at Finborough Theatre -superb writing and great performances. Want to see other 2 now!

Caught two of the "Lullabies of Broadmoor" at the Finborough Theatre. Resisting urge to hoot "You'd be criminally insane to miss it!" V.good.

Just saw all the Lullabies of Broadmoor at the Finborough. Totally awesome. Get the time off and go see them, preferably all.

Just back from The Finborough Theatre and Lullabies of Broadmoor, Murder Club and Wilderness, simply brilliant, so go see.

This goes against preview etiquette but The Lullabies of Broadmoor quartet at the Finborough was bloody great. Cast fantastic, direction super.

Attended Murder Club and Wilderness last night. Superb! Astonishingly good acting, thought provoking, amusing, dark, and what a great Theatre (and bar).

I caught the Demon Box on Thursday, simply amazing play and wonderful acting. Thank you. Will be following to see what else I can see.

Fascinating and intelligent writing and exceptional performances - this is utterly brilliant work! (***** 5 stars)

Loved this, can't wait to see the other two plays in the Quartet! (**** 4 stars)

Run as fast as you can to see this amazing show. Superb, believable actors bring a witty, sharp script to life. One of the best pieces of theatre I have seen this year. Highly recommended! (***** 5 stars)

This is absolutely superb and must be seen! Beautifully and cleverly written combining historical fact with beguiling poeticism. The stories are fascinating in themselves, probing the mind of criminals with mental illness in a highly energised, entertaining and often funny way. Whilst the real magic is in the writing (9 years in the making, and it shows), the actors wonderfully capture the essence and complicated humanity of each of the characters. Violet Ryder is luminous as Ariel in The Demon Box and both likable and sexy (not easy) as Cristiana Edmunds in Venus at Broadmoor. Chris Bianchi is superb as the painter Dadd in The Demon Box, not least through his startlingly realistic mime of painting. An unexpected treasure ... thank you very much! (***** 5 stars)

Very, very excellent - clever writing, great directing and best quality fringe acting I have ever seen, all the male cast were equally good, whilst the only actress was beautiful and brilliant. Can't wait for part 2! (**** 4 stars)

I come to Edinburgh regularly, and this is one of the best productions I have seen in the last three years – it's right up there with the very best.

We were so thoroughly impressed by the production that I felt it important to send this feedback ... We were absolutely enthralled from start to finish; the writing was brilliant and the acting superb. The actress playing Christiana managed to create in the audience a great deal of empathy, despite the character's dastardly deeds. A fantastic look at Victorian viewpoints but with total relevance to today's attitudes. An excellent production all round. Thank you so much for such a thoughtful, enigmatic production; we will be looking out for more from you in the future.

I saw two of this quartet of plays. They are truly first-rate. Hennessy has a gossamer touch with naturalistic dialogue and his cast have fantastic range and technical skills.



Lullabies of Broadmoor



Lullabies of Broadmoor



What a fabulous evening. Loved both the plays, really thought – provoking theme and great performances from everyone concerned.

Beautiful guys, really beautiful! Heart warming, and a reminder of what theatre should be.

Very good actors and well written. I really enjoyed both of the plays. Lead actress is very mesmerising. I liked the in-yer-face aspects of it and also the humour. Great work all round! Well done all.

An absolutely superb set of plays. Brilliantly written and excellently acted. Both provoking and entertaining as pieces of theatre and as insight into the history of madness and its treatment.

What a pleasure it was to be an audience member at such a wonderful performance. Such talented writing and acting, an absolute pleasure. FANTASTIC!

Absolutely fantastic! Great script and outstanding acting. I thoroughly enjoyed every minute. What talent!!

These are amazing plays – so moving, insightful, funny, horrific and powerfully true of how people and institutions are. Saw the plays years ago and the revival is even tighter with each play resonating with the others. Fabulous cast too.

When brilliant writing and brilliant acting come together, the result is electrifying. Truly tremendous. Thank you.

Delighted I got to see all four plays – all of them were engrossing and entertaining ...

I loved the atmosphere created ... The actress was great and had real presence. Chris Bianchi was just wonderful.

The plays were very atmospheric and I enjoyed the proximity of the actors to the audience. The plots were interesting, and I liked the twists ... very thought – provoking and enjoyable.

An exhilarating image of our multi – part interior / exterior life! Keeping four parts in complex interplay as you all did helps those of us in the audience to experience our own lives less constrained by inadequate models of the self.

