

Annual Report 2018-19

STEPPING OUT THEATRE



The
Henry Smith
Charity

John Ellerman
Foundation



Supporting significant cultural
activity
**ARTS COUNCIL
ENGLAND**

LLOYDS BANK FOUNDATION
England & Wales





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Graphic Design; **Ann Stiddard**

Photography by **Farrows Creative, Peter Hall, Ian Robinson**

“ 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

**STEPPING
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Reference and Administrative Details

‘Stepping Out Theatre’ is a Charitable Incorporated Organisation whose aims are benevolent and philanthropic. We have been registered as a charity with the Charities Commission since February 2007.

Original Charity Registration Number (since February 2007); 1117912

CIO Registration Number (since 24th July 2018); 1179310

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
Tel. 01823 401075/ 07790 980688
E mail; info@steppingouttheatre.co.uk

Bankers:

Co – operative Bank, P.O. Box 250,
Skelmersdale, WN8 6WT

Independent Examiner of Accounts:

Mark Hunter Accountants, Little King St,
Bristol BS1 4HW

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

The original constitution was signed and passed prior to Charity Registration on 6th October 2006. A new constitution was passed to assist the group with converting into a Charitable Incorporated Organisation on 24th July 2018.

Governing Body

A Board of Trustees, currently seven in number, elected in accordance with the Constitution at the Annual General Meeting

Staff

Project Co-ordinator / CEO (Full time)

Steve Hennessy

Associate Director (Part Time)

Cher Douglas

Annual General Meeting

Our AGM for 2018 – 19 was held at 7.00 p.m. on Sunday August 5th, at St. Werburgh’s Community Centre, Horley Road, Bristol BS2 9TJ. The following seven trustees were either elected for the first time or confirmed to serve the three years for which they were previously elected.

Trustees 2018 - 2019

Mark Breckon – Chair
Emma Staddon – Secretary
Hugh Groves – Treasurer
Sandy Walker – Trustee
Danann McAleer – Trustee
Eleanor Wilson – Trustee
Gareth Pitt – Trustee

Trustees have generally been 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 theatre and the arts. Any group member can put themselves forward for, or be nominated to be a Trustee.

- Involvement also had an impact on participants' self-assessment of their ability to obtain paid or voluntary work, or educational opportunities, though to a lesser degree than the outcomes described above. It had also had a positively rated effect regarding physical health, reliability and use of forms of coping such as alcohol and drugs, though again to a more limited degree than the large impacts described above.
- Exploration of the effect of SOT involvement on feelings about oneself as a mental health service user echoed the findings above in stressing a sense of being part of something, and achieving a new level of confidence and self esteem that promoted an identity beyond being a mental health service user. Being creative among others experiencing mental health difficulties was experienced as empowering and validating.
- Inquiry into the effect on feelings about mental health services and the people that use them generated a strong critique of mainstream mental health services as overstretched, underfunded and often coercive. The importance of SOT as a non-stigmatising, creative, person-centred independent resource in this context was further highlighted. People also underlined the value they attached to deeper relationships with people with mental health problems, and the greater awareness of mental health issues that this had engendered.
- Where people were able to identify concerns or difficulties about SOT involvement these often centred on difficult interpersonal dynamics and issues surrounding challenging behaviours that risked compromising the experience for others. The dilemma of providing an alternative to mainstream services while also needing to maintain some duty of care to people at some risk to themselves and others was explored.
- In exploring hopes for the future of SOT, people clearly wanted the work that was already making such a significant difference to people's lives to continue while also urging significant expansion so more productions could be undertaken, in more locations and helping more people. People sought more publicity and recognition for this important and unusual work; unusual in that it brought together professional and non-professional actors and brings challenging high quality work to larger audiences. The need for increased and secure funding was strongly underlined to maintain and expand the range of activities.

- Internally there was a call for spreading responsibility among a wider staff group in order to reduce the burden on the Project Co-ordinator and to free up capacity for fundraising.
- The evaluation process itself was judged positively as comprehensive, easy, and well structured.

