

OUTSIDE EDGE THEATRE COMPANY

England & Wales · Charity number 1080948

Details

Other names	OUTSIDE EDGE
Status	Registered
Legal form	Charitable company
Company number	03871591
Registered	2000-05-31
Register	View on the Charity Commission register

Contact

Address Brady Arts & Community Centre
192-196 Hanbury Street
London
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Phone 02073718020

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Activities

Objects: 1. TO PROVIDE RELIEF AND REHABILITATION FOR THOSE PERSONS WHO ARE DEPENDENT OR OTHERWISE AFFECTED BY DRUG OR ALCOHOL ADDICTION THROUGH PROFESSIONAL THEATRE PRODUCTIONS, WORKSHOPS AND TRAINING IN ALL ASPECTS OF THEATRE CRAFTS. 2. TO ADVANCE THE EDUCATION OF THE GENERAL PUBLIC WITH A VIEW TO PREVENTING PERSONS BECOMING DEPENDENT OR OTHERWISE AFFECTED BY DRUG OR ALCOHOL ADDICTION THROUGH PROFESSIONAL THEATRE PRODUCTIONS, WORKSHOPS AND TRAINING IN ALL ASPECTS OF THEATRE CRAFTS.

Activities: Provision of professional theatre presentations, drama interventions, preventions, life skill training, and workshops with and for people affected by addiction (chemical or otherwise)

Classification

- **How:** Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, The Advancement Of Health Or Saving Of Lives, Arts/culture/heritage/science, Economic/community Development/employment
- **Who:** Children/young People, Other Defined Groups, The General Public/mankind

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£267,983	£262,772	-	-
2024-03-31	£216,085	£211,068	-	-
2023-03-31	£257,299	£227,192	-	-
2022-03-31	£265,825	£238,195	-	-
2021-03-31	£247,987	£193,363	-	-

Trustees

Name	Role	Appointed
Joshua Mandel	Chair	2026-04-21
Brian Dorgan		2024-09-16
David Workman		2024-09-16
Dr Bhagat Sharma		2025-06-18
Gay Palmer		2025-06-18
Joanna Green		2025-06-18
Katherine Osborn		2025-09-16
Mary Ballard		2016-10-03
SARAH FRANKCOM		2024-12-03
Tania Moy		2024-09-16
Teresa Wirz		2019-10-16

OUTSIDE EDGE THEATRE COMPANY

England & Wales - Charity number 1080948

Accounts

ANNUAL REPORT & ACCOUNTS



2024/25

Company Limited by Guarantee (03871591)
Registered Charity (1080948)

OUTSIDE
EDGE THEATRE
COMPANY

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COMPANY INFORMATION

Outside Edge Theatre Company is a company limited by guarantee and not having a share capital.

DIRECTORS

Michael Angus (resigned 14 March 2025)
Mary Ballard
Philippa Campbell
Brian Dorgan (appointed 16 September 2024)
Sarah Frankcom (appointed 3 December 2024)
Anu Makaan (resigned 20 June 2024)
Tania Moy (appointed 16 September 2024)
Poppy Reindorp
Thomas Robertson (Chair)
Teresa Wirz
David Workman (appointed 16 September 2024)

Members of the Board of Trustees for the purpose of charity law and Directors for the purpose of company law. All Trustees are volunteers who do not receive remuneration.

ACCOUNTANTS

Grass and Holm
27 Pelham Road
Beckenham
BR3 4SQ

REGISTERED OFFICE

Outside Edge Theatre Company
Brady Arts Centre
192–196 Hanbury Street
London
E1 5HU

OUR SUPPORTERS

The Baring Foundation

Kensington + Chelsea Foundation
A better life together

THE GROCERS CHARITY

The Westminster Community

THE ROYAL BOROUGH OF KENSINGTON AND CHELSEA

Garfield Weston FOUNDATION

CITY BRIDGE FOUNDATION

COMMUNITY FUND

EARLS COURT COMMUNITY FUND

TOWER HAMLETS

THE LEIGH TRUST

Social Investment Business

Schroder Charity Trust

City of Westminster

CHAIR & ARTISTIC DIRECTOR /CEO'S MESSAGE

Twenty-five years ago, Outside Edge Theatre Company was founded by the inspiring Phil Fox to support people affected by addiction and to shine a light on stories of recovery. Across 2024/25 we celebrated our twenty-fifth anniversary by doing what we are best at: making theatre and celebrating community.

The twelve months covered by this annual report demonstrate how much we have grown over the last quarter-century, as we reached more people than ever before with our unique, life-saving work and delivered activities in more communities across London. This year, we were thrilled to develop new participatory arts activities, including Script Club, which provided our service users with access to world-class playwrights, and Muslim Heritage Tales, which addressed the needs of underrepresented members of our local community. We developed a wonderful new partnership with drug and alcohol treatment services in the boroughs of Hounslow and Hillingdon, and we partnered with producers of the West End hit *People, Places and Things* to raise awareness about the positive impact that creativity has on recovery.

In the autumn of 2024, we launched our new website, and revealed our new brand identity and logo, which we co-created with our service users. Our 'new look' puts the people in our community at the heart of how we present ourselves to the world; we

use silhouettes of service users across our assets, and our brand colours and fonts embody the edginess of our name. As our company enters its late-20's, we might have matured, but we will always retain our outsider identity.

In March 2025, at our 25th Anniversary Celebration our current participants were joined by past service users, staff, volunteers and supporters to celebrate this significant milestone. We were thrilled to see so many familiar faces and it was a joy to celebrate with them during a moving evening of performances and reflections on our unique charity.

We would like to thank everyone who made the past year possible, especially our extraordinary funding partners and supporters. We hope you will join us in 2025/26 for another brilliant year of creative recovery and thrilling theatre!



Matt Steinberg
Artistic Director / CEO



Tom Robertson
Chair of the Board of Trustees



PURPOSE & ACTIVITIES

Outside Edge Theatre Company (OETC) is the UK's leading theatre company and participatory arts charity focused on substance misuse and addiction.

Since 1999, OETC has created theatre productions about issues related to addiction and offered free drama activities to help people at-risk and affected by addiction to live healthier lives. Our inclusive weekly arts activities encourage service users and audiences to develop healthy habits, discover new talents and reclaim centre stage in their own lives.

OETC's Charitable Objects are formally set out in our 2014 Revised Memorandum and Articles of Association as:

1. To provide relief and rehabilitation for those persons who are dependent or otherwise affected by drug or alcohol addiction through professional theatre productions, workshops and training in all aspects of theatre crafts; and
2. To advance the education of the general public with a view to preventing persons becoming dependent or otherwise affected by drug or alcohol addiction through professional theatre productions, workshops and training in all aspects of theatre crafts.

Eleven years later, in response to the changing landscape of social care and public health services and the arts sector, OETC remains relevant by evolving the spirit of our Charitable Objects to encompass the changing needs of our service users, local community and audience base. Our current strategy follows five key objectives to help guide our service delivery, programming and organisational development:

1. Support people to achieve their recovery maintenance or harm reduction goals.
2. Prevent the development of harmful behaviours in people at-risk of addiction.
3. Provide relief for people affected by someone else's addiction.
4. Raise awareness about the impact of addictive behaviours, from drug abuse to alcoholism to problem gambling.
5. Develop and share evidence-based, creative interventions that improve health and wellbeing to maintain recovery.

OUR YEAR IN NUMBERS

490

FREE ARTS
ACTIVITY SESSIONS

837

PARTICIPANTS

5,352

INDIVIDUAL
ATTENDANCES

10,615

HOURS OF CREATIVE
RECOVERY ACTIVITY

3

PERFORMANCES

169

AUDIENCES

34

VOLUNTEERS

754

VOLUNTEERING
HOURS

91%

SERVICE USERS AGREE
OETC STRENGTHENED
THEIR RECOVERY

£1,743,604

SOCIAL RETURN
ON INVESTMENT

PARTICIPATORY ARTS ACTIVITIES

OETC co-produces evidence-based, peer-support activities with local communities that improves wellbeing to prevent relapse. Every year OETC's holistic, asset-based approach promotes the Five Ways to Wellbeing¹ (connect, take notice, be active, keep learning and give) to help hundreds of London service users, plus their families, carers and champions, to build Recovery Capital² (the internal and external resources required to achieve and maintain recovery).

This approach accounts for why in 2024/25 91% of service users said that OETC strengthened their recovery.

Service users join OETC's drop-in activities through Drama, Dance and Creative Writing Taster Session outreach work in treatment facilities, word of mouth self-referrals and recommendations from key workers, social workers and NHS social prescribing link workers.

Across 2024/25 OETC offered 9 drop-in groups: West London Drop-in Drama, East London Drop-in Drama, South London Drop-in Drama, Hounslow Drop-in Drama, West London Write Now, East London Write Now, Women's Drama Group, Muslim Heritage Tales and Peer-led Check-in.

Following sustained commitment and engagement, service users are invited to

join intermediate and advanced groups, which in 2024/25 included Edge Two, Write Two and The Company.

This year, following feedback from service users, we once again delivered a monthly series of Masterclasses. These day-long sessions, which are led by master tutors, are a key tool to help us better co-create our offer with service users. By providing service users with a variety of experiences in different artforms and skills, we are continuing to empower them and give them a voice in developing our offer of participatory arts activities in the future.

In 2024/25, we introduced two new drop-in groups: Hounslow Drop-in Drama (in partnership with Arc Hounslow/CNWL NHS Foundation Trust) and Muslim Heritage Tales. These groups allowed us to reach more service users in new areas of London and offered culturally competent creative activities for the Muslim community in East London.

Our participatory arts activities are free at the point of access and the only requirement for participation is that service users are abstinent and sober on the day of the activity. Across 2024/25, service users received a total of 10,615 hours of arts-based recovery maintenance activities from our charity.



DRAMA, DANCE & CREATIVE WRITING TASTER SESSIONS

This year we continued to offer our successful arts activity Taster Sessions for people in treatment facilities. This outreach activity engages existing OETC service users as Volunteer Support Facilitators. Facilitators use drama, creative writing and dance exercises to teach service users in treatment facilities and mental health settings about the Five Ways to Wellbeing and the value of arts-based recovery maintenance activities. These 1hr peer-led Taster Sessions were developed and designed by OETC's Associate Theatre Facilitators, who are ex-service users and acclaimed theatre makers.

In 2024/25, we also started to deliver weekly Taster Sessions for ARCH Hillingdon as part of our partnership work with Central and North West London (CNWL) NHS Foundation Trust.

Taster Sessions remain the best way to market our weekly activities to service users and therefore these sessions are an important recruitment tool for our organisation. In 2024/25, 20% of the service users attending our weekly sessions were introduced to OETC through their participation in a Taster Session.

Taster Sessions continue to play a key role in the ongoing development of our income diversification and sustainability goals, as we have effectively generated new income by delivering these activities in private treatment facilities.

63

NUMBER OF TASTER SESSIONS

516

NUMBER OF TREATMENT FACILITY PARTICIPANTS

56%

PERCENTAGE OF PARTICIPANTS ENGAGING WITH DRAMA FOR THE FIRST TIME



“I’ve never done anything like this before. I’d like to do something more with this.”

“It took me out of my comfort zone and made me concentrate on the present.”

“I liked being active, engaging with others and doing something different.”

“It was interactive, got us up on our feet and connecting in different ways.”

“I liked that it got everyone involved in a creative way, even those who are shy or don’t like to act.”

“I normally avoid groups however this session made me feel good.”

“The drama exercises were things I’ve never experienced before, so very interesting. And the writing exercise made me think fast and use my imagination.”



WEST LONDON DROP-IN DRAMA

50

NUMBER OF
SESSIONS

710

NUMBER OF
ATTENDANCES

83

NUMBER OF
PARTICIPANTS

EAST LONDON DROP-IN DRAMA

50

NUMBER OF
SESSIONS

650

NUMBER OF
ATTENDANCES

94

NUMBER OF
PARTICIPANTS

SOUTH LONDON DROP-IN DRAMA

50

NUMBER OF
SESSIONS

854

NUMBER OF
ATTENDANCES

100

NUMBER OF
PARTICIPANTS

HOUNSLOW DROP-IN DRAMA

16

NUMBER OF
SESSIONS

80

NUMBER OF
ATTENDANCES

36

NUMBER OF
PARTICIPANTS

Drop-in Drama sessions are weekly 2-hour introductions to acting for participants in early recovery or people who have been affected by or at-risk of addiction in some way. The facilitated groups offer fun, fast improvisation games and drama activities that develop from the interests of the

participants. These workshops are a safe introduction to drama and to OETC and are suitable for those who may have little or no experience of drama. After three months of consistent attendance, participants are invited to join intermediate groups that are focused on developing particular skills

required for performance. Drop-in Drama helps people to build confidence, have fun and develop focus and commitment.

We aim to deliver Drop-in Drama 50 weeks of the year so participants have consistent access to an activity that serves many as a creative mutual aid group, similar to Alcoholics Anonymous or SMART Recovery.

This year, we developed a partnership with Central and North West London NHS Foundation Trust, which runs the Arc Hounslow drug and alcohol treatment service. Arc Hounslow commissioned OETC to deliver a version of our Drop-in Drama group each week at their premises, which are open to their service users, staff and members of the local community. We started delivering Hounslow Drop-in Drama sessions in November 2024 and the activity will continue into 2025/26.

Compared to 2023/24, the total number of service users attending Drop-in Drama groups across London increased by +52% from 160 to 243 in 2024/25. The number of attendances for these groups increased at almost the same rate of +54% from 1,493 in 2023/24 to 2,295 in 2024/25. This increase is in part due to the expansion of the Drop-in Drama offer to a new borough (Hounslow), but it is also an indication of the increased demand for creative recovery activities across London.

West London Drop-in Drama group was funded by the Earls Court Community Fund. East London Drop-in Drama was funded by Tower Hamlets Mayor's Community Grant Programme. South London Drop-in Drama was funded by the Grocers' Charity and the National Lottery Community Fund.

“I would like to highlight how important these sessions have been for my recovery. I am 7 months sober and this makes recovery more fun and enjoyable.”

WEST LONDON DROP-IN
DRAMA PARTICIPANT

“As soon as I came here I felt joy from the creative energy and I laughed a lot. It's a really wholesome way to spend a Friday evening. It's a big change to what I'm used to.”

SOUTH LONDON DROP-IN
DRAMA PARTICIPANT

“It's my first time acting. I've discovered the more I participate the more I connect.”

EAST LONDON DROP-IN
DRAMA PARTICIPANT

“You are bringing me back to life. Earlier I had therapy and I wasn't listening, I was just thinking please don't keep me from my drama session. That's how much I love it.”

HOUNSLOW DROP-IN
DRAMA PARTICIPANT

“There's something special about coming here and starting out as strangers, becoming friends and then becoming family.”

EAST LONDON DROP-IN
DRAMA PARTICIPANT

WEST LONDON WRITE NOW

50

NUMBER OF
SESSIONS

435

NUMBER OF
ATTENDANCES

71

NUMBER OF
PARTICIPANTS

EAST LONDON WRITE NOW

50

NUMBER OF
SESSIONS

489

NUMBER OF
ATTENDANCES

71

NUMBER OF
PARTICIPANTS

OETC's two Write Now groups are weekly drop-in groups for creative writing. They provide a safe space to share stories and build confidence, to support each other and to challenge the social stigma that people in recovery often feel. Exercises are tailored to the needs of participants who learn to tell stories, write dramatic dialogue and structure theatre scripts.

Write Now helps people to develop a personal voice through the written word,

create a safe peer-support network and foster personal confidence. After three months of consistent attendance, participants are invited to join our intermediate creative writing group (Write Two) or intermediate acting skills group (Edge Two).

In 2024/25 West London Write Now was funded by the Kensington and Chelsea Foundation.

“It’s my 2 year anniversary sober today and I enjoyed a real experience of letting go in my writing.”

WEST LONDON DROP-IN
DRAMA PARTICIPANT

“Writing about my life has been cathartic and helped me discover a talent I was not aware of.”

EAST LONDON DROP-IN
DRAMA PARTICIPANT

“I had great news last week, I was offered a place on the Soho Theatre Writer’s Lab programme and it all started with me coming to these Outside Edge writing sessions, so I want to thank you for being part of my journey.”

WEST LONDON DROP-IN
DRAMA PARTICIPANT

WOMEN'S DRAMA GROUP

26

NUMBER OF
SESSIONS

105

NUMBER OF
ATTENDANCES

14

NUMBER OF
PARTICIPANTS

OETC's Women's Drama Group is an unique, trauma-informed, female-only group.

Compared with men, women in treatment present with lower incomes, sexual abuse histories, depression and child related concerns, and therefore can find it difficult to benefit from mixed-gender activities. The creative activities are co-designed by the women in the group and structured to support the multiple complex needs

“I have learnt communication skills and how to respond to others with certain needs like myself. I have learnt coping techniques if I do get triggered. I have built up friendships with other members which has really helped my mental health. Especially for so long in my life before I had been so isolated. Being creative really helps me to deal with better any challenges that I have to deal with. Being in the here and now and keeping focused is so important because it gives me a bit of head space. Being part of Outside Edge is really helping me to heal from trauma as well.”

of the members, including experience of domestic violence, sexual abuse and mental ill health.

Following the end of our funding agreements for Women's Drama Group in 2023, we worked with the group members to co-design a volunteer-led version of the group that meets online every other week. This new volunteer-led online version of the Women's Drama Group started delivery in April 2024.

“I'm able to identify my feelings, what's possibly causing them. Able to process situations related to how I feel. I mostly feel rational rather than impulsive. I understand myself better.”