We enjoyed the plays, especially the piece about Dadd. I am an artist myself, though not as mad as Dadd! I thought all the actors were fine, though my personal favourite was Chris Donnelly, the voice of Everyman. Thank you.

The performances were brilliant especially that of Christiana! Only wish I could come tomorrow to see Richard Dadd.

Very interesting performance ... amazing acting and delivered so well.

Great portrayal of psychosis – especially the serpent.

I thought it was fantastic - the writing was brilliant. Poetic at times and at times very funny. The characters and the acting amazing. Told a complicated story really well. We liked how it conjured up different scenes – Venus coming out of the see, the ball at Broadmoor- all on a tiny stage.

Superb script, acting and décor! Loved the way it conveyed the turbulence of love – reminded me of past unrequited infatuations and the agony it induces. Also the undertones of sexuality in the workforce was wittily conveyed.

Everything you want in an evening at the theatre.

We thoroughly enjoyed it. The staging and use of props and sound effects was very clever and atmospheric.

Wonderful timing by all cast members created suspense, humour, and depth of characters.

It managed to shock and provoke thought. Thank you!

Captivating from the outset. I can't believe I just got to watch such quality drama for £5! I'm very chuffed! The shift from the comical, almost slapsticky start to the powerful emotional finish was impressive. The actors and dialogue captured and conveyed pure moments of intense emotions so that I was completely immersed. It struck me as a damning spotlight on the marginalising of female sexuality in the era, and of our cowardice and fear. Thank you.

Just getting better and better. As a psychologist I prefer the Wednesday one as it really delved into the psychosis. A really convincing and formidable portrayal of psychosis.

Gloriously theatrical and inventive – lovely set/costumes and very well acted. A really good price too, thank you!

Yes! Worthy of critical acclaim! I'm only sorry that we were not able to congratulate the cast personally.



It was absolutely excellent. Intimate venue, accomplished cast, brilliant script.

Amazing. Stunning. Brilliant. I so enjoyed this play. This is the first play I've seen here and I'm so glad I came. The writer showed a deep understanding of the issues involved and explored them with great sensitivity. I will definitely see more of his work. Fantastic! Brilliant acting as well. Loved the characters.

An utterly amazing play! Enchanting, beguiling, disturbing, with dark, complex currents yet a delightful lightness of touch. The performances were all outstanding, 3 characters each struggling to make sense of themselves and their deepest longings and each settling for a different set of certainties and delusions. That's my first take. Feels like the play will carry on rattling round my head for a long time yet. Brilliant!

Fantastic! A sensitive subject very beautifully portrayed. Thank you.

A beautiful, elegant production from start to finish.

Congratulations to the writer, director and cast. A very absorbing play – brilliantly written, brilliantly acted. Well done!

Amazing! Enthralling. Engaged all the way through. Brilliantly written. Amazing acting. Learnt so much. Moving. Brilliant.

Brilliant! Great! Marvellous! Very much enjoyed the show.

Fantastic ensemble teamwork mixed with outstanding solo performances. Simple yet beautiful touches in the choreography and set as well as the technical side of the show. Thoroughly enjoyed it and can't wait to see the next.

(We) both enjoyed all four plays very much. My favourite was The Murder Club. Olive's description of what it was like to be murdered and feel her head shatter, etc., was very moving. I keep thinking about it ... The acting in all of the plays was first class and we loved being so close to the action. Please let me know if further performances of the Broadmoor quartet are planned as I would like my daughter to see them (she is a nurse in Broadmoor).

I thought the Broadmoor plays one of the most powerful theatrical experiences I had at the Edinburgh Festival – top notch in all respects. I'm glad I bought a copy of the scripts so I can revisit them. I especially appreciated that what COULD have fallen into a cheaper sort of Grand Guignol theatre DIDN'T. Having a background in mental health myself (a licensed therapist who worked in the domestic abuse field for years) and also having a great interest in the relation of mythology and art to mental / emotional issues, your plays really resonated with me. So ... BRAVO and accolades. Thanks for the opportunity to see your beautiful work.

An excellent evening's entertainment with great acting in these unusual and thought – provoking plays. We thoroughly enjoyed both plays and will definitely look out for anything else you do. Well done, keep up the good work.