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 new research has come to and it has been instrumental in securing many new grants for the group.

There was a very sad postscript to the evaluation process. A few days after delivering the final draft of his Evaluation, Steve Onyett died suddenly of a heart attack while taking part in a fundraising bicycle ride in Palestine to raise money for MAP (Medical Aid for Palestinians). Steve was just 53. Group members were involved in helping to produce a CD and organise a memorial event for him. Besides conducting two rigorous academic evaluations, Steve was a long term supporter of Stepping Out's work who provided personal support and coaching to group members as well as attending countless productions as an audience member over many years. He is sadly missed. A second event commemorating his work with Stepping Out Theatre and Mind Your Music was organised in the summer of 2017 when both groups organised an Arts Council funded one day music festival at 'The Temple of Harmony', a classical folly building dedicated to music near the village of Goathurst in Somerset.



Steve Onyett

Productions 2018 – 19



Great Apes

'I want my life back now. Feel human again. Homo erectus.'

When Turner Prize-winning artist Simon Dykes wakes up one morning after a wild night out, he finds his world has changed beyond recognition. His girlfriend, Sarah, has turned into a chimpanzee. And to his horror, so has everyone else. Immediately rushed to hospital, Simon is taken into the care of charismatic radical psychiatrist Zack Busner and treated for being under the psychotic delusion that he's human.

Great Apes is Will Self's hilarious, disturbing and dazzlingly original take on man's place in the evolutionary chain.

This raucous new stage adaptation from Patrick Marmion (*The Divided Laing*) mixed razor-sharp language with movement and puppetry, journeying into the mystery of what it means to be a human being.

Planet of the Apes meets Nineteen Eighty-Four . . . humorous, gripping and provocative.
The Guardian on Will Self's original novel

Prodigiously original and very funny.
The Observer on Will Self's original novel

Stepping Out produced this World Premiere of Patrick Marmion's adaptation of Will Self's novel for a four week run at the Arcola Theatre in London where audience reaction and reviews were enthusiastic.

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The Rise and Fall of Ronald J. Dump

A satirical ghost story for our times, where the scary history of Hallen collides with scarier goings on in present day Avonmouth ...

Hallen is a haunted place. Centuries ago, it was Bristol's dumping ground for the mad and the homeless, where those deemed witches were executed. Dumping is still going on today. A rubbish dump to the south, the chemical works to the north, an oil pipeline destroying the local watercress farm, and the M5 cutting the village in half. And now evil American waste product entrepreneur, Ronald J Dump is moving into Avonmouth and doing deals with corrupt local politicians that could make things even worse . .

But help is at hand, as Bristol's favourite environmental warriors, the Square Wheelers invade a haunted mansion to take on the ghosts of Hallen's sinister past and the forces bent on destroying its future ...

Set against the panorama of Avonmouth's belching chimneys, this site specific and immersive production took audiences on a tour of the haunted mansion of Kings Weston House where modern day ghost hunts are a regular feature.



Stepping Out Theatre collaborated on this production with the Avonmouth Community Action Group who were set up to help fight illegal dumping and pollution in the Avonmouth area of Bristol. Stepping Out writer Mark Breckon worked with members of the Action Group towards producing a script that reflected their concerns. The production enjoyed a successful two week run at Kings Weston House in June 2018.



The Anti Brexit Love Show

This satirical revue at our old stomping ground the Alma Tavern Theatre took a side swipe at the politics of Brexit and showcased work by Stepping Out Theatre members alongside writers and performers from local anti Brexit theatre company Remania.