“I have been able to be more assertive. Helps with personal reflection and development. I'm able now to navigate relationships and learning more to practice boundaries.”

MUSLIM HERITAGE TALES

9

NUMBER OF
SESSIONS

21

NUMBER OF
ATTENDANCES

6

NUMBER OF
PARTICIPANTS

In January 2025, we started delivering a brand-new Drop-in Drama group, celebrating Muslim heritage. Facilitated by Khayaal Theatre Company, these fun and free sessions combine drama exercises with a focus on wellbeing. Following a year of development, we are pleased that this group will enhance our offer of accessible arts activities that have been co-designed to meet the needs of our local community.

The sessions provide a safe and welcoming space for participants to reconnect with peers, discover joy in creative expression and feel spiritually and emotionally centred. The facilitated activities are designed to improve wellbeing through easy improvisation games, creating scenes and embodying characters.

“We continue to develop trust, confidence and understanding of one another.”

“I appreciate the opportunity to share stories and games and getting to make new friends.”

“I liked the conversation, games and the exercises were encouraging.”



PEER-LED CHECK-IN

42

NUMBER OF
SESSIONS

153

NUMBER OF
ATTENDANCES

22

NUMBER OF
PARTICIPANTS

To strengthen our peer-support offer, service users co-designed a weekly group: Peer-led Check-in. This volunteer run activity offers Friday afternoon peer-support to members of our Recovery Community who need some pre-weekend recovery maintenance help or want to socialise at the end of their week.



EDGE TWO

35

NUMBER OF
SESSIONS

666

NUMBER OF
ATTENDANCES

33

NUMBER OF
PARTICIPANTS

Edge Two is facilitated by an OETC Associate Theatre Facilitator, who is an ex-service user and West End veteran. This intermediate skills-based drama workshop is open to anyone who has shown commitment in attending three months or more of any drop-in group. The sessions focus on developing performance skills, securing a greater understanding of drama as a tool for supporting recovery and fostering personal confidence and communication skills. Members of this group are encouraged to take up training with OETC to become Volunteer Peer Mentors and Volunteer Support Facilitators.

“It’s incredible the magic that happens at Outside Edge. How little stimuli can become something extraordinary. It’s mind blowing.”

“I feel blessed I joined Edge 2. I like to see how things take place and transform.”

Every nine weeks participants collectively choose a single transferable skill to focus on, which culminates in a showing for friends and family. The performance skills explored this year included the Michael Chekhov technique, and resulted in a performance entitled *Body Talks* in June 2024.

Unique to 2024/25, Edge Two focused on creating a single performance across the group’s autumn and winter modules. They created *Lighthouses*, which was a play about the positive impact the arts has had on the performers’ recovery journeys, as part of OETC’s 25th Anniversary celebration in March 2025.

“Good positive feedback from the audience. Outside Edge gives us wonderful wings – we become airborne. Pumped full of serotonin and dopamine. I love it.”

WRITE TWO

12

NUMBER OF
SESSIONS

96

NUMBER OF
ATTENDANCES

9

NUMBER OF
PARTICIPANTS

This year, our intermediate script writing group, Write Two, returned after a year-long hiatus. The participants developed their skills during weekly sessions and developed short plays through one-to-one dramaturgical support from award-winning playwright Isley Lynn. In March 2025, as part of our 25th Anniversary celebrations, each writer had excerpts of their plays performed by an ensemble of professional actors.

“It has been very helpful to be part of different groups and to take the writing course. My family and friends enjoy watching my progress as well.”

“It’s really helped me develop my writing to the point where I’m writing a full length play at the moment...I’ve developed a real love for the theatre now – it’s a bit late in life but better late than never! Much of my daily life now includes writing and theatre.”

“I feel connected to the group. We all seem to want to have a good recovery and stay sober.”

“Outside Edge has given me the opportunity to try out new things that I’ve secretly wanted to do and I’ve been accepted and helped to grow and flourish.”



THE COMPANY

2

NUMBER OF
SESSIONS

10

NUMBER OF
ATTENDANCES

5

NUMBER OF
PARTICIPANTS

The Company is OETC's advanced acting group, which aims to produce productions for paying audiences. This group is for service users who have shown commitment to attending Edge Two for one year or more. Members have experience of substance misuse and/or addiction and are stable within their own recovery, able to commit to professional productions and theatre tours as we devise work that can often be sensitive and challenging. The service users collaborate with professional theatre directors to devise productions for paying

audiences that tour to theatre festivals, treatment facilities, prisons, schools and other venues. For performances in front of paying audiences the service users are remunerated for their work and members of this group are actively encouraged to seek paid work as an OETC facilitator.

This year The Company contributed three performances to OETC's 25th Anniversary event. The performers rehearsed scenes written by OETC's founder, Phil Fox, with a professional director.

“After coming to Outside Edge, I have found my new passion in acting/drama, and started a career that makes me feel happy and fulfilled in my daily life.”

“It's encouraged me to deal with the problems life throws my way.”

“Now I can turn up for commitments, including going to work, with confidence, without nagging doubts.”



MASTERCLASSES

10

NUMBER OF
SESSIONS

111

NUMBER OF
ATTENDANCES

53

NUMBER OF
PARTICIPANTS

This year we once again delivered monthly Masterclasses in theatre craft (e.g., Meisner technique, Devising Theatre Using Graphic Novels, Text Analysis, Hip Hop Theatre, etc).

These free, daylong sessions are led by master teachers in each discipline and provide an unique opportunity for our service users to learn new skills and break down barriers to building sustainable careers in the theatre. Sessions support

“I was a mess when I first got involved physically and mentally all over the place and riddled with guilt and shame and anxiety, after a stroke and in the depths of addiction... Outside Edge gave me opportunities to get involved and try new things and find a release to be creative. It also challenged me to get over fears and find belief and try and discover new things like writing, dance and movement and all the wonderful Masterclasses.”

“I have been reminded about talent and skills that I had forgotten about. I have been encouraged to go back into theatre professionally and feel a lot more confident in my ability and capacity.”

participants into traditional forms of theatre-sector employment (e.g. actors/directors) or equip them with vital experience required to enter higher education and drama school. We also use the Masterclasses as tools to help us co-design future activities with our service users by empowering them with the knowledge and experience to ask us for activities related to specific areas of theatre making, which they otherwise would not have knowledge of.

“I felt uplifted whenever I attend a session or masterclass. I really enjoyed the latest masterclass, it has shifted the way I previously saw Meisener. I think OETC has given me so much opportunity to explore my skills and enhance my confidence.”



PARTICIPATION PATHWAYS, PASTORAL CARE & WRAPAROUND SUPPORT

OETC consults with service users to develop drama activities and holistic peer-support services that evolve to meet the local community's health and wellbeing needs. We don't provide clinical treatment or drama therapy. We provide a robust aftercare offer for service users, with individual Participation Pathways and an established Recovery Community of like-minded peers that help each other to pursue new choices for healthy living.

The physiological and psychological responses felt by engaging in an arts-based activity, including the reduction of stress hormones, enhanced self-worth and feelings of achievement, pave the way for participants to feel improvements around the Five Ways to Wellbeing. The combination of the ongoing benefits of engaging in an arts-based activity and improved wellbeing motivates service users to continue accessing our activities and engage further in OETC's Participation Pathways.

OETC's Participation Pathways empower service users to decide which outcomes they would like to achieve for themselves. This robust and holistic scheme for charting service user journeys includes progressing from drop-in activities to advanced actor training, free theatre trips, peer mentoring, volunteering and paid employment opportunities.

As part of our Participation Pathways this year, we generated 754 volunteer hours

(an 122% increase from 2023/24) for 34 volunteers and provided paid employment for 5 service users. Across 2024/25, we delivered training for a fresh cohort of Peer Mentor Volunteers.

“Peer volunteering has allowed me to develop relationships in the addictions community.”

“The peer volunteer opportunities are very helpful to train my facilitation skills, organisation skills and communication skills.”



A key component of our Participation Pathways offer includes opportunities for service users to socialise with each other outside of the weekly activities. We always try to ensure that these social activities, which we normally aim to deliver four times each year, include an element of creativity or arts engagement.

Cutting across the Participation Pathways is our offer of Pastoral Care and Wraparound Support. We take a holistic, person-centred approach to this work, which includes one-to-one recovery maintenance and emotional support, signposting and advocacy services and Employment, Education and Training advice. Across the year, our staff delivered 12 hours of one-to-one Pastoral Care and Wraparound Support for 11 service users.

“I feel supported by the OETC office. Outside Edge has given me a voice and thank you for that. I am very grateful.”

“In the last few months, I have been moving forward because of Outside Edge. I am moving accommodation. Recently, I stopped smoking and vaping.”



THEATRE CLUB

19

NUMBER OF
SESSIONS

197

NUMBER OF
ATTENDANCES

82

NUMBER OF
PARTICIPANTS

This year our service users attended a range of performances from a West End play with OETC's patron, Sir Mark Rylance, to the National Theatre and fringe theatres across London. We broker free tickets (an estimated £8,948 in kind support in 2024/25) for Theatre Club performances, which enable service users to access high-quality theatre productions that they otherwise would not be able to attend. These experiences also help us to co-create our participatory arts offer with service users because it helps to develop their understanding of different styles and types of theatre performance.

“Theatre club has not only got me out again, in a social space, but has introduced me to Shakespeare and contemporary playwrights with extraordinary productions and performances...I had never read nor seen Shakespeare till the Outside Edge theatre club.”

“The trips to theatres are brilliant... I have more confidence to go out into the world more and have more things to look forward to.”



SCRIPT CLUB

2

NUMBER OF
SESSIONS

56

NUMBER OF
ATTENDANCES

45

NUMBER OF
PARTICIPANTS

We started delivering this new activity in 2024/25 to provide additional support to OETC's writers. This exciting collaboration between OETC and Nick Hern Books, in partnership with Cardboard Citizens, Clean Break and Synergy Theatre Project, invites members and participants of these organisations to explore the UK's most powerful plays with the writers who created them. This year's Script Club authors were Winsome Pinnock (*Leave Taking*) and Conor McPherson (*The Weir*).

In each Script Club session, service users dive into a featured play with free digital

access to the text provided by Nick Hern Books, followed by a dynamic in-person Q&A with the playwright. Script Club is an invaluable opportunity for service users to learn first-hand how each play was conceived, developed and brought to life on stage. Service users gain unique insights, practical skills and creative inspiration to apply to their own work, all while connecting with fellow writers and artists from other leading theatre organisations working with writers from underrepresented backgrounds.

“There's a real sense of community and non-bias...Being involved with OETC has changed my life to an extent, where it is meaningful and fulfilling.”

“I like feeling part of a community and not having to explain why I'm there and go into details of traumatic experiences and drug related issues. I grew up in a household of drug and alcohol use. Mum and stepdad died of drug & alcohol related issues so being creative enables me to express myself and tell stories.”



SERVICE USER SOCIAL EVENTS

4

NUMBER OF SESSIONS

179

NUMBER OF ATTENDANCES

138

NUMBER OF PARTICIPANTS

We deliver a series of Service User Social Events across the year to help service users develop their peer-support network and friendship bonds outside of the weekly participatory arts activities. As much as possible, we try to deliver social events that include creative activities. In 2024/25, we delivered a summer BBQ, bowling party, karaoke party and a big party for our 25th Anniversary, which included performances by Edge Two, Write Two and The Company.

“I have a more active social life through making friends at Outside Edge.”

“I’m feeling positive, looking forward to the Summer BBQ performance. I now have more engagement in the wider community.”

“It has helped me a great deal with my social confidence which was at rock bottom before I started...But probably most important is the people I have met during Outside Edge activities... Outside Edge provides me with meaningful creative activities and social contact that balances my life and adds a great deal to my experience.”



THEATRE PRODUCTIONS

This year, OETC produced the 3 theatre productions about issues related to addiction, and also ran a week of R&D for a play that has been commissioned by King's College London for performances in 2025/26.

BODY TALKS

Brady Arts Centre
24/06/2024
Audience: 37

Edge Two devised a piece based on the work of Michael Chekhov, who was a Russian-American actor, director, author, teacher and theatre practitioner. His acting technique revolutionised the way actors were trained: working physically and emotionally to free actors and to inspire audiences. The group explored Chekhov's idea

of the 'psychological gesture' – a physical movement or gesture which captures the total essence of a character.

This piece was devised and developed collaboratively with members of Edge Two and facilitators Christopher Holt and Júlia Couto.

AUDIENCE FEEDBACK

“A really fascinating, thoughtful and entertaining whistlestop tour of Chekhov's techniques. Not explaining or telling us about each of them - but actively demonstrating them in action. Such committed performances and complete concentration from every participant.”

“It was my first experience with this style of performing art, but found it profound, meaningful, but above all deeply humane.”

“Really amazing, refreshing to see such beautiful bodies participating in dance/. movement – you can see just how these kinds of community opportunities are. The passion on that stage was outstanding.”

LIGHTHOUSES

Brady Arts Centre

16/12/2024

Audience: 28

Across the autumn, Edge Two developed and devised a work-in-progress performance that explored the group's responses to the following poignant questions: How can art help our recovery? How can theatre support our abstinence? What stories can we tell that unravel the connection between making art and improving wellbeing?

Through characters, stories, song and movement, they shared their discoveries and growth as they engaged with the primary ethos of Outside Edge's activities - using art to support recovery, wellbeing and health. The piece was further developed during the winter for Outside Edge's 25th Anniversary Celebration.

AUDIENCE FEEDBACK

"A fantastic display of acting talent, story telling and collective recovery."

"A powerful and visceral piece showing the many facets of addiction and the recovery that's needed for healing. Testament to how OE nurture participants to produce a heartfelt compelling performance."

"Very touching at some points the powerful acting was very true to life and addictions I faced in the past."

"I am an ex-addict and suddenly I started to cry."



MUM POINTS - R&D

King's College London
20/01/2025-24/01/2025

OETC was commissioned by King's College London to work with researchers to develop a short play based on their study into care pathways for women dependent on drugs and their infants. This unique project, part of our Explore and Perform programme, uses theatre to communicate ground-breaking research findings. With the help of award-winning director Jude

Christian, a cast of professional actors spent a week in January 2025 exploring how a theatre production could bring these insights to life for an audience of student midwives and health sector partners. The final version of the play will be performed at King's College London and the University of Sheffield in December 2025.





OETC'S 25TH ANNIVERSARY CELEBRATION

**Brady Arts Centre
29/03/2025
Audience: 104**

To celebrate a quarter century of Outside Edge, we produced an evening of performances from Edge Two, Write Two and The Company. Edge Two performed the final version of *Lighthouses*, which they had developed across a six month rehearsal process. A team of professional actors and

Oliver Award-nominated director Hannah Hauer-King presented short excerpts from scripts written by Write Two participants earlier in the year. Finally, The Company performed a series of short scenes from plays written by Outside Edge's founding Artistic Director, Phil Fox.



ACHIEVEMENTS & PERFORMANCE

OUTPUT

Increase/Decrease In Output From 2023/24 to 2024/25

Sessions: +10%
Service Users: +25%
Attendance: +27%

This year, OETC delivered 490 participatory drama activity sessions (a 10% increase from 446 sessions in 2023/24) for 837 people affected by addiction, which is a 25% increase from 667 participants in 2023/24. Participation in activities increased by 27% from 4,228 attendances last year to 5,353 attendances in 2024/25. The increase in the number of service users and attendances is in part related to the increase in the number of sessions delivered, as well as our assertive approach to outreach and person-centred approach to engaging and retaining service users.

Participants attending more than once: 68%
Participants attending more than one group: 41%

We measure the level of service user retention and engagement by capturing the number of service users who access our sessions more than once and the number

of service users who attend more than one group across a year. The number of service users returning to more than one session (following an initial drop-in session) decreased slightly from 74% last year to 68% in 2024/25. We also saw a 11% decrease in the number of service users attending more than one group (down from 52% in 2023/24). We take this change to be a result of our increase in place-based work and our targeted outreach strategy, for example with our Muslim Heritage Tales group, which means we are recruiting new service users into groups that are most appropriate for their location and interests.

Progression and prolonged engagement are crucial to engaging service users in wraparound offers, such as social activities and volunteering; these activities are the scaffolding upon which they build Recovery Capital. To foster this, OETC delivers most of our activities 50 weeks/year (like 'creative' AA meetings) and offers opportunities for long-term engagement and progression within our peer-support Recovery Community. Between 2021/22 – 2024/25, 85 service users (14% of total attending introductory activities) progressed from introductory to intermediate and/or advanced groups. Service users accessing introductory (drop-in) activities engaged on average for 18 sessions across 5.13 months, but service users accessing intermediate and/or advanced groups engaged on average for 112 sessions across 21.7 months, although some service users have attended continuously for over 20 years.

To enable our core staff, freelance workforce and volunteer team to better support vulnerable service users with complex needs, we continued to invest in external supervision sessions and continuing professional development opportunities. As an employer, we are committed to supporting the health and wellbeing of our frontline staff as well as our service users.

With the NHS hiring thousands of social prescribing link workers over the past few years (which was expected to reach 4,500 by 2023/24³) we saw an opportunity to capitalise on a new referral pathway into our services. In 2024/25, 4% of our service users for whom we have information on their referral route started attending OETC activities after being referred to us by a Social Prescribing Link Worker, which is an 8% decrease from the previous year. Although the number of referrals from social prescribing link workers as a percentage of our total referrals has decreased, the actual number of referrals from link workers has remained the same since 2023/24. As we continue to build relationships with Social Prescribing Link Workers across London, we still aim for this number to rise to 15% over the next couple of years.