A wonderfully moving and highly emotional portrayal – thank you very much. In the front row, I felt as though I was part of Dr Orange's interview of Christiana, and it was a privilege to be there. Incidentally, my work is in child protection, and you captured all the emotion and behaviour with expression and dignity.

Absolutely brilliant acting, fantastic all the way through, I enjoyed it. Funny and erotic. The girl was brilliant – they were all brilliant.

A story well told, and with so much passion.

Superbly acted. Brilliantly written. I particularly loved the balance you managed between victim of crime and perpetrator.

Excellent, intense, funny and poignant. Well done! One of the most moving plays I've seen here. Brilliantly acted and a fantastic evening – thanks to all involved.

Feedback from Performers

*** A selection from some of the comments by service users who took part in our productions in 2011-12 about what they got from their involvement with Stepping Out Theatre**

From being in the show I've got more confidence. I've got closer to a few people and even went out for the first time in 4 years. If it wasn't for Stepping Out, I honestly wouldn't be here. I have friends!!!

Meeting new friends. New confidence from doing something that was both new and anxiety provoking. A sense of belonging to a group. A lot of fun from a new activity. The thrill of performing to a live audience. A natural high. A sense of achievement.

The deepening of some existing friendships and the forming of new ones. The pleasure of seeing things come together after a long rehearsal period. The pleasure of performing to appreciative audiences and seeing the enjoyment that this gave the rest of the cast.

What I got out of the play this year, most importantly, was the camaraderie of the group.

Confidence, friendships, peace of mind, a feeling of usefulness, a means of breaking out of the psychotic loop. Thanks a lot to everyone!

I got a lot out of the play and I achieved a lot by having a BIGGER PART. It was very exciting!

I was tested to my limit, but I didn't jump ship and I started to really enjoy it once the run had started.

I developed connections with other people in the group and felt part of something that was constant in a time that was difficult for me. It gave me a time to get out of the house and do something worthwhile and fun with interesting people. It has given me more of a sense of social life both during the play and afterwards.

I got the chance to do what I love doing most, singing and acting, and a chance to show more of my abilities on stage. I enjoyed experiencing working with more different styles than usual.

I was touched by the level of support from everyone. When anyone needed support there was always someone there to give it. One day I came in with cuts on my arms and no one made a big thing of it and that touched me too.

It was touching and moving to be part of a unified group and get all the support generally, especially as a new member of the group.

I had a nasty fall over the weekend while we were performing and I was feeling very vulnerable when we met again, but people were so very caring and thoughtful.

I loved being involved in acting again. I wish I could have watched it too, but was so glad to be involved and I gained some confidence

Thank you for giving me such a terrific script to play with! Having a script which moves and inspires me every time I speak it is a Godsend...





Bedlam - The Movie!

Reviews

*** A selection from some of this year’s reviews**

Sam Marlowe in The Times

...thoughtful, compassionate and fascinating, too ... superbly acted by a role-swapping, four-strong cast. Love, obsession, thwarted creativity and deep psychological damage recur ... Hennessy’s writing is playful and profound ... Hennessy offers four hours of drama that is disturbing, distressing, and richly absorbing.

Paul Vale in The Stage

... a strong central performance by Chris Donnelly as the Principal Attendant ... deeply moving and yet genuinely horrifying ... Sad-eyed Chris Bianchi is superb as Dadd, negotiating the rich subtext of his insanity with subtlety and understanding ... Author Steve Hennessy has created a cycle of morality plays for the modern psyche - a steady, occasionally witty, yet stylised quartet of plays that are eminently watchable, deeply moral and yet refuse to preach ...

Crysse Morrison in Plays International

This quartet of plays travels deep into psychosis, showing effects and suggesting causes, not flinching from the horror but with compassion as well as with superb theatricality ... dark material that is surprisingly funny and moving as well as shocking and disturbing ... the most memorable aspect of all four plays is the scripts, crafted with insight, anger, sadness, and compassion ...

Charlotte Murray on informededinburgh.co.uk

An ambitious programme ... Haunting music and strong acting from a cast taking on multiple roles in multiple plays combine to create a very interesting and rewarding theatre experience ... This is a fantastic series of plays ...
**** Four Stars

Alistaire Quaile in Three Weeks

Steve Hennessy’s chilling story of murder, madness and redemption is a powerful piece of theatre ... Witty and well performed ... the four actors keep the audience mesmerised throughout ... compelling stuff, performed by a strong cast. Genuinely moving one moment and darkly funny the next ...
**** Four Stars

Lori Hopkins on ayoungertheatre.com

A mammoth theatre experience ... a lovely feeling of continuity, almost like episodes of a dark soap opera ... The cast and direction ... absolutely brilliant ... deserves sell-out performances ... a rare but exciting treat.