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The Voyages of the Starship Lunar Sea

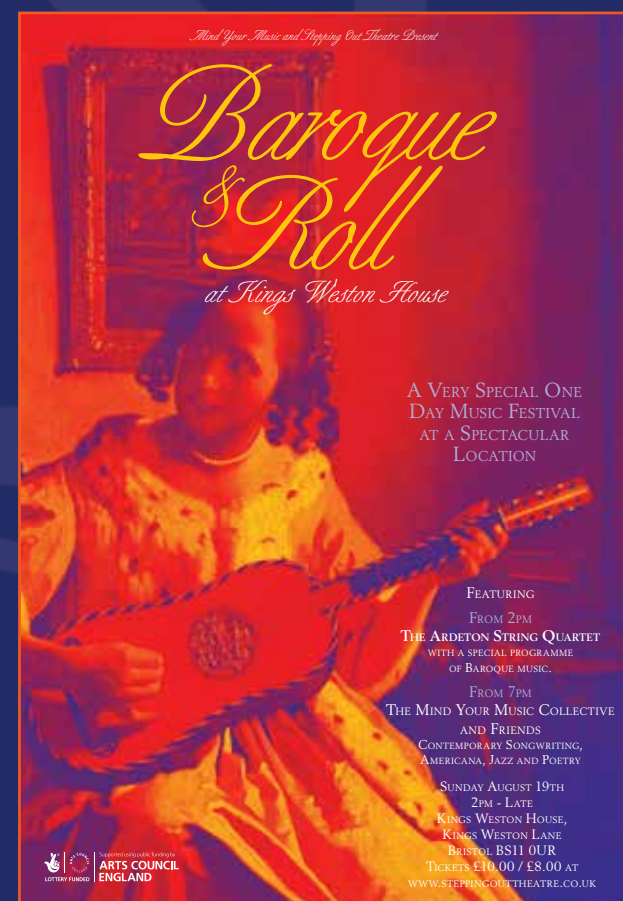
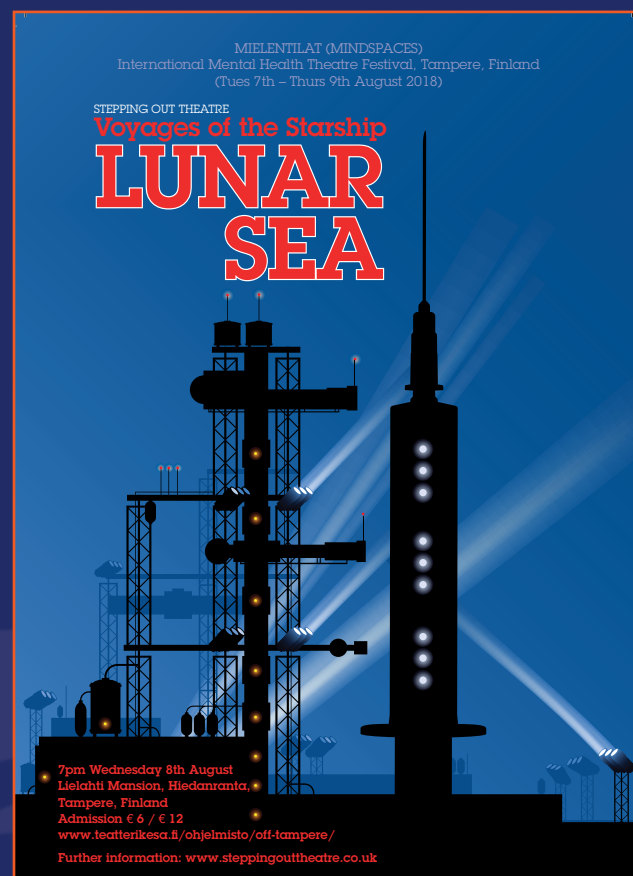
Long, long ago, in a galaxy far, far away ...

Well, twenty years ago in a psychiatric hospital on the outskirts of Bristol, Stepping Out Theatre was born. Twenty years on, we are still going strong. Our first production was called The Voyages of the Starship Lunar Sea and sixty five productions later, the Starship Lunar Sea is still voyaging.

To celebrate the first twenty years, our contribution to the MielenTilat Festival, named in honour of that first production in 1997 was a programme of shorter pieces from many different performers offering windows into their different mental health experiences and evoking the many journeys we all go on with our mental health.