In terms of output for our artistic programming, this year the number of productions we produced decreased from 6 to 3, which accounts for the 33% decrease in audience numbers from 254 to 169.

SERVICE USER DEMOGRAPHICS

% Gender Breakdown

51% Female
48% Male
2% Use another term

% Ethnicity Breakdown

60% White (Any)
15% Black (Any)
12% Asian (Any)
10% Mixed (Any)
2% Other

% Top Boroughs Breakdown

15% Tower Hamlets
14% Southwark
9% Kensington and Chelsea
6% Westminster
4% Service Users from Outside of London

% Addiction History Breakdown

36% Drugs and alcohol
36% Alcohol only
5% Drugs only
23% Other type of addiction only (e.g., gambling, etc)

% Substance Misuse History Breakdown

62% Alcohol
39% Crack or Cocaine
27% Cannabis
15% Opiates
12% Amphetamines
33% Other

% Depression

21% History of WEMWBS scores indicating 'mild depression'
26% History of WEMWBS scores indicating 'clinical depression'

% Age Breakdown

0% Under 20
14% 20-29
19% 30-39
19% 40-49
27% 50-59
14% 60-69
6% 70-79
1% 80-89

% Housing Breakdown

46% Vulnerably housed
19% Rent property
15% Own property
12% Council tenants (housing benefits)
8% Other

% Sexuality Breakdown

80% Heterosexual
11% Homosexual
6% Bisexual
4% Other

% Income Breakdown

63% Earn less than £11,850 per year
33% Earn between £11,851-£46,350
4% Earn between £46,351-£150,000

% Disability

54% Do not consider themselves to have a disability
41% Consider themselves to have a disability
5% Do not know whether they have a disability

% Employment Breakdown

57% Unemployed
16% Full-time employment
9% Part-time employment
6% Self-employed

Loneliness Breakdown

- 62%** Do not feel their relationships are as satisfying as they would like them to be
- 51%** Do not feel content with their friendships and relationships
- 8%** Score as 'lonely' on the Campaign to End Loneliness (CTEL) Measure

% Criminal Justice System

- 26%** Previous contact with the criminal justice system

Over the past fifteen years, service users have conveyed to us the crisis of overstretched statutory provision, with an increased need for community-based prevention, treatment and recovery maintenance services in the face of reduced spending from local authorities.

In 2024/25 OETC participants came from 30 London boroughs.

The National Drug Treatment Monitoring System (NDTMS) shows in 2024 there were 42,055 people in London in treatment services, with 8,935 in Hammersmith & Fulham, Westminster, Kensington & Chelsea, Southwark, Tower Hamlets and Hounslow where we currently deliver services.⁴

Compared with the Office for Health Improvement and Disparities' National Drug Treatment Monitoring System (NDTMS) statistics for 2024⁵ OETC has a more diverse service user group than the averages for people in treatment

in England. Public treatment service users are disproportionately male (68%), whereas OETC service users have a better gender balance with only 48% male, which is a slight increase from the previous year, which we assume is a result of the change in frequency of our Women's Drama Group. Our service users are 29% more ethnically diverse than the national average in treatment, which is only 11% non-white compared to 40% for OETC. Also similar to last year, 20% of OETC's service users identify as LGBTQ+ or Other, compared to only 6% in national treatment services.

We are proud to have made our activities as accessible as possible to service users with a wide range of backgrounds and needs. We provided people with complex needs, from criminal justice system contact to homelessness and poverty, with a safe space to explore their creativity and supported them to make healthier choices. These complex needs significantly contribute to our service users' harmful

behaviours, and this year we once again supported people with a wide range of substance misuse and addiction issues.

In terms of substance misuse and addiction issues, compared to 2023/24 we noticed a slight increase in the number of service users who told us they had an issue with cannabis (an increase from 23% last year to 25% this year), as well as a slight increase in crack and cocaine users (34% last year and 39% this year).

Otherwise, approximately the same percentage of service users presented with the same substance misuse histories as last year.

As we co-produce our offer of support with service users across this year, we will continue to monitor these statistics to ensure that our activities meet the evolving needs of people in our Recovery Community as their use of drugs changes.



IMPACT ON SERVICE USERS

Service User Recovery Goal Breakdowns

69% Abstinence
12% Reduce Alcohol/Drug Use
5% Controlled Use
1% Reduce Prescription
16% Other/Not Applicable

Are you achieving your recovery goal?

73% Yes
27% No

The 2017 All-Party Parliamentary Group report on Arts, Health and Wellbeing shows that after engaging with the arts 77% of people engage in more physical activity and 82% enjoy greater wellbeing.⁶ Feedback from OETC's participants supports this claim, with 76% reporting that they are more physically active and 67% of service users with clinical or mild depression reporting improved wellbeing.⁷

The World Health Organisation (WHO) 2019 report on 'What is the evidence on the role of the arts in improving health and wellbeing?' cites the following physiological responses to engaging or participating in the arts: reduced stress hormones, modulation of neurotransmitters such as serotonin, improved brain function and

enhanced neuroplasticity.⁸ The report also cites the following psychological responses: reduced mental distress, depression and anxiety, provide positive focus for rumination (repetitive thinking), help to change one's view of oneself and enhance self-worth.⁹

The WHO report cites studies on addiction that show benefits from arts-based interventions for improving perceived control and reducing cravings, enhanced social connections and positive diversion through group activities, and enhanced pride, social capital, independence and resilience through cultural engagement, such as visits to cultural institutions.¹⁰

The Arts Council England (ACE) 2018 report on 'Arts and Culture in Health and Wellbeing and in the Criminal Justice System' catalogues the effect participating in arts can have on people's health and wellbeing. The report cites the following evidence of positive changes that we have seen in our participants over the past twenty five years: encourages the healthy expression of suppressed emotions and processing of experiences, effective non-verbal means of dealing with memories for people with PTSD and diminished anxiety, depression and stress, and increased self-esteem, confidence and purpose.¹¹

Further research shows that participating in the arts contributes positively in aiding communication, encouraging residual creative abilities, promoting new learning, enhancing cognitive function, increasing social participation and generating a sense of freedom.¹²

This year OETC continued to consolidate this evidence with twenty five years of frontline experience to help us offer more impactful service user journeys that ensured 94% of service users say that the service provided by OETC meets their needs.

Service users in 2024/25 reported the following impact across the Recovery Capital model:

Social Capital

- 94% supported by their peers
- 85% feel meaningful connection to others
- 76% improved relationships with friends and family

Physical Capital

- 94% learned useful skills from the workshops they attended
- 70% helped to find a job or return to school, training or university
- 55% comfortable to ask for help at any time

Human Capital

- 89% able to focus on the present
- 73% feel they can take control of their life
- 76% more physically active

Cultural Capital

- 93% able to express themselves through creativity
- 90% understand more about themselves
- 72% discover hidden talent, skill or aspiration

We take these numbers as clear evidence that OETC's arts-based interventions and wraparound support increases service users' wellbeing and builds Recovery Capital. The result is that in 2024/25:

- 91% Service users say OETC strengthened their recovery

In terms of measuring the impact on recovery goals, we ask service users to self-report on their baseline and follow up assessments answers on a scale from 1–10 for how well they feel they are doing with their recovery goal (with 1 being 'not very well' and 10 being 'very well'). There were 39 service users who accessed OETC's activities in 2024/25 for whom we have obtained both a baseline and follow up answer for this question. The average score for the baseline answer for these service users was 7.25 and this increased on the follow up answers to an average of 7.31. On average, these service users had a 5.68% improvement in their scores between the baseline measure and the follow up measure.

SERVICE USER FEEDBACK

“I’ve been coming here for about two years. I was so nervous and paranoid at first, I was such a mess, but it’s been an important part of my routine. The well being aspect isn’t talked about much but I’m proof that it’s working. Thanks everyone for showing up each week and being there for me.”

“I feel I’ve had a workout, this really helps with my recovery process, more than anything else.”

“I liked the interaction within the group, the sense of feeling free and being aware of the person next to you.”

“It has helped me recover my abilities to socialise and express myself. I am more confident in groups and also I have made valuable friends.”

“It helped me forget my problems.”

“It’s been really beneficial for my recovery and I’ve learned a lot about myself being here.”

“Just being here and participating gives me that space to not be involved in what’s going out there. It’s a great escape.”

“You create a safe space where I can’t self-harm. When you’re on stage with another performer you’re in safe hands.”

“It opened up my ability to collaborate and communicate. I built confidence and changed my mood positively.”

“We often use drink to loosen up but here we didn’t have to.”

“I find it hard to get out of my head and stop thinking about negative things. The last 2 hours I haven’t thought about anything negative.”

“It’s really nice to just come in and just join in. This provides me structure. I find it therapeutic and very healing.”

“I felt valued and seen.”

“Outside Edge’s sense of community and has given me choice again, given me a focus and outlet, given me a purpose, connected me with my inner self esteem given me courage and helped me build meaningful relationships with other gay men and women, something I have struggled with in the past.”

“I loved the connection with the group, the focus tasks helped me feel inside my body.”

“I always loved writing but didn’t know if I was good at it but now I’m getting loads of positive feedback from the group.”

“This workshop stays with me through the whole week, prompting me to go deeper and keep exploring.”

“I am dyslexic and never really accessed reading and writing. But I found it all very intriguing and that’s why I’m still coming to this.”

“I wasn’t expecting it to be as fun. My cheeks are hurting. Doing this sober has been amazing.”

“Coming here gives me freedom, I love working with new people. It teaches me to not always take the lead. I love to see my own development. The confidence that I’m growing here is great.”

“I’ve been feeling low and bored in my recovery. This was the first time I had a laugh. Nice to take a risk and come here.”

“This is the best Friday night option for me to stay out of trouble.”

“It helped very much to get to know the other participants in the session. It relaxed me and made me more comfortable to share with them.”

“I enjoyed the feeling of being involved with a group with something positive that left me feeling uplifted.”

“I appreciated the need to make eye contact and acknowledge in the group.”

“I needed to laugh due to my up and down mental health.”

“The writing group has been amazing because writing for me used to be a solitary pursuit with no feedback and I thrive in a group so this has been truly life changing.”

“It was light hearted but meaningful in helping me to connect with others.”

“That was a good buzz, a bit of a rush but in a sober way. It was really good for me to be here doing this instead of being in pubs and bars.”

“I was a little afraid before, but then I felt comfortable. The drama part was fun.”

“Good to get moving and do something different. And to be a bit silly and fun.”

“It’s great to meet new people. This is such a safe place, we can learn to trust people again through coming here.”

“I liked that I felt I wasn’t alone.”

“I enjoyed meeting everyone, learning new things and having a good laugh.”

“The physical activity was great and thought provoking.”

“It has made me very happy. I can feel a natural good feeling from dopamine that the activities produced. It has taken my mind off all the bad stuff and I feel very relaxed. It was like being allowed to play like a child, in my work and my life I don’t get the opportunity for that.”



The wellbeing scores in this report are based on information gathered between 2021/22 – 2024/25 from 115 service users for whom we have obtained WEMWBS scores from both a baseline and follow up assessment. By comparing a service users' baseline score with the average score reported in their follow up assessments, these WEMWBS scores allow us to track wellbeing based on a service users' experience of 'clinical depression' and 'mild depression' across a long period of time.¹³ As you can see below, for this cohort of service users, 35% reported an improvement in their wellbeing scores, 54% reported no change in their scores and only 11% reported a deterioration in scores.

Over the past four years, of the 35 service users who scored ≤ 18 on their baseline WEMWBS, which indicates 'clinical depression', 14 (40%) improved their scores to between $>18 - \leq 20$ indicating an improvement to 'mild depression', 11 (31%) improved their scores to >20 indicating an absence of feelings of depression and 10 (29%) had scores that remained ≤ 18 indicating 'clinical depression'.

For the 31 service users who scored between $>18 - \leq 20$ on their baseline WEMWBS, which indicates 'mild

depression', 15 (48%) improved their scores to >20 indicating an absence of feelings of depression and 14 (45%) had scores that remained between $>18 - \leq 20$ indicating 'mild depression'.

A further 49 service users scored >20 on their baseline WEMWBS, which indicates an absence of feelings of depression. Of these service users, 11 (22%) reported scores on follow up assessments that were between $>18 - \leq 20$ indicating a deterioration to 'mild depression' and the other 38 (76%) continued to report scores >20 indicating an absence of feelings of depression.

The data from these WEMWBS scores indicates to us that OETC's activities have the most profound impact on the wellbeing of those service users who are experiencing mild or clinical depression when they first start accessing our services. For this cohort of service users across the past three years, we were able to track that 63% of these people had improved wellbeing through follow up assessment scores that indicated they now either experienced 'mild depression' (if they originally had 'clinical depression') or 'no depression'; in 2024/25 this percentage increased to 67%.

		Follow Up Assessment WEMWBS Scores 2021/22 – 2024/25		
Baseline WEMWBS Scores	Number of Respondents	Clinical Depression (≤ 18)	Mild Depression ($>18 - \leq 20$)	No Depression (>20)
Clinical Depression (≤ 18)	35	10 (9%)	14 (12%)	11 (10%)
Mild Depression ($>18 - \leq 20$)	31	2 (1%)	14 (12%)	15 (13%)
No Depression (>20)	49	1 (1%)	10 (9%)	38 (33%)



In terms of loneliness, scores in this report are based on information gathered between 2021/22 - 2024/25 from 108 service users for whom we have obtained CTEL scores from both a baseline and follow up assessment. By comparing a service users' baseline score with the average score reported in their follow up assessments, these CTEL scores allow us to track loneliness based on a service users' experience of feeling a sense of loneliness or not feeling a sense of loneliness across a long period of time.¹⁴

As you will see below, for this cohort of service users, 12% reported an improvement in their CTEL scores, 75% reported no change in their scores and 16% reported a decline in scores.

In general, the CTEL scores indicate that the vast majority of service users come to OETC with neutral feelings of loneliness, and on the whole their engagement with our activities help them to maintain this level of connectivity with others and not decline towards feeling acute loneliness.

		Follow Up Assessment CTEL Scores 2021/22 – 2024/25		
Baseline CTEL Scores	Number of Respondents	Lonely (>=10)	Neutral (>3-<10)	Not Lonely (<=3)
Lonely(>=10)	24	16 (15%)	8 (7%)	0 (0%)
Neutral (>3-<10)	72	2 (2%)	61 (56%)	9 (8%)
Not Lonely (<=3)	12	0 (0%)	8 (7%)	4 (4%)

To further track the impact of OETC's activities on service users' recovery and harm reduction goals, we also use elements of TOP to determine the last time a service user used particular substances. As you can see from the table below listing the results from 71 service users attending OETC's activities across 2021/22 – 2024/25 for whom we have obtained both a baseline and follow up assessment, the majority of our service users are either in long-term recovery (i.e. they have not used a particular substance in the last year) or

they achieve long-term recovery whilst attending OETC.

The recovery journey that a service user might go on with OETC is most vividly demonstrated by the service users with previous issues related to alcohol. In the table below, we can see that a high percentage (23.53%) of respondents report using alcohol within the last 7 days of completing their baseline assessment. Following a sustained period of engagement and support from OETC,



we can see that most of these service users report throughout the year that they are no longer consuming alcohol, with a +33.74% increase in the number of follow up assessment responses stating they have not consumed alcohol in over a year.

In addition to the positive results we see across this period from service users with previous problematic drinking, we can also see significant improvement from service users experiencing problematic opioid use (a -100% decrease reporting they have used in the last 6 months and a +45.83% increase reporting they have not used in over a year).

In total, over the past four years we can see our service users require the most critical support between one month and six months in their recovery journey. Between baseline and follow up assessments there was a -44.05% decrease in those reporting that they had used any substance in the last month and a +26.83% increase in those reporting they had used in the last 6 months, with a further +15.10% increase in those reporting they had not used in over a year. We take these improvements as signs of the positive impact OETC's activities have on service users' recovery.

	Used in the Last 7 Days	Used in the Last Month	Used in the Last 6 Months	Used in the Last Year	Not Used in the Last Year
Alcohol - most recent use (49 respondents)					
Baseline	23.53%	21.57%	17.65%	11.76%	25.49%
Follow Up	17.42%	11.36%	24.24%	12.88%	34.09%
% Change	-25.95%	-47.31%	37.37%	9.47%	33.74%
Amphetamines - most recent use (8 respondents)					
Baseline	12.50%	0.00%	12.50%	0.00%	75.00%
Follow Up	0.00%	0.00%	15.38%	0.00%	84.62%
% Change	-100.00%	0.00%	23.08%	0.00%	12.82%
Cannabis- most recent use (15 respondents)					
Baseline	6.25%	12.50%	12.50%	12.50%	56.25%
Follow Up	8.00%	0.00%	12.00%	4.00%	76.00%
% Change	28.00%	-100.00%	-4.00%	-68.00%	35.11%
Cocaine - most recent use (13 respondents)					
Baseline	0.00%	7.69%	15.38%	23.08%	53.85%
Follow Up	0.00%	5.71%	8.57%	8.57%	77.14%
% Change	0.00%	-25.71%	-44.29%	-62.86%	43.12%
Crack - most recent use (4 respondents)					
Baseline	30.00%	10.00%	10.00%	0.00%	50.00%
Follow Up	25.00%	0.00%	12.50%	0.00%	62.50%
% Change	-16.67%	-100.00%	25.00%	0.00%	25.00%
Opiates - most recent use (6 respondents)					
Baseline	14.29%	14.29%	14.29%	0.00%	57.14%
Follow Up	16.67%	0.00%	0.00%	0.00%	83.33%
% Change	16.67%	-100.00%	-100.00%	0.00%	45.83%
Other - most recent use (12 respondents)					
Baseline	25.00%	8.33%	16.67%	0.00%	50.00%
Follow Up	18.52%	11.11%	25.93%	11.11%	33.33%
% Change	-25.93%	33.33%	55.56%	0.00%	-33.33%
Total Baseline	17.95%	14.53%	15.38%	9.40%	42.74%
Total Follow Up	13.41%	8.13%	19.51%	9.76%	49.19%
Total % Change	-25.26%	-44.05%	26.83%	3.77%	15.10%

The data in this chart also demonstrates that depending on the substance used by service users, they seek OETC's support at different stages of their recovery journey. For example, service users who present with problematic drinking and crack use are more likely to still be using these substances when they attend their first OETC session (23.53% for alcohol and 30.00% for crack). On the other hand, none of the service users who presented with problematic cocaine use had used in the last 7 days before attending their first OETC session, and only a small

percentage (7.69%) had used in the last month, which indicates our drop-in sessions are more likely to attract cocaine users who are already practicing harm reduction or who are abstinent. This information helps OETC to consider what types of provision and support service users require when they start to attend our sessions (e.g. alcohol-related signposting, etc) and also whether we need to undertake more outreach work for different communities (e.g. flyer Cocaine Anonymous meetings, etc).