Madeline Gould in fringereview.co.uk

Steve Hennessy’s excellent quartet of dark comedies ... highly recommended ... a thoroughly enjoyable evening.

Howard Loxton in British Theatre Guide

Chris Loveless’ production deftly interweaves the strands of present-tense, flash-back, ghosts, hallucinations, horrific imagination and patches of poetic imagery.

Blanche Marvin on London Theatreviews

Gothic plays of murder, love, obsession, responsibility and redemption directed with delicacy and sensitivity to the crimes committed while recreating an atmosphere of both period and place ... beautifully performed by the four actors ... one of those rare moments in theatre where it all jells into a complete whole. Import and export for radio, foreign festivals, or Off Broadway! **** Four Stars

Julia Rank in Exeunt Magazine

Violet Ryder is astonishing in all her roles: a flirtatious Christiana, a mercurial and vicious Ariel, a heartbreaking Olive Young and an earthy Eliza Merrett. Chris Bianchi is particularly skin crawling as the sleazily charming Ronald True, with the audacity to treat Coleman like a friend and manages to get away it, and Chris Courtenay gives an outstanding performance as Dr Minor, a fascinating character who deserves an entire production to himself.



Lucy Ribchester in The Edinburgh Evening News

Hennessy has drawn fine strong characters who are all guilty in their own way of succumbing to the delirium of love, and they are done justice by a knockout cast, especially Chris Donnelly, who lays his heart open as Coleman, seduced by Edmunds' magnetism. The script is lush with sensuous poetry ...

Michael Stewart in The Morning Star

There is nothing soothing or glitzy in Steve Hennessy's quartet of gruesome plays revolving around some of the more notorious inmates of the Broadmoor mental institution ... Hennessy ingeniously mixes and matches these grisly events and damaged people, revealing fresh insights into morality and madness -and the occasional madness of morality ... he manages to seamlessly integrate all the themes and allusions ... Actors Chris Bianchi, Chris Courtenay, Chris Donnelly and Violet Ryder all deserve gongs for faultless work in portraying such a large and challenging cast of characters (***) 3 Stars)

The Bristol Evening Post

'Bedlam - the Movie!' is Stepping Out Theatre's 35th production in just 13 years and despite its haphazard, rambling nature, it's hard not to be won over by the relentless charm and sheer unpredictability on display ... If the whole thing sounds wild, and perhaps a little crazy, that's because it is. Bedlam is a chaotic production, full of left-turns that can alternately baffle and delight an audience ... By its very nature, Bedlam does not give itself entirely over to coherency, feels protracted at times, and there are some minor performance and technical flaws, but these reservations are made obsolete by the sheer amount of fun to be had. In short, Bedlam is a blast. (8/10)

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



Work at Fromside Medium Secure Hospital

In 2010/ 11 we had to scale back on the busy programme of work we have been running since 2006 at Fromside Medium Secure Hospital. The main reason for this was changes in the escorting rules at Fromside that led to service users being unable to leave the wards to take part in Stepping Out activities. Although this does limit what we are able to do, we are still able to do important work at the Unit. The last large scale performance inside the Unit was in 2010. We offered Fromside some more performances in 2011 / 12, but unfortunately we were not able to offer anything that the staff felt was suitable for service users there.

Late in 2010 we produced a poetry anthology by a Fromside service user, 'Selected Poems' by L. S. Kimberley (pen name). Copies of the anthology are available from the Stepping Out office. We took part in two days of a 'Celebrating Fromside' event at which we launched this anthology. We invited two local writers in to support L. S. Kimberley. On each of the two days of the event, we hosted a half hour poetry session for about 40 people – staff, service users and carers. These sessions were a great success. For the service user concerned, this was the fulfilment of a lifetime's ambition. Plans are now well advanced to publish a second anthology by L.S. Kimberley in 2012. We hope to have a launch event in the community this time, but supported again by local writers, including Kehinde Obileye, a group member whose anthology we also helped to publish this year.