To infinity and beyond!

This new cabaret was showcased at the 2018 AGM before going on to be performed at the International Mental Health Theatre Festival in Finland in August.



Baroque and Roll at Kings Weston House

In collaboration with our long term partners Mind Your Music, we mounted a one day music festival at a spectacular location – the Grade 1 listed building of Kings Weston House in Shirehampton. Highlights of the day included the incredible Ardeton String Quartet performing music from the period when the house was built alongside musicians from Stepping Out Theatre and our sister group Mind Your Music performing jazz, blues, Americana and a range of contemporary and folk styles.

Flaming Crackers!

Our traditional Xmas cabaret returned to the White Bear in Cotham with contributions from a wide cross section of members old and new to the group.

Oh no, it's Crimbo and Stepping Out Theatre is going ...



Sunday 23rd December, 7.30pm
The White Bear,
133 St Michael's Hill, Bristol BS2 8BS
Tickets FREE!
Book at www.steppingouttheatre.co.uk

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Foundation

The Henry Smith
Charity
Founded in 1898

Feedback from Audiences / Performers and Reviews

A selection of what audience members, performers and reviewers said about our productions in 2018 - 19.

The Rise and Fall of Ronald J. Dump

"Witty dialogue ... plenty of surprises, energy, enthusiasm, really engaged with audience, fun throughout!"

"Absolutely brilliant, fantastic and great! We thoroughly enjoyed ourselves in the lovely setting – so, so funny. Well worth seeing!"

"A marvellous performance from all of the cast. Once again a fabulous show."

"Loved the contemporary theatre gags!"

"Fabulous! Best one ever! Really good."

"A brilliant show by first class dedicated performers. Thoroughly deserves to succeed."

"Thoroughly engaging, entertaining, informative and thought-provoking. There were so many different things going on, so much to watch and listen to, laugh at or be surprised by ... certain characters were especially delightful: the vicar, with his wild-eyed intensity, and simmering resentment; Ricardo Raven, with his propensity for bursting into teeth-and-smiles cabaret song; and most memorably Mummy, whose entrance with veil and dagger was marvellously melodramatic ... loved the puppets - both the parodies of 'contemporary performance' and Basil 'doom doom' Brush presenting 'Fox News'. Very witty!"

Audience Members



Great Apes

"Exhilarating"
The Upcoming

"Wildly entertaining and extremely thought-provoking"
Mind the Blog

"Wonderfully physical"
The Stage

"Packed with debate"
WhatsOnStage

"Real invention and swagger"
The Guardian

"Haunting"
Time Out

"The cast masterfully pull off this bold concept"
BritishTheatre.com

"Visually stimulating"
Islington Gazette

"I managed to catch a performance of #GreatApes at the Arcola last weekend, it's really funny, so if you get the chance to watch it in the future, I'd recommend it!"
Mick Jagger via Twitter

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Poetry Work at The Square Club Cafe and Elsewhere

Over the last six years, our poetry work focused on producing poetry anthologies by current and past Fromside Medium Secure Hospital service users. For the service users concerned, this was the fulfilment of a lifetime's ambition. Three Fromside anthologies were published with launch events at the Bristol Old Vic, supported by local writers, along with anthologies by Kehinde Obileye, a group member we also helped to publish.

Our third anthology of poetry to come out of Fromside was 'Love's Gutter' by Thomas Glover which was edited by Crysse Morrison and launched with events at the Bristol Old Vic and the Square Club in Berkley Square. 'Love's Gutter' received an amazing series of endorsements from celebrity poets, including TS Eliot Poetry Prize winners George Szirtes and Philip Gross, international award-winning poet Rose Flint, award-winning performance poets and broadcasters Elvis McGonagal and Luke Wright and poet and editor Abigail Morley.

Over the last three years, as well as having a presence at the regular poetry event run at the Square Club, Berkley Square, we worked towards the publication of six new anthologies of poetry by local service user poets Emma Staddon, Charlie Ekpalo, Chrissie Harmer, Ruth Foster, Katherine Melmore and L. S. Kimberley.