IMPACT ON AUDIENCES

The WHO report mentioned earlier cites examples of how drama projects can increase awareness of the dangers of illegal drugs, as well as helping to prevent or reduce illegal drug use in adolescents, and increase the participation of adults in substance abuse prevention initiatives.¹⁵ This ability for theatre to help improve the health and wellbeing of audiences is central to our artistic vision since we engage professional playwrights, directors and actors, often with lived experience of addiction, to create high-quality theatre productions about issues related to addiction.

Across spring and summer 2024 OETC supported the Olivier Award-winning West End production of *People, Places and Things*, which tells the story of an actress' struggles with addiction. The partnership between OETC and the show's producers enabled our service users to attend rehearsals and offer the cast and crew

feedback based on their lived experience of addiction and recovery. OETC's Artistic Director and Associate Theatre Facilitator also participated in a post-show Q&A with the show's star, Denise Gough, and writer, Duncan Macmillan. This event was an important opportunity to help raise awareness about the use of arts in recovery and to celebrate the achievements of people affected by addiction.



CASE STUDIES

LIZ

Liz is a Westminster resident in her 40s who came to Outside Edge in autumn 2024. She came to Outside Edge after she was made homeless by a domestic violence situation and then was moved into temporary accommodation in Westminster. The accommodation she was given was damp and dark, which caused her to start drinking again. Liz realised she needed something healthy to focus on, and went to her GP surgery who referred her to a key worker who suggested Liz get in touch with Outside Edge.

Since joining Outside Edge last autumn, she regularly attends one of our Write Now groups which she gets a lot from, saying, *“I enjoy the variety of weekly writing tasks. I am often blown away by the level of untapped talent in the room.”* She also enjoys the encouragement of the facilitators.

She also engages with the wider offer of activities available at Outside Edge

having attended two Masterclasses, a Theatre Club and attending an Edge Two performance in recent months. All of these activities have greatly benefitted Liz creatively and have improved her wellbeing. She says, *“Outside Edge has taken me out of spiraling further into depression. It has inspired me to write and having attended several Masterclasses, has helped me recover some confidence. The trips to the theatre... have given me inspiration and hope.”*

Having seen first hand the benefits of creative activities for mental health and recovery, Liz is a huge advocate for Outside Edge’s work, saying, *“I have been talking about Outside Edge to my peers and anyone who will listen.”* Liz believes that OETC has been crucial to her recovery journey, saying that, *“Outside Edge has kept me clean, by encouraging my creativity and when I am creative I am less likely to want to use.”*

STEVE

Steve is a Tower Hamlets resident in his 50s, who first came to Outside Edge in spring 2023 after attending a Drama Taster Session we led in a support service he attends. When he joined Outside Edge, Steve was in recovery from alcohol and painkiller addiction and struggling with poor physical, financial and mental health. He says, *“I had lost my home, career and relationship to addiction and really had no way back, until, purely by chance, I came by Outside Edge. That was the moment things changed. The moment when I began to rebuild and rediscover who I was without the need for intoxicants.”*

Steve joined our East London Drop-in Drama group less than 2 weeks after he attended our Taster Session, and since then, attends this group almost weekly. Steve has thrown himself into other Outside Edge activities, regularly attending Masterclasses, Theatre Clubs and Social Events. He also quickly progressed into our Intermediate Drama Group, Edge Two in autumn of 2024. He has attended every Edge Two module since then, taking part in 5 performances including at our 25th Anniversary Celebration Event. Steve says, *“The support and encouragement shown to me each time I enter Outside Edge or engage in a workshop, Drop-in or performance helps me to continue on my recovery journey and gives me a sense of purpose, peace and identity. The friends and colleagues I’ve made at the East London Drop-in, have enriched my life and given me another family to care about and be enriched by. A true blessing!”*

In February 2024, he was invited to a Peer Volunteer training session and is now part of our Peer Volunteer cohort.

In March 2024, he joined the co-leading team of Peer-led Check-in and until early 2025, co-led this group on a weekly basis, planning the sessions, organising monthly in-person meet-ups, encouraging attendance and supporting his peers, as well as volunteering for Taster Sessions and recovery events. Recently, Steve has become the designated Peer Volunteer for the East London Drop-in Drama group supporting the facilitators and being a friendly, welcoming presence for new participants.

Steve says, *“Engagement with OETC has changed my life immensely. I’m actively involved in drama and have acted in over a dozen performances for Outside Edge and other community based theatre companies. The skills and experience I’ve gained from peer volunteering have furthered my knowledge and understanding of the work undertaken by Outside Edge, and has inspired me to want to further my involvement within the organisation even more. My confidence and self discipline have improved greatly, and I’ve been confident enough to take a maths degree and train with St John’s Ambulance, such has been the positive impact of Outside Edge upon my life.”*

To anyone thinking of trying an Outside Edge session, Steve says, *“I would encourage anyone thinking of coming to Outside Edge to give it a try, as the benefits, skills and sense of community, are incredibly conducive to maintaining strong relationships/connections and improving mental health and overall wellbeing. So I can’t recommend OETC enough!”*

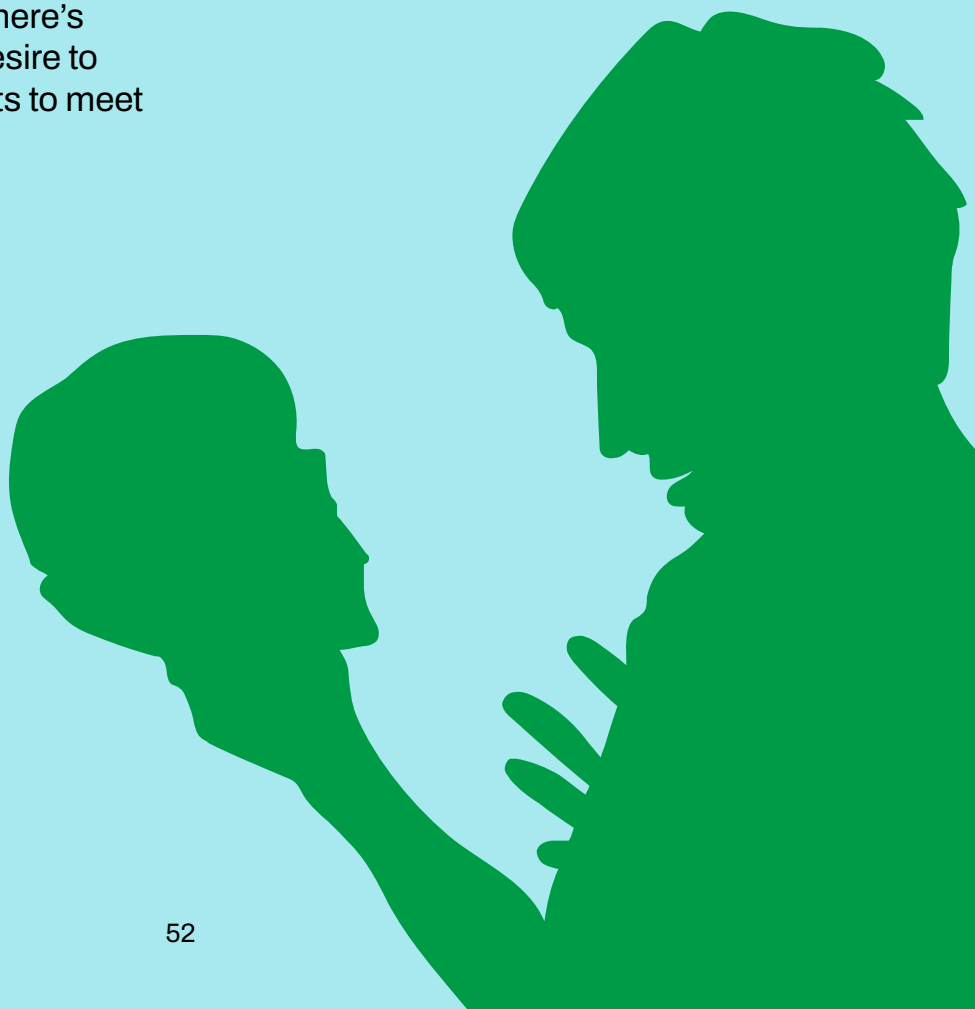
ASMA

Asma is a West London resident in her 30s who joined Outside Edge in early 2022 when a friend of hers recommended our West London Drop-in Drama group to her. To start with, she came along to support her friend, but she soon realised how much she enjoyed the sessions herself. She really likes that the sessions are physical and active, and the drama games that are played.

Asma was diagnosed with PTSD in 2017, and due to the medication she is on, had become very introverted and shy. She feels that the Drop-in Drama group activities help her to get out of her head and attending the group gave her a much needed change of scenery. She believes her engaging in this group has helped her become more sociable and brought her out of her comfort zone. She really likes that the groups are drop-ins, so there's no pressure to attend, only the desire to commit and she likes that she gets to meet

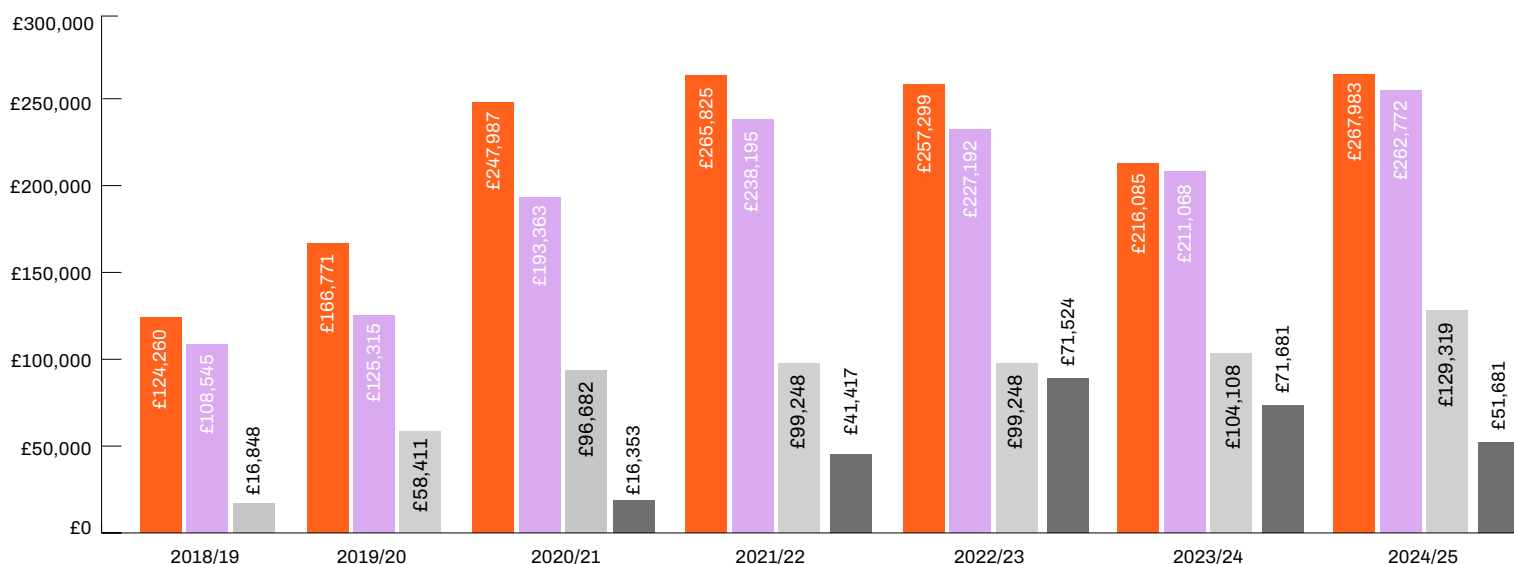
people in the groups that she would never normally come across. The consistency and stability of the group facilitators mean a lot to Asma, as she feels that not a lot of people can be consistent, and the facilitator's consistency shows they care about the group and its participants.

Since attending the groups, Asma says, *"I've seen a side of myself I'd never seen before."* She's more comical, feels more confident and has realised she's good at drama activities! Asma thinks that *"anyone on this earth could attend and benefit from the sessions."* She'd love us to run sessions for children and teens too, and thinks these groups are amazing for breaking down inhibitions and fears around public speaking.



FINANCIAL REVIEW

INCOME AND EXPENDITURE



INCOME AND EXPENDITURE

Income

Expenditure

Unrestricted Reserves

Designated Funds

Following another successful year of fundraising and cost-effective service delivery and artistic programming, in 2024/25 we ended the year £5,211 in the black, with £129,391 in unrestricted reserves, £51,681 in designated funds and an additional £55,530 of (restricted) deferred income to be used for charitable activities in 2025/26.

INCOME

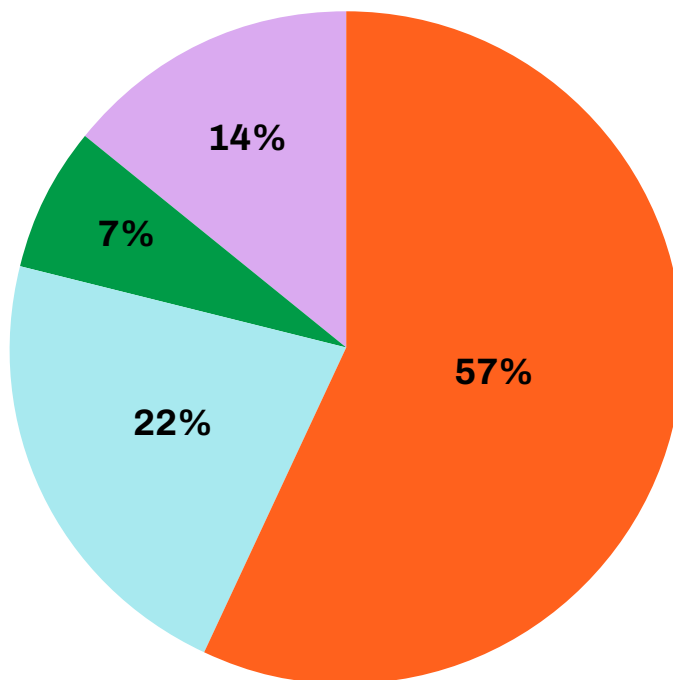
INCOME SOURCES 2024/25

Trusts & Foundations

Local Authority Contracts

Individual Giving and Major Donors

Trading and Other Income



Our total income in 2024/25 was £267,983, which represents a +24% increase from the previous year's income of £216,085. This is in line with the increase in our expenditure due to rising costs and an increased number of participatory arts sessions compared with 2023/24.

Our total income from Trusts and Foundations was £152,250 which is slightly more than £143,931 last year. Despite the success of our Trusts and Foundations fundraising in 2024/25, this year also marked the end of two of our key multi-year grant contracts totalling £40,000. As we expect income from Trusts and Foundations to plateau, or more worryingly decrease, over the next few years, we initiated a new income diversification strategy that will pivot OETC away from relying so heavily on income from Trusts and Foundations.

Fortunately, in 2024/25 we were fortunate to secure two new multi-year Trusts and Foundations grant contracts. Our funding from The Garfield Weston Foundation was renewed for a further two years at £25,000 per year, and we secured £200,000 in new funding from City Bridge Foundation

to support suicide prevention activities across the next five years.

The unique impact of our arts-based interventions have been recognised by West London's public health commissioners for over 20 years. In 2024/25 we were funded by the integrated commissioning team in the City of Westminster and the Royal Borough of Kensington and Chelsea. These contracts totalled £58,615, which is a +5% increase from the income generated from Local Authority contracts in the previous year.

Our income from individual giving and major donors increased substantially (+152%) from £7,279 in 2023/24 to £18,365 this year. This increase is due to the implementation of our new fundraising strategy and its focus on developing these sources of income through challenge events and online donations. In 2024/25, two runners fundraised for OETC and we participated in the Big Give's Arts for Impact match funding campaign.

OETC's income from Trading and Other Income increased by +709% in 2024/25. This was due to contracts with two Central

and Northwest London NHS Foundation Trust contracts to deliver activities for Arc Hounslow and ARCH Hillingdon drug and alcohol treatment services, as well a commission to create a theatre production for King’s College London. Our new fundraising strategy includes a focus on the business development of our social enterprise activities, whereby our charity will become more financially self-sufficient by developing more arts-based activities that we can sell to clients.

Finally, to support OETC to resource our new fundraising strategy, we secured a blended grant-loan from a social impact investor. This critical injection of income will help the charity to maintain a positive cashflow over the next five years as we invest in our fundraising activities and develop our social enterprise business. We have already seen an increase in our Trading Income from this investment in our social enterprise activities, and we expect to repay the entire loan ahead of schedule.