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 few 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. We now ask members to make a contribution towards the cost of all trips. This new policy has been very successful, and has raised a considerable sum towards extra social activities, while not resulting in any falling off of demand for the trips. Trips are now organised by Gill Amphlett our Social Secretary.

The highlight of this year was a special trip to the Edinburgh Festival which ran alongside *Lullabies of Broadmoor*. As well as all those involved directly in the production, a further seven members came up and stayed for up to a week sampling some of the delights among the 2,500 or so productions that were on offer in August 2011 at the greatest theatre festival in the world.

Our Annual Xmas get together proved to be a great success again with almost 30 people attending. The event started with a first reading of Mark Breckon's new play for the group Madhampton.co.uk. Most of the cast then stayed on for the evening's Xmas Dinner and Social at the Alma Tavern Theatre.

We ran our usual series of trips to all the productions in the 2011 Theatre West season at the Alma Tavern Theatre, as well as to several other productions by other companies such as Brouhaha Theatre.

The Stepping Out Dramatherapy Group

Beth Jones, who formerly ran the 'Playing Up' drama group with Lee Brodie is currently completing her dramatherapy training. As part of this, we invited her to run the first ever dramatherapy group that Stepping Out had offered to our members. This group offered members the opportunity for a more structured and formal therapeutic engagement with drama. It ran for twelve weeks in 2010 and was a great success. We invited Beth back to run a second twelve week group for us in 2011 and this too was a great success. There are now plans for Beth to run a third group for us in 2012.

Ernie Bell – Stepping Out – the Songs from the Shows 2002–2011

After a lengthy process of recording with singer songwriter Ernie Bell and many group members, 2011 saw the release of a special CD of all the songs that Ernie had written for Stepping Out theatre over the previous 12 years. The earliest of these were for *Bard of Bedlam* in 2001, and the most recent for *Bedlam – The Movie!* in 2011. The project was a co – production between Stepping Out and local mental health music group Mind Your Music. It has given us a permanent record of the many Ernie Bell songs – comic, beautiful and haunting – that have been such an important feature of so many of our large scale productions over the last decade.

The CD was launched at a special gig on the Grain Barge in May 2011 in the Bristol Docks area where Ernie, supported by Elliot Hall sang and played many of the tracks from the CD.

Copies of the CD are available from the Stepping Out office, or from Mind Your Music.





Fundraising Activities - Stepping Out Sponsored Walk / The Big Give

For the first time, Stepping Out Theatre took part in the Big Give Xmas Fundraising Challenge in 2011, and one of the activities we organised for this was the first ever Stepping Out Sponsored Walk.

Members walked from Fromeside Medium Secure Hospital to the Alma Tavern Theatre in Clifton to symbolise the journey from mental ill health to healing through the creative power of theatre.

The event was a great success and helped raise a considerable sum towards our Big Give Fundraising Target. It was a sunny day in November and a large number of members took part in appropriately festive gear.

Our Website

Throughout 2007 – 12 our website at www.stepsouththeatre.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 Trustee 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 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 eleven co – productions with Chrysalis Theatre, and there are plans for others. Chrysalis Theatre was successful in obtaining its second Big Lottery Fund grant in 2010 ensuring that it will continue to work closely with us on a series of co – productions over the next 2 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. Last year they came to the end of a three year programme of work funded by the Big Lottery Fund, and are currently awaiting the results of a second application to the Big Lottery Fund. They were our main partners in producing a CD of music by Fromeside singer songwriter Jonathan Little, and in 2011, they co – produced a new CD of all the music written by Ernie Bell and used in Stepping Out's stage productions over the previous ten years. Copies of this CD 'Ernie Bell – Songs from the Stepping Out shows 1999 – 2011' are available from the Stepping Out office, or from Mind Your Music.

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 Stepping Out members took part in other burlesque workshops leading up to a spectacular production at the Brewery Theatre on burlesque themes called 'Dare Devil Divas' in late 2010.

Boil and Bubble

Chair of Stepping Out, Pameli 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 illness and traumatic experiences. 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. They will co – produce a new play in 2012 by current group Secretary Crysse Morrison.