With mentoring from Director of the Cheltenham Poetry Festival, Anna Saunders and leading light of the From Poetry Café, Crysse Morrison, the six anthologies were developed, edited and published in November 2017 with a special launch event at Kings Weston House. The six poets concerned have gone on to performed at the Cheltenham Festival and elsewhere. Four of them are now working on new anthologies of poetry.

We are now working with some of our existing poets, and some new ones towards the publication of new anthologies in 2020.

Copies of all of the anthologies mentioned here are currently, or will be shortly available from the Stepping Out office. Thomas Glover's 'Love's Gutter' is also available on Amazon and as a Kindle download.



Drama Groups

Our popular evening drama groups have been meeting again in 2018 – 19 with funding from the People's Health Trust. A new series of workshops in 2019 is being run by Holly Stoppit following on from a series of mime workshops run by Les Bubb. These groups are an important part of the package of support we provide to all our members, they help induct new members into the group and they form a useful bridge into performance for those who want to develop their stage skills further.

In 2016 – 17, our first ever youth drama group specifically catering for younger people was set up, and this continued to run throughout 2018 - 19.



- 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.

Stepping Out Theatre Online

Throughout 2007 – 19 our website at www.stepping-outtheatre.co.uk has been an increasingly important resource for group members, funders and those wishing to find out more about the group. During our busiest periods in and around production times, the website is updated daily and at all other times it is updated regularly. Postings are also made regularly on the Stepping Out Facebook page which can be found at: www.facebook.com/stepping.out.545.

After 8 years with our previous design, in 2015 our website was redesigned and relaunched with help from actor and web designer Richard Warrick who has also appeared in Stepping Out productions.

The kind of information that can be found on the website and our Facebook page includes;



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Other Work – Associated Groups and Co-Producers

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 many years now we have played an active role in helping to set up and support the following groups;

Mind Your Music



Sixteen years ago, Stepping Out Theatre supported a group of members to set up a dedicated mental health music organisation in Bristol which is now one of the leading groups in its field. Headed up by former Stepping Out Theatre Trustee Elliot Hall, Mind Your Music offer a busy programme of workshops and gigs throughout the year in addition to organising concerts, touring and recording CDs

Mind Your Music were our main partners in producing a CD of music by Fromeside singer songwriter Jonathan Little, and 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.

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. In September 2014, we co – produced a new musical with Fallen Angel Theatre with Chris Loveless directing, based on Thomas Hardy's classic novel 'Tess of the D'Urbervilles' at the New Wimbledon Theatre. The team behind 'Tess' are currently working on a musical theatre adaptation of Dickens' 'Great Expectations'.

Arts Etcetera



Arts ETC ('Empowerment Through Creativity'), are a new community theatre and arts group based in Kidderminster who work with mental health service users and people with learning difficulties. We were instrumental in supporting and setting up this new group and their first production, an adaptation of Oscar Wilde's 'The Happy Prince' was a sellout success at the Kidderminster Arts Festival in 2015 with input from Stepping Out Theatre. This was followed up by a cabaret event for the same Festival in 2016 and a new production for the Kidderminster Arts Festival in 2017 in collaboration with Vamos Theatre, the nationally acclaimed mask theatre group.

Coffee House Theatre

Stepping Out Theatre has been working with Plymouth based playwright and poet Katherine Melmore for the last four years. We supported Katherine in setting up her own mental health theatre company based in Plymouth. Katherine's first play received a staged reading at Plymouth Mind in February 2015 and we worked with her towards co – producing two shows touring to the Edinburgh Festival in 2016 in the double bill 'Spiders By Night'.