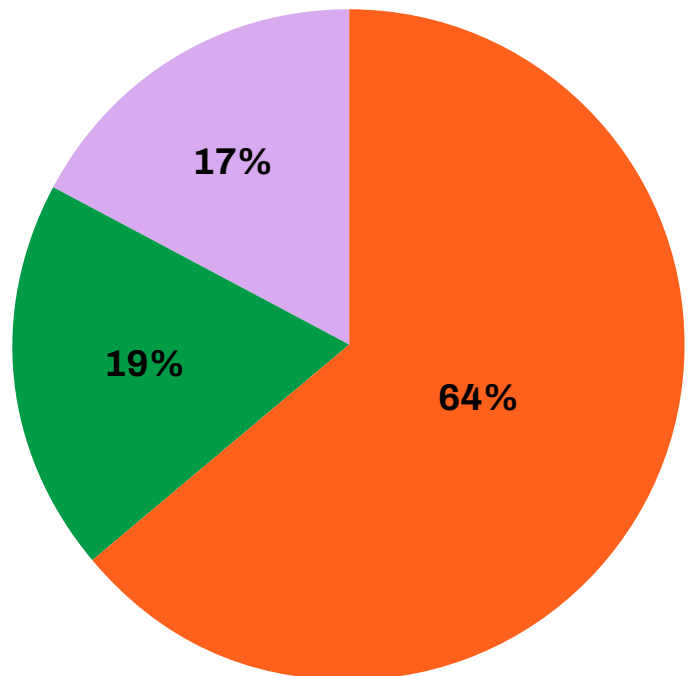
EXPENDITURE

ALLOCATION OF RESOURCES 2024/25

Charitable Activities (Workshop Delivery and Theatre Productions)

Core Staffing

Core Overheads (including Fundraising and Governance)



In line with an increase in the costs of project delivery and an investment in a new website for the charity, this year OETC’s expenditure increased by +24% from £211,068 last year to £262,772 in 2024/25. The most significant change in expenditure can be seen in the difference of the percentage spent on Core Overheads (10% in 2023/24 and 17% in 2024/25). This increase is related to the one-off costs associated with developing our new website and visual identity, which was paid for from designated reserves in our Digital Development Fund.

Our expenditure this year continues to demonstrate that OETC’s arts-based interventions are a cost-effective tool for recovery maintenance and relapse prevention. Based on this year’s expenditure, each of our drama activity sessions cost £536.27 to run, each attendance at our free activities cost £49.10 and each of our service users had £313.95 invested in their recovery maintenance.

SOCIAL RETURN ON INVESTMENT

The investment in OETC's arts-based recovery maintenance activities by public health departments and our other supporters weighs favourably against the Office for Health Improvement and Disparities (OHID - formerly Public Health England) 2018 drug and alcohol commissioning guidance that states there is a £4 social return on investment (SROI) for every £1 invested in drug treatment.¹⁶ Based on OHID's guidelines, this means that in 2024/25 OETC had a SROI of £1,071,932.

In 2024, the Department for Culture, Media and Sport (DCMS) published the *Culture and Heritage Capital: Monetising the Impact of Culture and Heritage on Health and Wellbeing* report, which calculates the monetization of three impacts of cultural engagement:

1. Individual impacts: via a change in the quality of life for those affected
2. Health and social care impacts: via avoided health and social care costs
3. Wider societal impacts: via changes to productivity

The report measures individual impacts based on quality-adjusted life years, which is a measure set out in HM Treasury's Green Book and the National Institute for Health and Care Excellence (NICE). Health and social care impacts are valued based on NHS treatment costs in cases where health conditions are assumed to be 'avoided' due to cultural engagement. Productivity benefits are calculated using the Department of Health and Social Care (DHSC) guidance on methods for estimating the wider social benefits of interventions. The report includes both the impact of interventions on employment and the impact on unpaid productivity, such as volunteering time and labour in the home.¹⁷

Based on the calculations in the report,¹⁸ in 2024/25 OETC's monetary impact on the individuals who participated in our arts-based activities, as well as the social impact these activities had on productivity and NHS and social care savings, totalled £671,672 (approximately £2.50 SROI for every £1 invested) as outlined in the breakdown on the following page:



Engagement Type and Population Groups	Individual Impacts	Productivity Impacts / NHS & social care Savings (Social Impact)	Total Per Person	Number of OETC Service Users	Total Amount
General engagement and general health in Adults (30-49)	£854	£138	£992	318	£315,456
General participation and mental health in adults (30-49)	£386	£63	£448	318	£142,464
Weekly organised arts activities and mental health in young adults (18-29)	£663	£86	£748	117	£87,515
Engagement with cultural venues and depression in older adults (over 50)	£232	£82	£314	402	£126,228
Total Amount for 2024/25					£617,672

When we combine the calculations from the DCMS report with the calculations from OHID, in 2024/25 OETC's arts-based recovery maintenance activities had a total social return on investment of £1,743,604.



RESERVES AND GOING CONCERN

Despite the challenges of the past few years, OETC's Board of Trustees exercised good governance and intervened to ensure our vital charity remains a resilient organisation. With unrestricted free reserves of £129,319, designated funds of £51,681, deferred income of £55,530 and £285,459 cash at bank and in hand, the Trustees are of the view that OETC is and continues to be viable as a going concern.

At the start of the Covid-19 crisis our Board raised our reserves target from three to six months operating costs to ensure we remained a going concern. The Board will continue to monitor this policy as we settle into the 'new normal', but for 2025/26 they decided to maintain this policy and aim to hold six months' operating costs from the previous year's overall expenditure

of £262,772 (i.e. a target of £131,386 of unrestricted free reserves target for 2025/26). With this in mind, Trustees decided to allocate the £5,211 surplus from 2024/25 to the charity's General Fund of unrestricted free reserves, which now stands at £129,319, which is a little under 6 months' operating costs.

In order to develop new strands of artistic programming, the Board set up a Creative Future Fund (previously called the Designated Fund) to allow us to invest in artistic and cultural activities when no other source of income is available. At the end of 2024/25, the amount in this fund was £40,434.

In light of the Cost of Living and Energy Crises, in 2021/22 the Board designated



a Stabilisation Fund to ensure the uninterrupted provision of our charitable activities. This short-term Fund was reported to and reviewed by the Board on a quarterly basis, based on the needs identified in the charity's Risk Register. Across 2024/25, Trustees made the prudent decision to once again retain £1,107 in the Stabilisation Fund to allow the charity to withstand any adverse economic conditions or unexpected events in 2025/26.

In 2023/24, to support the long-term stability of the charity, Trustees identified a need for us to update our digital systems and reimagine our income diversification plans for a post-Covid world. Trustees designated a Digital Development Fund to help the charity develop a new online presence that communicates our output and impact with better clarity to new service users, audiences, delivery partners and funders. Across 2024/25, Trustees spent down the entire £20,000 in the

Digital Development Fund to pay for the charity's new website and visual identity.

In response to a changing fundraising landscape, in 2023/24 Trustees also designated a Strategic Financial Planning Fund to resource an income diversification strategy in order to reduce OETC's reliance on trusts and foundations and enhance our capacity to be more self-reliant with how we generate income. After using this designated fund to pay for the development of a new fundraising strategy, in 2024/25 we planned to use the remaining £10,140 in the Strategic Financial Planning Fund to resource the fundraising activities in the strategy, which includes hiring a dedicated member of staff to manage fundraising activities. Unfortunately, after nine months of trying to recruit a fundraiser, these funds were not used in 2024/25, but Trustees expect to spend down the remaining money in this fund over the following two years.



FUTURE PLANS

SERVICE DELIVERY AND ARTISTIC PROGRAMMING PLANS

In 2025/26, we look forward to continuing to develop our relationship with Central North West London NHS Foundation Trust with the delivery of a series of drama workshops that will teach employment skills to Milton Keynes service users. The workshop will be delivered by two of OETC's former service users who have progressed through our Participation Pathways to become paid facilitators. Along with a new series of drama workshops exploring relapse prevention techniques that we will deliver for CNWL's ARCH Hillingdon service in summer 2025, these arts-based activities form part of our social enterprise business development plans that will support the charity to be more financially self-reliant.

Thanks to a multi-year grant contract with City Bridge Trust, in 2025/26 we will start to embed suicide prevention work across all of our drop-in activities, which we will continue to do until March 2029. Having agreed another multi-year service delivery contract with the Bi-borough substance misuse commissioning team, over the next four years we will also continue to embed our weekly offer of co-created participatory arts activities in Westminster and Kensington and Chelsea. Along with our other activities in East and South London, our goal for this year is to grow the number of service users who are supported by these three hubs of activity and to invest in referral pathways for new partners, such as Social Prescribing Link Workers. We will

continue to co-create with members of the local communities in which we work across London to better meet their needs.

Following the week of R&D that took place in 2024/25, in December 2025 we are excited to perform the final version of *Mum Points*, which is the production that we have developed from the Stepping Stones Study research from King's College London. Written and directed by the award-winning theatre-maker Jude Christian, and performed by a cast of professional actors, the play will teach trainee midwives about trauma-informed care pathways and best practice advice for new mothers who have a history of substance misuse. The production will tour to King's College London and the University of Sheffield.

Over the next twelve months, we plan to move forward with our new fundraising strategy. Although we did not successfully recruit a dedicated member of staff in 2024/25 to support the development of income streams from corporate sponsorship and individual giving, we are currently exploring alternative staffing options to help us achieve these goals. In the meantime, we have secured four spots in the London Marathon each year from 2026-2029, and we are excited to pursue this new fundraising opportunity.

Finally, as some of our long-serving Trustees come to the end of their terms, we are preparing to undertake a series of Trustee recruitments across 2025/26, including for our next Chair of the Board.

DIVERSITY AND INCLUSION PLANS

Thanks to a generous donation from the Baring Foundation, we have invested in improving our Diversity and Inclusion work across the last few years. In the first year (2021/22), we set up a Diversity and Inclusion Working Group made up of Trustees, Staff and Service Users. In 2022/23, this group helped to drive forward an audit of our organisation by consultants from Mabadiliko CIC in preparation for charity-wide Cultural Humility (i.e. anti-racism) training for all staff, Trustees and volunteers, which led to a new co-designed Equity, Diversity and Inclusion Policy in

2023/24. This year, we delivered Muslim Heritage Tales, an innovative 'culturally appropriate' participatory arts activity for Muslim service users in East London in partnership with local treatment services and Khayaal Theatre Company.

Moving forward in 2025/26, the Diversity and Inclusion Working Group will develop an action plan to help us embed our EDI Policy into our participatory arts activities, as well as establishing an EDI monitoring and evaluation framework for the charity.

ENVIRONMENTAL RESPONSIBILITY

OETC's core team has embedded practices to help reduce our Carbon Footprint. Innovation in 2024/25 includes:

- Continued use of a paperless system for the organisation's administrative and governance processes;
- Encouraging employees to cycle or walk to work (currently 33% of OETC's core team cycle or walk to work);
- Implementing a paperless system for service user recruitment;
- Providing a scrap paper tray to ensure paper is being re-used;

In addition, this year we have begun:

- Encouraging conversations around sustainability with service users;
- Procuring office supplies and production materials from second hand or recycled sources wherever possible.

We realise these are only the first steps taken on a long journey to become a more environmentally responsible organisation. In the years ahead we look forward to continuing to adapt our working methods to reduce our impact on the environment.



STRUCTURE, GOVERNANCE & MANAGEMENT

GOVERNING DOCUMENTS

Outside Edge Theatre Company is a company limited by guarantee governed by its Memorandum and Articles of

Association, which was revised and dated 25 June 2014. It is registered as a charity with the Charity Commission.

ORGANISATION AND MANAGEMENT

A Board of Trustees, led by the Chair, heads OETC and the Board normally meets quarterly. All Trustees automatically become members of the Charity and membership is not open to any person other than the Trustees. The Board of Trustees, which must have at least 3 members, but is not subject to any maximum number, administers the charity.

The Trustees appoint an Artistic Director and CEO to manage the day-to-day operations of the charity. To facilitate effective operations, the Artistic Director and CEO has delegated authority, within terms of delegation approved by the Trustees, for operational matters including finance, employment and artistic performance related activity.

In 2024/25, we held meetings for the following subcommittees and working groups: Finance Subcommittee and the Diversity and Inclusion Working Group.

To ensure service user involvement and oversight from people with lived experience of addiction at the highest level of the charity, in 2024/25 we had four Service User Representatives who attended and participated in the Board Meetings, sub-

committees and working groups. OETC also has Associate Theatre Facilitators, who are ex-service users that have forged successful careers for themselves in the theatre industry, who act as advocates for our work and help the Artistic Director to design participatory and artistic programmes.

OETC's Artistic Director / CEO is Matt Steinberg. He is an award-winning theatre director and graduate of the Clore Leadership programme. Matt is supported by a Participation and Operations Manager and Administration and Outreach Assistant. OETC's team of freelance facilitators continue to be recruited from within the workshop groups as much as possible and are trained by us to become Peer Mentors and Peer Support Facilitators.

As OETC's output grows over the coming years, we have plans in place to grow our back office capacity. These hires will free our senior management team to spend time on scaling and strategy to expand our service delivery for more beneficiaries and diversify our income to become a more resilient charity.

APPOINTMENT OF TRUSTEES

At 31 March 2025 OETC had 9 Trustees. Each Trustee is eligible to serve for a maximum of 6 years unless on the recommendation of the Board, the Trustee is appointed for a further consecutive three-year term. We also have four Service User Representatives who attend and participate in Board Meetings. OETC values a diversity of perspective and lived experience and Trustees are appointed regardless of substance misuse history, age, disability, sex, gender, sexual orientation, race, religion or belief.

During 2024/25, two of our long-serving Trustees (Michael Angus and Anu Maakan) retired. During the year, we appointed four new Trustees (Sarah Frankcom, Brian Dorgan, David Workman and Tania Moy). Respectively, they have experience in arts sector leadership and theatre-making, charity accounting, participatory arts management and corporate fundraising.



FOOTNOTES

- ¹ Government Office for Science. Foresight Project Mental Capital and Wellbeing One-Year Review October 2008 to November 2009. July 2010. 16.
- ² Cloud, W. and Granfield, W. (2009) Conceptualising recovery capital: Expansion of a theoretical construct, *Substance Use and Misuse*, 42, 12/13, 1971-1986
- ³ <https://www.culturehealthandwellbeing.org.uk/resources/social-prescribing>
- ⁴ <https://www.ndtms.net/ViewIt/Adult>
- ⁵ Statistics on alcohol and drug misuse treatment for adults from OHID's National Drug Treatment Monitoring System (NDTMS). Adult substance misuse treatment statistics 2023 to 2024: report.
- ⁶ All-Party Parliamentary Group on Arts, Health and Wellbeing. 'Creative health: the arts for health and wellbeing', Inquiry Report, 2nd edition. July 2017.
- ⁷ Information on use of WEMWBS benchmarking scores for mild and clinical depression: <https://warwick.ac.uk/fac/sci/med/research/platform/wemwbs/using/howto/>
- ⁸ Fancourt D, Finn S. What is the evidence on the role of the arts in improving health and well-being? A scoping review. Copenhagen: WHO Regional Office for Europe; 2019 (Health Evidence Network (HEN) synthesis report 67). 30-31.
- ⁹ Ibid.
- ¹⁰ Ibid., 32.
- ¹¹ Arts Council England. Arts and culture in health and wellbeing and the criminal justice system: A Summary of Evidence. November 2018. 34-35.
- ¹² Ibid., 109.
- ¹³ Neha Shah, Mizaya Cader, William Andrews, Sarah L Stewart-Brown. Short Warwick-Edinburgh Mental Well-being Scale (SWEMWBS): performance in a clinical sample in relation to PHQ-9 and GAD-7 *BMC Health and Quality of Life Outcomes* (2021) 19:260
- ¹⁴ Campaign to End Loneliness. Measuring Your Impact On Loneliness In Later Life. 12. <https://www.campaigntoendloneliness.org/wp-content/uploads/Loneliness-Measurement-Guidance1.pdf>
- ¹⁵ Ibid. 16-17.
- ¹⁶ Office for Health Improvement and Disparities. Alcohol and drug prevention, treatment and recovery: why invest? <https://www.gov.uk/government/publications/alcohol-and-drug-prevention-treatment-and-recovery-why-invest/alcohol-and-drug-prevention-treatment-and-recovery-why-invest>
- ¹⁷ Department for Culture, Media and Sport. Culture and Heritage Capital: Monetising the Impact of Culture and Heritage on Health and Wellbeing. 12 November 2024. 13-14.
- ¹⁸ Ibid. 19-20.



SIGNED ANNUAL ACCOUNTS

BOARD OF TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

Company law requires the Directors to prepare financial statements for each financial period that give a true and fair view of the state of affairs of the company as at the end of the financial period and of its surplus or deficit for the financial period.

The Directors confirm that suitable accounting policies have been used and applied consistently and reasonable and prudent judgments and estimates have been made in the preparation of the financial statements for the year ended 31 March 2025.

The Directors also confirm that applicable accounting standards have been followed and that it is appropriate for the financial statements to have been prepared on the going concern basis.

The Directors are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and enables them to ensure that the financial statements comply with Companies Act 2006.