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. Chris directed the highly successful productions of 'Moonshadow' and 'Ray Collins Dies On Stage' in 2009 and 'Stairway To Heaven' in 2010. He went on to direct all four of our Broadmoor plays in 2011. Our work with Fallen Angel has helped us to build links with Simon James Collier and his Okai Collier Company who have co – produced three London productions with us. There are plans to revive the Fallen Angel co – production of 'Ray Collins Dies On Stage' in London in late 2012 or early 2013. We will also be co – producing a new musical with Chris, based on Thomas Hardy's classic novel 'Tess of the D'Urbervilles' in 2012 / 2013.



FINANCIAL REPORT AND ACCOUNTS
2011/12

In the financial year 2011 / 12, the group received a total of £147,776.32 in income. This was by far our highest income figure to date, more than doubling the 2010/ 11figure of £73,339. The main reasons for this increase were the large extra amounts that were raised towards our production of Lullabies of Broadmoor from Comic Relief, The Arts Council, Awards for All and others. Because of the long rehearsal period, the extraordinary number of performances and the very high touring costs, this was an exceptionally expensive production, but we did manage to bring the production in within budget. Overall expenditure was up to £140,225.63, most of this going on the Lullabies of Broadmoor tour, but still leaving us at the end of the year with a small surplus of unreserved income.

Grants from the Lankelly Chase Foundation and the Esmee Fairbairn Foundation continue to fund the Project Co – ordinator and Deputy Project Co – ordinator posts. In this second year of that funding, we have shown just what we can achieve with this enhanced funding for core hours. This funding lasts up to 2013.

Box office revenues were up this year with a larger amount coming in from Lullabies of Broadmoor, although this only made a tiny contribution to the costs of the production.

An important new stream of income last year was members' contributions towards the cost of activities. This continued to be important this year, raising over £1500 for the group without resulting in any fall in attendance for any group activities.

Co – producer's contributions were up substantially this year at £4,326, with the largest contribution from our old partners Chrysalis Theatre with whom we co – produced all five of our plays in 2011 / 12.

As usual, most of our income went on salaries and to fund the two productions with their ambitious performance and touring schedules (see Productions).

Two years ago, the Trustees decided that as the group continued to expand, it was important to start building up a small amount of reserves. At a Trustee meeting early in 2010, they set a goal of building up unrestricted reserves of 10% of our income over the year 2010 / 11. We came very close to

this target by last year by ending the year with unrestricted reserves of £4,104, or about 8.8% of income. In 2011 – 12, we were even more successful ending the year with unrestricted reserves of £14,488.27 which is almost exactly 10.0% of our income. This amount was raised principally through the Big Give Xmas Fundraising Challenge. Our full reserves policy is set out below.

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.

For many years, Stepping Out Theatre did not carry anything forward by way of reserves. In 2010, the Trustees recognised that, as the group grows in size, it was prudent for us to remedy this. The process of building up our unrestricted reserves was begun in earnest in the financial year 2010 – 11 and in 2011 – 12, we achieved our target of 10% of income for the first time, as outlined above.

Stepping Out Theatre Company Accounts
1st March 2011 - 29th February 2012

Section A - Receipts

	Restricted	Unrestricted	TOTALS 2011/12	TOTALS 2010/11
Lankelly Chase Grant (1)	15,000.00		15,000.00	15,000.00
Big Lottery Fund Grant (2)	16,391.00		16,391.00	15,914.00
Esmee Fairbairn Foundation (3)	21,859.00		21,859.00	22,084.00
Arts Council Grant for the Arts (4)	1,000.00		1,000.00	9,000.00
Awards for All (5)	10,000.00		10,000.00	0.00
Comic Relief (6)	35,000.00		35,000.00	0.00
Big Give Xmas Challenge - Donations (7)		27,717.29	27,717.29	0.00
Contributions to Co-Production Costs - Dreamweavers (8)		0.00	0.00	157.85
Contributions to Co-Production Costs - Fallen Angel (8)		500.00	500.00	722.87
Contributions to Co-Production Costs - Chrysalis Theatre (8)		5,164.00	5,164.00	3,245.37
Contributions to Co-Production Costs - Mind Your Music (8)		500.00	500.00	200.00
Small Mental Health Grants (9)		2,500.00	2,500.00	1,000.00
Box Office Receipts (10)		9,307.71	9,307.71	1,652.74
Members' Contributions (11)		365.70	365.70	1,540.50
Interest		24.88	24.88	14.28
Other (12)		0.00	0.00	2,807.81
TOTAL RECEIPTS	99,250.00	46,079.58	145,329.58	73,339.42