Financial Report and Accounts 2018 / 19

In the financial year 2018 / 19, the group received a total of £99,926 in income, and spent a total of £163,681. This was a substantial fall in our turnover from the previous year (corresponding figures for income of £212,393.02 and expenditure of £197,884.01). The large net surplus of expenditure over income was due to the fact that several restricted grants were paid to us in 2017 / 18 for projects and productions which took place in 2018 / 19. The apparent very large fall in income was mainly due to the late payment of two core grants due in 2018 / 19 and the fact that a substantial amount of unrestricted income also due in 2018 / 19 arrived after the 28th February end of year cut off point. The decrease in overall turnover from 2017 / 18 was however reflected in the amount of theatre produced – down from a record ten productions in 2017 / 18 to a more normal six productions in 2018 / 19.

Through a variety of other successful funding applications for individual productions (in particular the Arts Council, for the fourth year running), we were able to offer an enhanced programme of activities to our members – the reinstatement of our flagship large scale community theatre production for the first time since 2015 was particularly welcomed and our new core grants secured the future of the group up to Feb. 2022.

As usual, the largest items of expenditure were salaries and payments to the freelance artists and service user artists involved in our ambitious programme of productions. Together, these accounted for over 55% of all expenditure for the second year running.

In 2017 / 18, our unrestricted reserves at the end of the year stood at £26,872.96, which represented just over 7 months operating costs. By the end of 2017 / 18, this had fallen to £16,463, closer to 4 months operating costs. This fall was anomalous however, as £25k of unrestricted income due in 2018 / 19 was again paid shortly after the Feb 28th end of financial year point, meaning that the true unrestricted reserves were closer to £40k, a significant increase on the previous year.

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.

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, and at a minimum of 6 months operating costs.

REPORT OF THE TRUSTEES AND UNAUDITED FINANCIAL STATEMENTS FOR THE YEAR ENDED 28 FEBRUARY 2019 FOR STEPPING OUT THEATRE
Previously known as Stepping Out Theatre Company

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The trustees present their report with the financial statements of the charity for the year ended 28 February 2019. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015).

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, a deed of trust and changed to a charitable incorporated organisation (CIO) from 24 July 2018

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Charity number

1179310
(formerly 1117912)

Principal address

26 Bradley Avenue,
Shirehampton,
Bristol BS11 9SL

Trustees

Charles Thompson - resigned 11.8.18
Emma Staddon
Mark Breckon
Danann McAleer
Gareth Pitt
Hugh Groves
Sandra Walker
Eleanor Wilson

Independent examiner

Hunter Accountants
Chartered Accountants
3 Kings Court
Little King Street
Bristol BS1 4HW

CHANGE OF NAME

The charity became a charitable incorporated organisation on 24 July 2018 changing it's name to Stepping Out Theatre.

Approved by order of the board of trustees on Friday 2nd August 2019 and signed on its behalf by
Hugh Groves (Treasurer)

INDEPENDENT EXAMINER’S REPORT TO THE TRUSTEES OF STEPPING OUT THEATRE

I report to the charity trustees on my examination of the accounts of the Stepping Out Theatre (the Trust) for the year ended 28 February 2019.

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner’s statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

I confirm that there are no other matters to which your attention should be drawn to enable a proper understanding of the accounts to be reached.

Mark Hunter
Chartered Accountant
Hunter Accountants Chartered Accountants
3 Kings Court
Little King Street
Bristol
BS1 4HW

Date: Friday 2nd August 2019

STATEMENT OF FINANCIAL ACTIVITIES
for the year ended 28 February 2019

	Notes	Unrestricted Funds £	Restricted Funds £	2019 Total Funds £	2018 Total Funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies		-	51,509	51,509	127,718
Charitable activities					
Receipts		48,417	-	48,417	84,675
Total		48,417	51,509	99,926	212,393
EXPENDITURE ON					
Charitable activities					
Payments		59,447	105,944	165,391	197,884
NET INCOME/(EXPENDITURE)		(11,030)	(54,435)	(65,465)	14,509
Other recognised gains/(losses)					
Gains/(losses) on revaluation of fixed assets		-	-	-	(1,681)
Net movement in funds		(11,030)	(54,435)	(65,465)	12,828
RECONCILIATION OF FUNDS					
Total funds brought forward		29,356	57,703	87,059	74,231
TOTAL FUNDS CARRIED FORWARD		18,326	3,268	21,594	87,059

CONTINUING OPERATIONS

All income and expenditure has arisen from continuing activities.