The Directors are responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

INDEPENDENT EXAMINER

The Independent Examiner, Ismail & Co, will be proposed for re-appointment in accordance with the Companies Act 2006. The accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

Signed



For and on behalf of the Board of Trustees
Approved by the Boards of Trustees on:
Name: Thomas Robertson
Date: 18 September 2025

Signed



For and on behalf of the Board of Trustees
Approved by the Boards of Trustees on:
Name: Philippa Campbell
Date: 18 September 2025

REGISTERED COMPANY NUMBER: 03871591 (England and Wales)
REGISTERED CHARITY NUMBER: 1080948

Report of the Trustees and
Unaudited Financial Statements for the Year Ended 31 March 2025
for
Outside Edge Theatre Company

Outside Edge Theatre Company

**Contents of the Financial Statements
for the Year Ended 31 March 2025**

	Page
Report of the Trustees	1
Independent Examiner's Report	2
Statement of Financial Activities	3
Balance Sheet	4 to 5
Notes to the Financial Statements	6 to 13

Outside Edge Theatre Company

Report of the Trustees for the Year Ended 31 March 2025

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2025. 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 2019).

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

03871591 (England and Wales)

Registered Charity number

1080948

Registered office

Brady Arts & Community Centre
192-196 Hanbury Street
London
E1 5HU

Trustees

M Angus (resigned 14.3.25)
M Ballard
P J Campbell
A Maakan (resigned 20.6.24)
P Reindorp
T Robertson
T Wirz
S Frankcom (appointed 3.12.24)
B P Dorgan (appointed 16.9.24)
D A Workman (appointed 16.9.24)
T Moy (appointed 16.9.24)

Independent Examiner

Careane Wallace
Grass and Holm
27 Pelham Road
Beckenham
BR3 4SQ

Approved by order of the board of trustees on 18 September 2025 and signed on its behalf by:



.....
T Robertson - Trustee

**Independent Examiner's Report to the Trustees of
Outside Edge Theatre Company**

Independent examiner's report to the trustees of Outside Edge Theatre Company ('the Company')

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2025.

Responsibilities and basis of report

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent examiner's statement

Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a registered member of ICAEW which is one of the listed bodies.

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

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act 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; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Careane Wallace ACA
ICAEW
Careane Wallace
Grass and Holm
27 Pelham Road
Beckenham
BR3 4SQ

Date:17/07/2025.....

Outside Edge Theatre Company

**Statement of Financial Activities
for the Year Ended 31 March 2025**

	Notes	Unrestricted funds £	Restricted fund £	31.3.25 Total funds £	31.3.24 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	13,365	215,865	229,230	151,484
Charitable activities					
Project costs		38,753	-	38,753	60,611
Other income		-	-	-	3,990
Total		<u>52,118</u>	<u>215,865</u>	<u>267,983</u>	<u>216,085</u>
EXPENDITURE ON					
Raising funds		-	2,868	2,868	5,360
Charitable activities					
Project costs		40,831	212,997	253,828	202,585
Other		6,076	-	6,076	3,123
Total		<u>46,907</u>	<u>215,865</u>	<u>262,772</u>	<u>211,068</u>
NET INCOME		5,211	-	5,211	5,017
RECONCILIATION OF FUNDS					
Total funds brought forward		175,789	-	175,789	170,772
TOTAL FUNDS CARRIED FORWARD		<u><u>181,000</u></u>	<u><u>-</u></u>	<u><u>181,000</u></u>	<u><u>175,789</u></u>

The notes form part of these financial statements

Outside Edge Theatre Company

Balance Sheet 31 March 2025

	Notes	Unrestricted funds £	Restricted fund £	31.3.25 Total funds £	31.3.24 Total funds £
FIXED ASSETS					
Tangible assets	8	1,019	-	1,019	1,274
CURRENT ASSETS					
Debtors	9	7,484	-	7,484	20,086
Cash at bank and in hand		244,929	40,530	285,459	198,854
		<u>252,413</u>	<u>40,530</u>	<u>292,943</u>	<u>218,940</u>
CREDITORS					
Amounts falling due within one year	10	(38,851)	(40,530)	(79,381)	(44,425)
		<u>213,562</u>	<u>-</u>	<u>213,562</u>	<u>174,515</u>
NET CURRENT ASSETS					
		<u>214,581</u>	<u>-</u>	<u>214,581</u>	<u>175,789</u>
TOTAL ASSETS LESS CURRENT LIABILITIES					
		<u>214,581</u>	<u>-</u>	<u>214,581</u>	<u>175,789</u>
CREDITORS					
Amounts falling due after more than one year	11	(33,581)	-	(33,581)	-
		<u>181,000</u>	<u>-</u>	<u>181,000</u>	<u>175,789</u>
NET ASSETS					
		<u>181,000</u>	<u>-</u>	<u>181,000</u>	<u>175,789</u>
FUNDS					
Unrestricted funds	13			181,000	175,789
TOTAL FUNDS					
				<u>181,000</u>	<u>175,789</u>

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2025.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2025 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

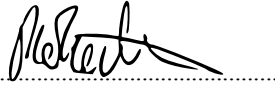
- ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

Outside Edge Theatre Company

Balance Sheet - continued
31 March 2025

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on18 September 2025..... and were signed on its behalf by:

A handwritten signature in black ink, appearing to read 'T Robertson', written over a horizontal dotted line.

T Robertson - Trustee

Outside Edge Theatre Company

Notes to the Financial Statements for the Year Ended 31 March 2025

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, 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 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. 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.

Computer equipment - 20% on reducing balance

Taxation

The charity is exempt from corporation 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.

The Creative Future Fund (previously named the Designated funds) comprise amounts designated by Trustees to allow the charity to develop and deliver future planned theatre productions, new artistic work and cultural programming, which could not be funded from future income alone.

Digital Development Fund has been established to help the charity develop an online presence that communicates its output and impact with better clarity to new service users, audiences, delivery partners and funders. These funds were spent across 2024/25 on the development of a new website and wider-reaching online presence.

In response to a changing fundraising landscape, Trustees have designated a Strategic Financial Planning Fund to resource an income diversification strategy in order to reduce Outside Edge Theatre Company's reliance on trusts and foundations and enhance our capacity to be more self-reliant with how we generate income. Trustees anticipate these funds will be spent across 2025/26.

Stabilisation funds have been established by Trustees to ensure the uninterrupted provision of Outside Edge Theatre Company's charitable activities, if adverse economic conditions arise (e.g. rising energy costs, etc) or unexpected events materially affect income across 2025/26. The status of this short-term Fund will be reported to and reviewed by the Board on a quarterly basis, based on the needs identified in the charity's Risk Register. If Trustees determine that the Stabilisation Fund is no longer required, any remaining money in this Fund will be reabsorbed into the charity's General Fund.

Outside Edge Theatre Company

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2025**

1. ACCOUNTING POLICIES - continued

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

2. DONATIONS AND LEGACIES

	31.3.25	31.3.24
	£	£
Donations	16,102	7,279
Gift aid	2,261	274
Grants	210,867	143,931
	<u>229,230</u>	<u>151,484</u>

Donations and public sector grants, included in the above, are as follows:

	31.3.25
	Total
	Activities
	£
Kensington and Chelsea Foundation	20,000
Earls Court Community Fund	12,000
Garfield Weston Foundation	18,750
City Bridge Foundation	20,000
The Thrive Together Fund	2,500
The Grocers' Charity	5,000
The Leigh Trust	5,000
Tower Hamlets Mayor's Community Grant Programme	25,000
The Baring Foundation	8,000
The National Lottery Community Fund	12,000
The Schroder Charity Trust	4,000
Various individual donations received	18,365
Royal Borough of Kensington and Chelsea	35,169
City of Westminster	23,446
The Vintners' Company	20,000
	<u>229,230</u>

Outside Edge Theatre Company

Notes to the Financial Statements - continued for the Year Ended 31 March 2025

3. INCOME FROM CHARITABLE ACTIVITIES

		31.3.25	31.3.24
	Activity	£	£
Ticket Sales	Project costs	187	498
Service contracts	Project costs	34,000	55,823
Other trading activities	Project costs	4,566	4,290
		<u>38,753</u>	<u>60,611</u>

Service contracts received in the year, are as follows:

	31.3.25 Total Activities £
Central & North West London NHS Foundation Trust	20,000
King's College London	14,000
	<u>34,000</u>

4. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	31.3.25	31.3.24
	£	£
Depreciation - owned assets	<u>255</u>	<u>318</u>

5. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2025 nor for the year ended 31 March 2024.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2025 nor for the year ended 31 March 2024.

6. STAFF COSTS

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

	31.3.25	31.3.24
Project and administrative staff	<u>5</u>	<u>5</u>

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

Outside Edge Theatre Company

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2025**

7. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds £	Restricted fund £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	7,554	143,930	151,484
Charitable activities			
Project costs	60,611	-	60,611
Other income	3,990	-	3,990
Total	<u>72,155</u>	<u>143,930</u>	<u>216,085</u>
EXPENDITURE ON			
Raising funds	5,360	-	5,360
Charitable activities			
Project costs	58,655	143,930	202,585
Other	3,123	-	3,123
Total	<u>67,138</u>	<u>143,930</u>	<u>211,068</u>
NET INCOME	5,017	-	5,017
RECONCILIATION OF FUNDS			
Total funds brought forward	170,772	-	170,772
TOTAL FUNDS CARRIED FORWARD	<u><u>175,789</u></u>	<u><u>-</u></u>	<u><u>175,789</u></u>

8. TANGIBLE FIXED ASSETS

	Computer equipment £
COST	
At 1 April 2024 and 31 March 2025	<u>1,709</u>
DEPRECIATION	
At 1 April 2024	435
Charge for year	255
At 31 March 2025	<u>690</u>
NET BOOK VALUE	
At 31 March 2025	<u><u>1,019</u></u>
At 31 March 2024	<u><u>1,274</u></u>

Outside Edge Theatre Company

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2025**

9. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.25	31.3.24
	£	£
Trade debtors	-	17,338
Prepayments and accrued income	7,484	2,748
	<u>7,484</u>	<u>20,086</u>

10. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.25	31.3.24
	£	£
Other loans (see note 12)	4,904	-
Trade creditors	4,799	5,281
Social security and other taxes	2,814	2,019
Other creditors	1,565	959
Accruals and deferred income	55,530	31,140
Accrued expenses	9,769	5,026
	<u>79,381</u>	<u>44,425</u>

Deferred Income, included in other creditors above, are as follows:

	31.3.25
	Total
	Activities
	£
Restricted Individual Giving	1,480
The Baring Foundation	14,800
The National Lottery Community Fund	8,000
Garfield Weston Foundation	6,250
The Thrive Together Fund	10,000
Central and North West London NHS Foundation Trust	10,000
King's College London	5,000
	<u>55,530</u>

11. CREDITORS: AMOUNTS FALLING DUE AFTER MORE THAN ONE YEAR

	31.3.25	31.3.24
	£	£
Other loans (see note 12)	33,581	-
	<u>33,581</u>	<u>-</u>

Outside Edge Theatre Company

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2025**

12. LOANS

An analysis of the maturity of loans is given below:

	31.3.25 £	31.3.24 £
Amounts falling due within one year on demand:		
Other loans	4,904	-
	<u>4,904</u>	<u>-</u>
Amounts falling due between two and five years:		
Other loans - 2-5 years	33,581	-
	<u>33,581</u>	<u>-</u>

13. MOVEMENT IN FUNDS

	At 1.4.24 £	Net movement in funds £	Transfers between funds £	At 31.3.25 £
Unrestricted funds				
General Fund	104,108	5,211	20,000	129,319
Creative Future Fund	40,434	-	-	40,434
Stabilisation Fund	1,107	-	-	1,107
Strategic Financial Planning Fund	10,140	-	-	10,140
Digital Development Fund	20,000	-	(20,000)	-
	<u>175,789</u>	<u>5,211</u>	<u>-</u>	<u>181,000</u>
TOTAL FUNDS	<u>175,789</u>	<u>5,211</u>	<u>-</u>	<u>181,000</u>

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General Fund	52,118	(46,907)	5,211
Restricted funds			
Restricted Income	215,865	(215,865)	-
	<u>267,983</u>	<u>(262,772)</u>	<u>5,211</u>
TOTAL FUNDS	<u>267,983</u>	<u>(262,772)</u>	<u>5,211</u>

Outside Edge Theatre Company

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2025**

13. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.4.23 £	Net movement in funds £	Transfers between funds £	At 31.3.24 £
Unrestricted funds				
General Fund	99,248	9,877	(5,017)	104,108
Creative Future Fund	35,417	-	5,017	40,434
Stabilisation Fund	1,107	-	-	1,107
Strategic Financial Planning Fund	15,000	(4,860)	-	10,140
Digital Development Fund	20,000	-	-	20,000
	<u>170,772</u>	<u>5,017</u>	<u>-</u>	<u>175,789</u>
TOTAL FUNDS	<u>170,772</u>	<u>5,017</u>	<u>-</u>	<u>175,789</u>

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General Fund	72,155	(62,278)	9,877
Strategic Financial Planning Fund	-	(4,860)	(4,860)
	<u>72,155</u>	<u>(67,138)</u>	<u>5,017</u>
Restricted funds			
Restricted Income	143,930	(143,930)	-
TOTAL FUNDS	<u>216,085</u>	<u>(211,068)</u>	<u>5,017</u>

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

	At 1.4.23 £	Net movement in funds £	Transfers between funds £	At 31.3.25 £
Unrestricted funds				
General Fund	99,248	15,088	14,983	129,319
Creative Future Fund	35,417	-	5,017	40,434
Stabilisation Fund	1,107	-	-	1,107
Strategic Financial Planning Fund	15,000	(4,860)	-	10,140
Digital Development Fund	20,000	-	(20,000)	-
	<u>170,772</u>	<u>10,228</u>	<u>-</u>	<u>181,000</u>
TOTAL FUNDS	<u>170,772</u>	<u>10,228</u>	<u>-</u>	<u>181,000</u>

Outside Edge Theatre Company

Notes to the Financial Statements - continued for the Year Ended 31 March 2025

13. MOVEMENT IN FUNDS - continued

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 £	Movement in funds £
Unrestricted funds			
General Fund	124,273	(109,185)	15,088
Strategic Financial Planning Fund	-	(4,860)	(4,860)
	<u>124,273</u>	<u>(114,045)</u>	<u>10,228</u>
Restricted funds			
Restricted Income	359,795	(359,795)	-
	<u>359,795</u>	<u>(359,795)</u>	<u>-</u>
TOTAL FUNDS	<u><u>484,068</u></u>	<u><u>(473,840)</u></u>	<u><u>10,228</u></u>

14. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2025.



OUTSIDE EDGE THEATRE COMPANY

England & Wales - Charity number 1080948

Accounts

ANNUAL REPORT & ACCOUNTS



2023/24

Company Limited by Guarantee (03871591)
Registered Charity (1080948)

**OUTSIDE
EDGE** THEATRE
COMPANY

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COMPANY INFORMATION

Outside Edge Theatre Company is a company limited by guarantee and not having a share capital.

DIRECTORS

Michael Angus
Mary Ballard
Philippa Campbell
Emily Doherty (retired 9 June 2023)
Anu Makaam
Poppy Reindorp
Thomas Robertson (Chair)
Teresa Wirz

Members of the Board of Trustees for the purpose of charity law and Directors for the purpose of company law. All Trustees are volunteers who do not receive remuneration.

ACCOUNTANTS

Ismail & Co
27 Pelham Road
Beckenham
BR3 4SQ

REGISTERED OFFICE

Outside Edge Theatre Company
Brady Arts Centre
192–196 Hanbury Street
London
E1 5HU

OUR SUPPORTERS

The Baring Foundation

Kensington + Chelsea Foundation
A better life together

COMIC RELIEF
CHANGING PLACES
CHANGING LIVES



The Vintners' Company



THE ROYAL BOROUGH OF KENSINGTON AND CHELSEA

W
Garfield Weston
FOUNDATION

The Harold Hyam
Wingate Foundation



DR EDWARDS & BISHOP KING'S
CHELSEA CHARITY

MARIA BJÖRNSSON
MEMORIAL FUND



SINCE 1818
HAMMERSMITH
UNITED
CHARITIES

North West London
Integrated Care System
Working together for better health and care

Rethink Mental Illness

THE CARNE TRUST
Supporting young talent in the performing arts

City of Westminster

Wakefield Tetley Trust

The London Community Foundation

COCKAYNE

THE CHARLES S FRENCH
CHARITABLE
TRUST

INSPIRING ELEPHANT COMMUNITY FUND

PETER JONES
FOUNDATION

TOWER HAMLETS

CHAIR & ARTISTIC DIRECTOR /CEO'S MESSAGE

Reflecting on the year covered by this annual report, we are reminded how brilliantly Outside Edge Theatre Company's Recovery Community navigated the uncertainties of a 'new normal' brought on by the Cost of Living Crisis. As with many other small, grassroots charities, we have experienced a significant decrease in the grant funding available for our work, in addition to sector-wide issues with staffing shortages and recruitment.

Despite these challenges, we managed to co-produce solutions with our service users, staff, freelance artists, volunteers and Trustees in order to streamline our work and maintain high-quality, impactful activities for our community. The result is that although we had to reduce the number of activities by -13%, the number of people we supported through this work and the number of times they attended our activities did not drop at the same level. This demonstrates that co-produced solutions allowed us to continue to meet the needs of our community and provided the best possible outcome in a challenging situation.

As we embark on our twenty-fifth anniversary, we look back on our first

quarter century and are struck by the incredible passion, talent and resilience that OETC has drawn on in order to reach this milestone. We are heartened by the fact that everyone at Outside Edge Theatre Company remains driven by the values of our charity and is committed to overcoming obstacles through kindness, creativity and collaboration. We would like to thank everyone who made the past year possible, especially our extraordinary funding partners and supporters.