(continued)



Section B - Payments

Payments	Restricted	Unrestricted	TOTALS 2011/12	TOTALS 2010/11
Payroll (13)	36,501.14	0.00	36,501.14	30,893.63
Rent (incl. Theatre Hire) (10)	14,999.34	14,835.71	29,835.05	4,622.56
General Running Expenses	0.00	3,459.70	3,459.70	3,768.94
Miscellaneous Production Costs	4,139.00	1,890.42	6,029.42	4,579.36
Training	2,185.00	964.00	3,149.00	2,310.88
Travel for Staff and Volunteers	4,985.00	1.03	4,986.03	3,479.70
Subsistence	3,700.00	1,033.03	4,733.03	1,751.05
Promotional Materials	1,592.00	2,954.00	4,546.00	1,163.95
Theatre Trips	0.00	1,427.74	1,427.74	859.00
Charitable Donations	0.00	1,550.00	1,550.00	20.00
Workshop Leader Fees	0.00	639.47	639.47	440.00
Freelance Workers and Artists	33,777.86	6,817.85	40,595.71	9,395.89
Net Fixed Assets	0.00	122.71	122.71	486.50
Other	0.00			1,200.00
Total	101,879.34	35,695.66	137,575.00	63,771.46

Section C - Balance Sheet

	Restricted	Unrestricted	TOTALS 2011/12	TOTALS 2010/11
Bank Balance at Start of Year	2,629.34	4,104.35	6,733.69	
Bank Receipts	99,250.00	46,079.58	145,329.58	
Bank Payments	-101,879.34	-35,695.66	-137,575.00	
Bank Balance at End of Year	0.00	14,488.27	14,488.27	6,733.69
Cash Balance at Start of Year	0.00	0.00	0.00	
Cash Receipts	0.00	0.00	0.00	
Cash Payments	0.00	0.00	0.00	
Cash Balance at End of Year	0.00	0.00	0.00	0.00
Fixed Assets at Start of Year	0.00	1,788.00	1,788.00	
Sales	0.00	-64.00	-64.00	
Purchases	0.00	186.71	186.71	
Depreciation @ 50% per year	0.00	-955.36	-955.36	
Fixed Assets at End of Year	0.00	955.36	955.36	1,788.00
Receivables at End of Year	0.00	0.00	0.00	0.00
Payables at End of Year	0.00	0.00	0.00	0.00
Net Assets at End of Year	0.00	15,443.63	15,443.63	8,521.69



Section D - 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 Project Co - Ordinator and associated costs of developing the work of the group, in particular in relation to Fromside Medium Secure Hospital.
- 2) 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.
- 3) Funds received from the Esmee Fairbairn Foundation were treated as a restricted fund used only for the purposes stated in the original grant application. I.e. Recruitment and salary costs for paid workers.
- 4) Funds received from The Arts Council were treated as a restricted fund used only for the purposes stated in the original grant application. I.e. Paying for work on the production of plays in the 'Lullabies of Broadmoor' sequence in 2010-2012.
- 5) 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. Paying for work on the production of plays in the 'Lullabies of Broadmoor' sequence in 2010-2012.
- 6) Funds received from Comic Relief were treated as a restricted fund used only for the purposes stated in the original grant application. I.e. Paying for work on the production of plays in the 'Lullabies of Broadmoor' sequence in 2010-2012.
- 7) Funds raised in charitable donations through participation in The Big Give Xmas Challenge. Treated as unrestricted income but with a special remit to meet extra production costs of the 'Lullabies of Broadmoor' sequence in 2011-2012.
- 8) Co-producer's contributions towards various productions given in the form of unrestricted income.
- 9) Small grants including £2,000 towards social activities from Co op Bank.
- 10) For 'Lullabies of Broadmoor', gross box office receipts were shared with Chrysalis Theatre and Stepping Out's share is recorded as Box Office within Receipts, and gross rent was recorded as Rent within Payments. For other productions, rent net of box office is recorded as Rent within Payments.
- 11) Members' contributions towards costs of social and drama activities.
- 12) Refunds and Errors - now recorded more specifically in Payments.
- 13) Salary, pension, employee NICS and employer NIcs for Project Co-ordinator and Deputy Project Co-ordinator.

Section E - Approvals

Gillian Amphlett (Co - Chair)

Date

Tim Knight (Independent Examiner)

Date