BALANCE SHEET At 28 February 2019

	Notes	Unrestricted Funds £	Restricted Funds £	2019 Total Funds £	2018 Total Funds £
FIXED ASSETS					
Tangible assets	5	1,863	3,268	5,131	6,841
CURRENT ASSETS					
Cash at bank		16,463	-	16,463	80,218
NET CURRENT ASSETS		16,463	-	16,463	80,218
TOTAL ASSETS LESS CURRENT LIABILITIES		18,326	3,268	21,594	87,059
NET ASSETS		18,326	3,268	21,594	87,059
FUNDS					
Unrestricted funds	6			18,326	29,356
Restricted funds				3,268	57,703
TOTAL FUNDS				21,594	87,059

The financial statements were approved by the Board of Trustees on Friday 2nd August 2019 and signed on its behalf by Hugh Groves (Treasurer)

The notes form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 28 February 2019

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charity, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Charities Act 2011. The financial statements have been prepared under the historical cost convention.

Income

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Taxation

The charity is exempt from tax on its charitable activities.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

2. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 28 February 2019 nor for the year ended 28 February 2018.

Trustees' expenses

Trustees have been reimbursed for services provided and/or expenses incurred in the course of their work for the charity.

3. STAFF COSTS

The average monthly number of employees during the year was as follows:

Project Co-ordination	2019 1	2018 2
-----------------------	-----------	-----------

No employees received emoluments in excess of £60,000.

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 28 February 2019

4. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted Funds £	Restricted Funds £	Total Funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	-	127,718	127,718
Charitable activities			
Receipts	84,675	-	84,675
Total	84,675	127,718	212,393
EXPENDITURE ON			
Charitable activities			
Payments	81,376	116,508	197,884
Total	81,376	116,508	197,884
NET INCOME/(EXPENDITURE)	3,299	11,210	14,509
Other recognised gains/(losses)			
Gains/(losses) on revaluation of fixed assets	(229)	(1,452)	(1,681)
Net movement in funds	3,070	9,758	12,828
RECONCILIATION OF FUNDS			
Total funds brought forward	26,286	47,945	74,231
TOTAL FUNDS CARRIED FORWARD	29,356	57,703	87,059

5. TANGIBLE FIXED ASSETS

	Equipment £
COST	
At 1 March 2018 and 28 February 2019	15,643
DEPRECIATION	
At 1 March 2018	8,802
Charge for year	1,710
At 28 February 2019	10,512
NET BOOK VALUE	
At 28 February 2019	5,131
At 28 February 2018	6,841

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 28 February 2019

6. MOVEMENT IN FUNDS

	At 1.3.18 £	Net movement in funds £	At 28.2.19 £
Unrestricted funds			
Unrestricted	29,356	(11,030)	18,326
Restricted funds			
Restricted Fund	57,703	(54,435)	3,268
TOTAL FUNDS	87,059	(65,465)	21,594

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
Unrestricted	48,417	(59,447)	(11,030)
Restricted funds			
Restricted Fund	51,509	(105,944)	(54,435)
TOTAL FUNDS	99,926	(165,391)	(65,465)

Comparatives for movement in funds

	At 1.3.17 £	Net movement in funds £	At 28.2.18 £
Unrestricted funds			
Unrestricted	26,286	3,070	29,356
Restricted funds			
Restricted Fund	47,945	9,758	57,703
TOTAL FUNDS	74,231	12,828	87,059

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Gains and losses £	Movement in funds £
Unrestricted funds				
Unrestricted	84,675	(81,376)	(229)	3,070
Restricted funds				
Restricted Fund	127,718	(116,508)	(1,452)	9,758
TOTAL FUNDS	212,393	(197,884)	(1,681)	12,828