As you read this report, we hope that you share our pride in the successes of the past twelve months and also our excitement for what we have in store for 2024/25!



Matt Steinberg
Artistic Director / CEO



Tom Robertson
Chair of the Board of Trustees



PURPOSE & ACTIVITIES

Outside Edge Theatre Company (OETC) is the UK's leading theatre company and participatory arts charity focused on substance misuse and addiction.

For twenty-five years OETC has created theatre productions about issues related to addiction and offered free drama activities to help people at-risk and affected by addiction to live healthier lives. Our inclusive weekly arts activities encourage service users and audiences to develop healthy habits, discover new talents and reclaim centre stage in their own lives.

OETC's Charitable Objects are formally set out in our 2014 Revised Memorandum and Articles of Association as:

1. To provide relief and rehabilitation for those persons who are dependent or otherwise affected by drug or alcohol addiction through professional theatre productions, workshops and training in all aspects of theatre crafts; and
2. To advance the education of the general public with a view to preventing persons becoming dependent or otherwise affected by drug or alcohol addiction through professional theatre productions, workshops and training in all aspects of theatre crafts.

Ten years later, in response to the changing landscape of social care and public health services and the arts sector, OETC remains relevant by evolving the spirit of our Charitable Objects to encompass the changing needs of our service users, local community and audience base. Our current strategy follows five key objectives to help guide our service delivery, programming and organisational development:

1. Support people to achieve their recovery maintenance or harm reduction goals.
2. Prevent the development of harmful behaviours in people at-risk of addiction.
3. Provide relief for people affected by someone else's addiction.
4. Raise awareness about the impact of addictive behaviours, from drug abuse to alcoholism to problem gambling.
5. Develop and share evidence-based, creative interventions that improve health and wellbeing to maintain recovery.

OUR YEAR IN NUMBERS

446

FREE ARTS
ACTIVITY SESSIONS

667

PARTICIPANTS

4,228

INDIVIDUAL
ATTENDANCES

8,112

HOURS OF CREATIVE
RECOVERY ACTIVITY

6

PERFORMANCES

254

AUDIENCES

33

VOLUNTEERS

339

VOLUNTEERING
HOURS

87%

SERVICE USERS AGREE
OETC STRENGTHENED
THEIR RECOVERY

£844,272

SOCIAL RETURN
ON INVESTMENT

PARTICIPATORY ARTS ACTIVITIES

OETC co-produces evidence-based, peer-support activities with local communities that improves wellbeing to prevent relapse. Every year OETC's holistic, asset-based approach promotes the Five Ways to Wellbeing¹ (connect, take notice, be active, keep learning and give) to help hundreds of London service users, plus their families, carers and champions, to build Recovery Capital² (the internal and external resources required to achieve and maintain recovery).

This approach accounts for why in 2023/24 87% of service users said that OETC strengthened their recovery.

Service users join OETC's drop-in activities through Drama, Dance and Creative Writing Taster Session outreach work in treatment facilities, word of mouth self-referrals and recommendations from key workers, social workers and NHS social prescribing link workers.

Across 2023/24 OETC offered 8 drop-in groups: West London Drop-in Drama, East London Drop-in Drama, South London Drop-in Drama, West London Write Now, East London Write Now, Women's Drama Group, Moving Recovery and Peer-led Check-in.

Following sustained commitment and engagement, service users are invited to join intermediate and advanced groups, which in 2023/24 included Edge Two.

Our participatory arts activities are free at the point of access and the only requirement for participation is that service users are abstinent and sober on the day of the activity. Across 2023/24, service users received a total of 8,112 hours of arts-based recovery maintenance activities from our charity.

This year, following feedback from service users, we once again delivered a monthly series of Masterclasses. These day-long sessions, which are led by master tutors, are a key tool to help us better co-create our offer with service users. By providing service users with a variety of experiences in different artforms and skills, we are continuing to empower them and give them a voice in developing our offer of participatory arts activities in the future.



DRAMA, DANCE & CREATIVE WRITING TASTER SESSIONS

This year we continued to offer our successful arts activity Taster Sessions for people in treatment facilities. This outreach activity engages existing OETC service users as Volunteer Support Facilitators. Facilitators use drama, creative writing and dance exercises to teach service users in treatment facilities and mental health settings about the Five Ways to Wellbeing and the value of arts-based recovery maintenance activities. These 1hr peer-led Taster Sessions were developed and designed by OETC's Associate Theatre Facilitators, who are ex-service users and acclaimed theatre makers.

Taster Sessions remain the best way to market our weekly activities to service users and therefore these sessions are an important recruitment tool for our organisation. In 2023/24, 25% of the service users attending our weekly sessions were introduced to OETC through their participation in a Taster Session.

Taster Sessions continue to play a key role in the ongoing development of our income diversification and sustainability goals, as we have effectively generated new income by delivering these activities in private treatment facilities.

In 2023/24 Taster Sessions were funded by the Harold Hyam Wingate Foundation.

61

NUMBER OF TASTER SESSIONS

428

NUMBER OF TREATMENT FACILITY PARTICIPANTS

55%

PERCENTAGE OF PARTICIPANTS ENGAGING WITH DRAMA FOR THE FIRST TIME



“The tasters made me consider doing more amateur dramatics on a regular basis as a hobby to build myself up. It’s made me more optimistic for the future.”

“Drama is very much out of my comfort zone so I was glad it was welcoming, fun and learned a lot. I actually am considering taking more courses which is something I definitely did not consider before.”

“It helped me with confidence.”

“It brought me out of my comfort zone made me laugh and smile. And I love to be active.”

“It was a good opportunity for me to engage with other people. I felt safe and comfortable.”

“It made lighter for an hour. It made me feel free. It made me want to move more. It was very helpful.”

“It was like being a child again. I had so much fun playing and connecting with the other people in the group. It was great to explore my creativity.”

“I have never learnt creative writing before and I really enjoyed it.”



WEST LONDON DROP-IN DRAMA

51

NUMBER OF
SESSIONS

499

NUMBER OF
ATTENDANCES

72

NUMBER OF
PARTICIPANTS

EAST LONDON DROP-IN DRAMA

51

NUMBER OF
SESSIONS

426

NUMBER OF
ATTENDANCES

63

NUMBER OF
PARTICIPANTS

SOUTH LONDON DROP-IN DRAMA

49

NUMBER OF
SESSIONS

568

NUMBER OF
ATTENDANCES

71

NUMBER OF
PARTICIPANTS

Drop-in Drama sessions are weekly 2-hour introductions to acting for participants in early recovery or people who have been affected by or at-risk of addiction in some way. The facilitated groups offer fun, fast improvisation games and drama activities that develop from the interests of the participants. These workshops are a safe introduction to drama and to OETC and are suitable

for those who may have little or no experience of drama. After three months of consistent attendance, participants are invited to join intermediate groups that are focused on developing particular skills required for performance. Drop-in Drama helps people to build confidence, have fun and develop focus and commitment.

We aim to deliver Drop-in Drama 50 weeks of the year so participants have consistent access to an activity that serves many as a creative mutual aid group, similar to Alcoholics Anonymous or SMART Recovery.

West London Drop-in Drama group was funded by NW London ICS and Rethink

“I had a lovely evening – it’s nice to come here. It’s my second time and it feels like a safe place to come to have fun, be free and enjoy ourselves together.”

WEST LONDON DROP-IN
DRAMA PARTICIPANT

“I feel today that there was such a gentleness...I feel so lucky to be here because I’ve been so lonely.”

EAST LONDON DROP-IN
DRAMA PARTICIPANT

“I love the fact I can come here and be myself. I love the atmosphere. I always feel at home.”

EAST LONDON DROP-IN
DRAMA PARTICIPANT

“I feel grounded which I wasn’t when I got here. Being fully present is good for me in my recovery.”

EAST LONDON DROP-IN
DRAMA PARTICIPANT

“I love coming here for what it does for me: for my physical health and mental health. You can feel the energy crackling on the wall.”

EAST LONDON DROP-IN
DRAMA PARTICIPANT

Mental Illness, Dr Edwards and Bishop King’s Charity and Hammersmith United Charities. East London Drop-in Drama was funded by the Wakefield Tetley Trust and Tower Hamlets Mayor’s Community Grant Programme. South London Drop-in Drama was funded by the Inspiring Elephant Community Fund.

“I haven’t done anything like this since I was at school which is over 50 years ago. I feel like I have more energy and have moved my body in a way I haven’t for a long time.”

EAST LONDON DROP-IN
DRAMA PARTICIPANT

“I’m feeling so much more positive since I started coming here. It’s changing me bit by bit each week.”

EAST LONDON DROP-IN
DRAMA PARTICIPANT

“I enjoyed being here, I feel lighter... I loved the flow of my creativity and the collective creativity. Thank you for allowing us to express ourselves and for keeping the space safe for us.”

SOUTH LONDON DROP-IN
DRAMA PARTICIPANT

“I enjoyed meeting new people today. Really enjoyed coming out of myself, having a bit of fun.”

SOUTH LONDON DROP-IN
DRAMA PARTICIPANT

“It’s been very freeing. This is time for me, which I really need, being a carer.”

SOUTH LONDON DROP-IN
DRAMA PARTICIPANT

WEST LONDON WRITE NOW

51

NUMBER OF
SESSIONS

399

NUMBER OF
ATTENDANCES

61

NUMBER OF
PARTICIPANTS

EAST LONDON WRITE NOW

51

NUMBER OF
SESSIONS

534

NUMBER OF
ATTENDANCES

57

NUMBER OF
PARTICIPANTS

OETC's two Write Now groups are weekly drop-in groups for creative writing. They provide a safe space to share stories and build confidence, to support each other and to challenge the social stigma that people in recovery often feel. Exercises are tailored to the needs of participants who learn to tell stories, write dramatic dialogue and structure theatre scripts.

Write Now helps people to develop a personal voice through the written word, create a safe peer-support network and foster personal confidence. After

three months of consistent attendance, participants are invited to join our intermediate creative writing group (Write Two) or intermediate acting skills group (Edge Two).

In 2023/24 West London Write Now was funded by the Kensington and Chelsea Foundation, NW London ICS and Rethink Mental Illness and Dr Edwards and Bishop King's Charity. East London Write Now was funded by the Wakefield Tetley Trust and Charles S French Charitable Trust.

"I was having dark thoughts but I am so glad I came to the session today: it was just what I needed."

WEST LONDON DROP-IN
DRAMA PARTICIPANT

"It helps me to be present in the moment and connect with other people."

EAST LONDON DROP-IN
DRAMA PARTICIPANT

WOMEN'S DRAMA GROUP

26

NUMBER OF SESSIONS

142

NUMBER OF ATTENDANCES

20

NUMBER OF PARTICIPANTS

OETC's Women's Drama Group is an unique, trauma-informed, female-only group.

Compared with men, women in treatment present with lower incomes, sexual abuse histories, depression and child related concerns, and therefore can find it difficult to benefit from mixed-gender activities. The creative activities are co-designed by the women in the group and structured to support the multiple complex needs of the members, including experience of domestic violence, sexual abuse and mental ill health. The group created two productions: *Spring Showcase* and *Ever Changing Moments*.

Following the end of our funding agreements for Women's Drama Group

“I wasn't doing too great last week but this was a supportive group and good to get creative prompts.”

“I'm so glad I could join in and get creative. I felt like there were precious moments today. I'm leaving connected and in a better frame of mind.”

in September 2023, we were unable to secure funding to continue delivering the activity for the second half of the year. In response to this change in funding, we worked with the group members across six months to co-design a volunteer-led version of the group that meets online to ensure the continuation of the activity using a cost-neutral model until we are able to secure further funding. This new volunteer-led online version of the Women's Drama Group started delivery in April 2024.

In 2023/24, Women's Drama Group was funded by Comic Relief, Dr Edwards and Bishop King's Charity, NW London ICS and Rethink Mental Illness and Hammersmith United Charities.

“Women's Drama Group made me feel a part of the community giving me a purpose, it took me out of my comfort zone, gave me a bit of confidence, nice meeting new people and sharing.”

MOVING RECOVERY

12

NUMBER OF
SESSIONS

127

NUMBER OF
ATTENDANCES

22

NUMBER OF
PARTICIPANTS

This year we again partnered with recovery-specialist Fallen Angels Dance Theatre to deliver Moving Recovery, a group that offered physical exercise through dance. Each session starts with gentle ballet barre exercises, leading to improvisations and sections of creative movement that were pieced together into a performance entitled *We Are Home*.

“The session takes me out of my busy life and physically connects me to my mental wellbeing.”

“It takes a while to switch off but when I’m moving I’m just in the movement.”

PEER-LED CHECK-IN

39

NUMBER OF
SESSIONS

156

NUMBER OF
ATTENDANCES

20

NUMBER OF
PARTICIPANTS

To strengthen our peer-support offer, service users co-designed a weekly group: Peer-led Check-in. This volunteer run activity offers Friday afternoon peer-support to members of our Recovery Community who need some pre-weekend recovery maintenance help or want to socialise at the end of their week.



EDGE TWO

36

NUMBER OF
SESSIONS

500

NUMBER OF
ATTENDANCES

30

NUMBER OF
PARTICIPANTS

Edge Two is facilitated by an OETC Associate Theatre Facilitator, who is an ex-service user and West End veteran. This intermediate skills-based drama workshop is open to anyone who has shown commitment in attending three months or more of any drop-in group. The sessions focus on developing performance skills, securing a greater understanding of drama as a tool for supporting recovery and fostering personal confidence and communication skills. Members of this group are encouraged to take up training with OETC to become Volunteer Peer Mentors and Volunteer Support Facilitators.

Every nine weeks participants collectively choose a single transferable skill to focus on, which culminates in a showing for friends and family. The performance skills explored this year included verbatim theatre, Greek tragedy and fairy tales.

Each module resulted in a sharing of work: *Echoes and Reflections*, *Tragedy At The Edge* and *Twisted Tales From The Edge*.

In 2023/24 this group was funded by NW London ICS and Rethink Mental Illness, Dr Edwards and Bishop King's Charity and Hammersmith United Charities.

“I can't believe I'm learning lines...I'm excited, nervous, feeling good, feeling like I'm part of this big lovely thing.”

“It is important to know that we have each other and that we are not alone anymore.”

“Thank you everyone, everyone put so much effort in - I'm celebrating 22 months of sobriety - thank you all for helping me stay sober.”

MASTERCLASSES

9

NUMBER OF
SESSIONS

132

NUMBER OF
ATTENDANCES

66

NUMBER OF
PARTICIPANTS

This year we once again delivered monthly Masterclasses in theatre craft (e.g., Shakespeare, Introduction to Opera, clown, acting in commercials, etc).

These free, daylong sessions are led by master teachers in each discipline and provide an unique opportunity for our service users to learn new skills and break down barriers to building sustainable careers in the theatre. Sessions support participants into traditional forms of theatre-sector employment (e.g. actors/directors) or equip them with vital

experience required to enter higher education and drama school. We also use the Masterclasses as tools to help us co-design future activities with our service users by empowering them with the knowledge and experience to ask us for activities related to specific areas of theatre making, which they otherwise would not have knowledge of.

“It’s a blessing spending a day with you all doing creative things and learning new things.”

“It was absolutely amazing! I learnt so much, and I know it’s going to help my writing hugely.”



PARTICIPATION PATHWAYS, PASTORAL CARE & WRAPAROUND SUPPORT

OETC consults with service users to develop drama activities and holistic peer-support services that evolve to meet the local community's health and wellbeing needs. We don't provide clinical treatment or drama therapy. We provide a robust aftercare offer for service users, with individual Participation Pathways and an established Recovery Community of like-minded peers that help each other to pursue new choices for healthy living.

The physiological and psychological responses felt by engaging in an arts-based activity, including the reduction of stress hormones, enhanced self-worth and feelings of achievement, pave the way for participants to feel improvements around the Five Ways to Wellbeing. The combination of the ongoing benefits of engaging in an arts-based activity and improved wellbeing motivates service users to continue accessing our activities and engage further in OETC's Participation Pathways.

OETC's Participation Pathways empower service users to decide which outcomes they would like to achieve for themselves. This robust and holistic scheme for charting service user journeys includes progressing from drop-in activities to advanced actor training, free theatre trips, peer mentoring, volunteering and paid employment opportunities.

As part of our Participation Pathways this year, we generated 339 volunteer hours for 33 volunteers and provided paid employment for 5 service users. Across 2023/24, we delivered training for a fresh cohort of Peer Mentor Volunteers.

“It's good to feel useful when peer mentoring and I'm up for becoming even more involved in that side of things.”

A key component of our Participation Pathways offer includes opportunities for service users to socialise with each other outside of the weekly activities. We always try to ensure that these social activities include an element of creativity or arts engagement. Although we normally deliver four social events throughout the year, due to changes in our back office team and staffing shortages, in 2023/24 we streamlined this offer and delivered our largest two social event activities in the year: a summer BBQ and Anti-Valentines Day open mic event.

Cutting across the Participation Pathways is our offer of Pastoral Care and Wraparound Support. We take a holistic, person-centred approach to this work, which includes one-to-one recovery maintenance and emotional support, signposting and advocacy services and Employment, Education and Training advice. Across the year, our staff delivered 22 hours of one-to-one Pastoral Care and Wraparound Support for 15 service users.

“Taking part in Outside Edge activities has helped me to feel more confident and positive about my everyday life as well as short, medium and long term goals. I am now considering part time paid employment as well as a wider range of participatory arts activities.”

“Being part of a community and charity that understands with both compassion and the reality of trauma and addiction is refreshing. It took me a while to find you but so grateful I have. I feel like I am valued as a human and an artist.”