NOTES TO THE FINANCIAL STATEMENTS for the year ended 28 February 2019

6. MOVEMENT IN FUNDS - continued

A current year 12 months and prior year 12 months combined position is as follows:

	At 1.3.17 £	Net movement in funds £	At 28.2.19 £
Unrestricted funds			
Unrestricted	26,286	(7,960)	18,326
Restricted funds			
Restricted Fund	47,945	(44,677)	3,268
TOTAL FUNDS	74,231	(52,637)	21,594

A current year 12 months and prior year 12 months combined net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Gains and losses £	Movement in funds £
Unrestricted funds				
Unrestricted	133,092	(140,823)	(229)	(7,960)
Restricted funds				
Restricted Fund	179,227	(222,452)	(1,452)	(44,677)
TOTAL FUNDS		312,319	(363,275)	(52,637)

7. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 28 February 2019.

DETAILED STATEMENT OF FINANCIAL ACTIVITIES for the year ended 28 February 2019

	Unrestricted Funds £	Restricted Funds £	2019 Total Funds £	2018 Total Funds £
INCOME AND ENDOWMENTS				
Donations and legacies				
Arts Council Grant for the Arts (1)	-	24,930	24,930	23,200
The People's Health Trust (2)	-	1,579	1,579	11,058
Lloyds TSB Foundation (3)	-	25,000	25,000	24,500
Henry Smith Charity (4)	-	-	-	26,000
Heritage Lottery Fund (7)	-	-	-	11,250
John Ellerman Foundation	-	-	-	30,000
Co producer contributions	-	-	-	1,710
		51,509	51,509	127,718
Charitable activities				
Big Give Xmas Challenge and other Donations (5)		26,086	-	26,086
60,890				
Box Office Receipts (6)	22,112	-	22,112	23,692
Interest and Refunds	219	-	219	93
	48,417	-	48,417	84,675
Total incoming resources	48,417	51,509	99,926	212,393
EXPENDITURE				
Support costs				
Management				
Payroll	-	27,498	27,498	54,787
Rent (incl Theatre Hire)	20,449	9,661	30,110	32,471
General Running Expenses	8,853	5,620	14,473	12,296
Miscellaneous Production Costs	1,496	12,051	13,547	18,506
Training	734	-	734	165
Travel for Staff, Service Users and Volunteers	16,542	1,765	18,307	9,298
Subsistence	6,396	1,044	7,440	3,644
Promotional Materials	-	676	676	2,623
Theatre Trips	1,076	-	1,076	826
Charitable Donations	1,000	-	1,000	485
Workshop Leader Fees	-	-	-	700
Freelance Workers and Artists	2,281	46,540	48,821	61,484
Net Fixed Assets	620	1,089	1,709	599
	59,447	105,944	165,391	197,884
Total resources expended	59,447	105,944	165,391	197,884
Net (expenditure)/income	(11,030)	(54,435)	(65,465)	14,509

This page does not form part of the statutory financial statements

Notes to the Detailed Statement of Financial Activities

- 1) Restricted Fund Arts Council grants for production of 'The Divine Chaos of Starry Things' and 'The Rise and Fall of Ronald J. Dump,' in 2017 - 18.
- 2) Restricted Fund grant from the People's Health Trust towards a programme of new workshops headed up by new Development Worker.
- 3) Restricted Fund grant from Lloyds TSB for Salary of Project Co - ordinator 2018 - 19, carried over in full to that year.
- 4) Funds received from the Henry Smith Charity and the John Ellerman Foundation were treated as a restricted fund used only for the application. i.e. Funding productions and core work.
- 5) Funds raised in charitable donations throughout year. Treated as unrestricted income but with a special remit to meet general running costs and extra production costs 2017 - 19
- 6) Box Office Receipts for all productions during the year.
- 7) Restricted fund grant from the Heritage Lottery Fund towards production of 'The Provoked Wife' in late 2017

STEPPING OUT THEATRE