“I’ve changed my employment journey, as I am now applying for acting jobs.”



THEATRE CLUB

10

NUMBER OF
SESSIONS

118

NUMBER OF
ATTENDANCES

66

NUMBER OF
PARTICIPANTS

This year our service users attended a range of performances from the West End to contemporary dance at the Royal Opera House and fringe theatres across London. We broker free tickets for Theatre Club performances, which enable service users to access high-quality theatre productions that they otherwise would not be able to attend. These experiences also help us to co-create our participatory arts offer with service users because it helps to develop their understanding of different styles and types of theatre performance.

“The play *Henry VI* was absolutely amazing! Great Shakespeare play with very talented actors...I was happy to see some members from Wednesday Drop-in Drama sessions.”

“It’s nice to engage with creative interests outside of my main recovery.”



SERVICE USER SOCIAL EVENTS

2

NUMBER OF SESSIONS

85

NUMBER OF ATTENDANCES

70

NUMBER OF PARTICIPANTS

We deliver a series of Service User Social Events across the year to help service users develop their peer-support network and friendship bonds outside of the weekly participatory arts activities. As much as possible, we try to deliver social events that include creative activities. For example, in 2023/24 our Summer BBQ and Anti-Valentine's Day events had open mic performances that provided Write Now participants with a chance to share their work.

“It was exactly what I needed to get me out meeting people, interacting and having fun without alcohol or money problems.”

“I can't believe I actually got on stage. A few months ago I was a broken human. I had no confidence and hated myself. I am now sober and Outside Edge has helped immensely in my recovery and the journey of rebuilding my confidence.”



THEATRE PRODUCTIONS

This year, OETC produced 6 theatre productions about issues related to addiction.

WRITE NOW SHARING

Brady Arts Centre
02/05/2023
Audience: 29

The writers from East London Write Now performed short plays that they had developed during the weekly Write Now sessions.

AUDIENCE FEEDBACK

“It was authentic, enjoyable and full of commitment.”

“The quality of the scripts was tip top!”

“Everything: expansive, imaginative, expressive, clever, loving, you name it!”

SPRING SHOWCASE

LAMDA
29/06/2023
Audience: 46

Echoes and Reflections was an exploration of verbatim theatre by Edge Two. This form of theatre is a type of documentary theatre that uses spoken words from real people to construct a piece. This powerful type of theatre uses material from a variety of contexts such as interviews to a courtroom.

The Women’s Drama Group performed a work-in-progress based on fairy tales: *A Granny in the woods? Aunt Mabel? A broken-down car? Is that onions I smell? And why is Elvis playing? In a land maybe here and maybe there, follow us on our journey on what may and may not have been...*

AUDIENCE FEEDBACK

“Emotional and inspiring theatre celebrating the powerful connections that are made when creativity and recovery align.”

WE ARE HOME

Brady Arts Centre
25/09/2023
Audience: 47

The Moving Recovery group explored themes of recovery through movement, drawing inspiration from imagery, poetry and music. The piece was

choreographed and developed collaboratively by Hannah Rudd and Hannah Williams, with service users in recovery.

AUDIENCE FEEDBACK

“Wonderful example of the goal and purpose of the arts. Magnificent!”

EVER CHANGING MOMENTS

The Study Society
28/09/2023
Audience: 16

The Women’s Drama Group participants created a piece that embraced the unpredictable nature of life, where one minute we may feel like a banged up old washing machine and the next, a graceful flamingo. Some things are certain, while others are wonderfully uncertain. In our femininity, we understand the

beauty and strength that comes from embracing change. Through a blend of poetry, scenes, movement, and ever-changing experiences, the piece explored the essence of womanhood and the power of our constant evolution.

AUDIENCE FEEDBACK

“The event was heartfelt, raw, honest and a true tribute to the bravery of the women and the great access to safety and creativity that Outside Edge’s Women’s Drama Group provides.”

TRAGEDY AT THE EDGE

Brady Arts Centre
11/12/2023
Audience: 70

Throughout the autumn module, members of Edge Two explored classic Greek stories and created original material based on their own responses to these tragic myths and themes. *Tragedy At The Edge* was devised and developed collaboratively with members of Edge Two and facilitators Christopher Holt and Júlia Couto.

AUDIENCE FEEDBACK

“The event was fabulous, I really enjoyed it, it kept me engaged and with speech, movement, music, all performers showed their uniqueness.”

“It captured a real sense of ancient theatre.”

TWISTED TALES FROM THE EDGE

Brady Arts Centre
25/03/2024
Audience: 46

The members of Edge Two delved into the tales of the Brothers Grimm, Shock-Headed Peter and more, to find out what little girls and boys are really made of. They devised a reimagined bedtime story and audiences discovered that beloved childhood stories are definitely not for the faint

hearted! This piece was devised and developed collaboratively with members of Edge Two and facilitators Christopher Holt and Charon Bourke.

AUDIENCE FEEDBACK

“It was brilliant. Well put together, everyone did great.”

“I loved it! Very sinister—great devices (my fave was the red ribbon for blood!) Super direction and great cast.”



ACHIEVEMENTS & PERFORMANCE

OUTPUT

Increase/Decrease In Output from 2022/23 to 2023/24

Sessions: -13%
Service Users: -5%
Attendance: -8%

This year, OETC delivered 446 participatory drama activity sessions (a 13% decrease from 512 sessions in 2022/23) for 667 people affected by addiction, which is a 5% decrease from 703 participants in 2022/23. Participation in activities decreased by 8% from 4,591 attendances last year to 4,228 attendances in 2023/24. The decrease in the number of service users and attendances is related to the decrease in the number of sessions delivered. We take the fact that the rate of decrease for beneficiary numbers and sessions attended is noticeably less than the percentage of sessions we did not deliver as a sign that we continued to retain service users who engaged in our offer in a deep and thorough manner despite the reduction of sessions.

Participants attending more than once: 74%
Participants attending more than one group: 52%

We measure the level of service user retention and engagement by capturing the number of service users who access our sessions more than once and the number of service users who attend more than one group across a year. The number of service users returning to more than one session (following an initial drop-in session) increased from 71% last year to 74% in 2023/24. We also saw a 6% increase in the number of service users attending more than one group (up from 46% in 2022/23). We take this change to be a result of our increase in place-based work and our targeted outreach strategy, which means we are recruiting new service users into groups that are most appropriate for their location and interest.

Progression and prolonged engagement are crucial to engaging service users in wraparound offers, such as social activities and volunteering; these activities are the scaffolding upon which they build Recovery Capital. To foster this, OETC delivers most of our activities 50 weeks/year (like 'creative' AA meetings) and offers opportunities for long-term engagement and progression within our peer-support Recovery Community. Between 2021/22-2023/24, 74 service users (17% of total attending introductory activities) progressed from introductory to

intermediate/advanced groups. Service users accessing introductory (drop-in) activities engaged on average for 18 sessions across 6.3 months, increasing to 99 sessions across 18.7 months for intermediate/advanced groups, although some service users have attended continuously for over 20 years.

To enable our core staff, freelance workforce and volunteer team to better support vulnerable service users with complex needs, we continued to invest in external supervision sessions and continuing professional development opportunities. As an employer, we are committed to supporting the health and wellbeing of our frontline staff as well as our service users.

With the NHS hiring thousands of social prescribing link workers over the past few years (expecting to reach 4,500 by 2023/24)³ we saw an opportunity to capitalise on a new referral pathway into our services. In 2023/24, 12% of our service users for whom we have information on their referral route started attending OETC activities after being referred to us by a Social Prescribing Link Worker, which is a 4% increase from the previous year. As we continue to build relationships with Social Prescribing Link Workers across London, we expect this number will rise to 15% over the next couple of years.

In terms of output for our artistic programming, this year the number of productions we produced decreased from 13 to 6, which accounts for the 57% decrease in audience numbers from 593 to 254.

SERVICE USER DEMOGRAPHICS

% Gender Breakdown

55% Female
43% Male
2% Use another term

% Ethnicity Breakdown

59% White (Any)
14% Black (Any)
14% Asian (Any)
11% Mixed (Any)
2% Other

% Top Boroughs Breakdown

14% Kensington and Chelsea
10% Tower Hamlets
10% Hammersmith & Fulham
8% Brent
7% Lewisham
6% Westminster
3% Service Users from outside of London

% Addiction History Breakdown

41% Drugs only
32% Drugs and alcohol
6% Alcohol only
21% Other type of addiction only (e.g., gambling, etc)

% Substance Misuse History Breakdown

66% Alcohol
22% Cannabis
14% Opiates
11% Crack or Cocaine
9% Amphetamines
28% Other

% Depression

25% History of WEMWBS scores indicating 'mild depression'
31% History of WEMWBS scores indicating 'clinical depression'

% Age Breakdown

0% Under 20
10% 20-29
22% 30-39
20% 40-49
27% 50-59
16% 60-69
3% 70-79
2% 80-89

% Housing Breakdown

51% Council tenants (housing benefits)
23% Rent property
13% Own property
13% Vulnerably housed

% Sexuality Breakdown

82% Heterosexual
8% Bisexual
6% Homosexual
4% Other

% Income Breakdown

64% Earn less than £11,850 per year
31% Earn between £11,851-£46,350
4% Earn between £46,351-£150,000

% Disability

54% Do not consider themselves to have a disability
40% Consider themselves to have a disability
6% Do not know whether they have a disability

% Employment Breakdown

66% Unemployed
14% Full-time employment
11% Part-time employment
10% Self-employed

Loneliness Breakdown

- 47%** Do not feel their relationships are as satisfying as they would like them to be
- 31%** Do not feel content with their friendships and relationships
- 9%** Score as 'lonely' on the Campaign to End Loneliness (CTEL) Measure

% Criminal Justice System

31% Previous contact with the criminal justice system

Over the past fourteen years, service users have conveyed to us the crisis of overstretched statutory provision, with an increased need for community-based prevention, treatment and recovery maintenance services in the face of reduced spending from local authorities.

In 2023/24 OETC participants came from 31 London boroughs.

The National Drug Treatment Monitoring System (NDTMS) shows in 2023 there were 3,9470 people in London in treatment services, with 7,040 in Hammersmith & Fulham, Westminster, Kensington & Chelsea, Southwark and Tower Hamlets where we currently deliver services.⁴

Compared with the Office for Health Improvement and Disparities' National Drug Treatment Monitoring System (NDTMS) statistics for 2023⁵ OETC has a more diverse service user group than

the averages for people in treatment in England. Public treatment service users are disproportionately male (68%), whereas OETC service users have a better gender balance with only 43% male, which is an improvement in our gender balance from previous years that we put down to assertive outreach for our Women's Drama Group. Our service users are 31% more ethnically diverse than the national average in treatment, which is only 10% non-white compared to 41% for OETC. Also similar to last year, 18% of OETC's service users identify as LGBTQ+ or Other, compared to only 6% in national treatment services.

We are proud to have made our activities as accessible as possible to service users with a wide range of backgrounds and needs. We provided people with complex needs, from criminal justice system contact to homelessness and poverty, with a safe space to explore their creativity and supported them to make healthier choices. These complex needs significantly contribute to our service users' harmful behaviours, and this year we once again supported people with a wide range of substance misuse and addiction issues.

In terms of substance misuse and addiction issues, compared to 2022/23 we noticed an increase from 13% to 21% in the number of service users who identify as having a form of addiction other than drugs or alcohol. This is an ongoing trend that we have seen develop over the past few years; the fact that OETC now does more outreach to services such as the National Problem Gambling Clinic and mental health charities might account for the reason why we have seen an increase in this cohort of service users.

For those service users who identify as having issues with alcohol and/or drugs, in 2023/24 we found that there was a

significant decrease in both the percentage of service users with a crack history (28% in 2022/23 down to 11% in 2023/24). Compared with 2022/23, there were negligible differences across the usage rates of the rest of the substances, but after dropping to an abnormally low level of 17% in 2022/23, the number of service users who identify as having an addiction only to drugs increased in 2023/24 to 41%,

which is closer to the numbers we have seen in previous years.

As we co-produce our offer of support with service users across this year, we will continue to monitor these statistics to ensure that our activities meet the evolving needs of people in our Recovery Community as their use of drugs changes.



IMPACT ON SERVICE USERS

Service User Recovery Goal Breakdowns

65% Abstinence
14% Reduce Alcohol/Drug Use
9% Controlled Use
3% Reduce Script
14% Other/Not Applicable

Are you achieving your recovery goal?

78% Yes
22% No

The 2017 All-Party Parliamentary Group report on Arts, Health and Wellbeing shows that after engaging with the arts 77% of people engage in more physical activity and 82% enjoy greater wellbeing.⁶ Feedback from OETC's participants supports this claim, with 70% reporting that they are more physically active and 70% of service users with clinical or mild depression reporting improved wellbeing.⁷

The World Health Organisation (WHO) 2019 report on 'What is the evidence on the role of the arts in improving health and wellbeing?' cites the following physiological responses to engaging or participating in the arts: reduced stress hormones, modulation of neurotransmitters such as serotonin, improved brain function and enhanced neuroplasticity.⁸ The report also cites the following psychological responses: reduced mental distress,

depression and anxiety, provide positive focus for rumination (repetitive thinking), help to change one's view of oneself and enhance self-worth.⁹

The WHO report cites studies on addiction that show benefits from arts-based interventions for improving perceived control and reducing cravings, enhanced social connections and positive diversion through group activities, and enhanced pride, social capital, independence and resilience through cultural engagement, such as visits to cultural institutions.¹⁰

The Arts Council England (ACE) 2018 report on 'Arts and Culture in Health and Wellbeing and in the Criminal Justice System' catalogues the effect participating in arts can have on people's health and wellbeing. The report cites the following evidence of positive changes that we have seen in our participants over the past twenty years: encourages the healthy expression of suppressed emotions and processing of experiences, effective non-verbal means of dealing with memories for people with PTSD and diminished anxiety, depression and stress, and increased self-esteem, confidence and purpose.¹¹

Further research shows that participating in the arts contributes positively in aiding communication, encouraging residual creative abilities, promoting new learning, enhancing cognitive function, increasing social participation and generating a sense of freedom.¹²

This year OETC continued to consolidate this evidence with twenty five years of

frontline experience to help us offer more impactful service user journeys that ensured 90% of service users say that the service provided by OETC meets their needs.

Service users in 2023/24 reported the following impact across the Recovery Capital model:

Social Capital

- 80% Supported by their peers
- 75% Feel meaningful connection to others
- 59% Improved relationships with friends and family

Physical Capital

- 85% Learned useful skills from the workshops they attended
- 65% Helped to find a job or return to school, training or university
- 61% Comfortable to ask for help at any time

Human Capital

- 87% Able to focus on the present
- 67% Feel they can take control of their life
- 70% More physically active

Cultural Capital

- 94% Able to express themselves through creativity
- 84% Understand more about themselves
- 70% Discover hidden talent, skill or aspiration

We take these numbers as clear evidence that OETC's arts-based interventions and wraparound support increases service users' wellbeing and builds Recovery Capital. The result is that in 2023/24:

- 87% Service users say OETC strengthened their recovery

In terms of measuring the impact on recovery goals, we ask service users to self-report on their baseline and follow up assessments answers on a scale from 1-10 for how well they feel they are doing with their recovery goal (with 1 being 'not very well' and 10 being 'very well'). There were 50 service users who accessed OETC's activities in 2023/24 for whom we have obtained both a baseline and follow up answer for this question. The average score for the baseline answer for these service users was 7.04 and this increased on the follow up answers to an average of 7.39. In total, for these service users, 14 (28%) had average follow up assessment scores that indicated an improvement in how well they felt they were doing with their recovery, 15 (30%) had scores that indicated a decline and 21 (42%) had no change in their scores.

SERVICE USER FEEDBACK

“I’m more confident about my recovery.”

“It’s great to have a fixed time each week that I know I can show up for myself and others...I starting coming to OETC in my fairly early days of recovery and it quickly became a valued fixture of my weekly ‘sobriety practice’.”

“The actor in me is coming out - I never knew I could act!! Outside Edge is bringing the best out of me and giving me a belief in my abilities.”

“I was a recluse before I was referred to OE...When I started coming to OE, I felt like I had found a group that I might belong to in the fullness of time...Now that I’ve been writing more and seem to have got a grip on my self medicating I regard OE as a vital tool in maintaining my abstinence from all alcohol and drugs. Writing is the only way I had and still have of getting all the pain out. And leaving it on a page, not ruminating over what happened to me.”

“As each month that passes I have seen the changes in me. I am continuing to becoming more confident and putting in healthier boundaries with others. I am learning to trust myself more and I feel that I am being now nurtured. I am continuing to grow and gain new skills and develop more friendships.”

“As a result of attending Outside Edge, I have gained a new career as an Actor and Voiceover artist, I feel more independent and useful. I feel grateful that I have joined Outside Edge, all the resources the theatre has provided are very informative and enhance my skills in the industry.”

“Outside Edge has enabled me to reevaluate my life, needs and thoughts. It’s given me the opportunity through drama improv, to challenge myself in a fun, safe and nurturing environment.”

“I’m more present in moments and aware of my thoughts and feelings sometimes. Accepting my addiction and being supported by people that understand has helped me...Through interactions with peers at Outside Edge I have rediscovered and strengthened my confidence and I find myself being more assertive socially.”

“I’ve had counselling and attended rehabs and day programs and had a lot of help generally. This has been great for helping me build connections outside of that therapeutic space, whilst still feeling quite safe.”



travelled' statistics to better measure our impact.

The wellbeing scores in this report are based on information gathered between 2021/22 - 2023/24 from 101 service users for whom we have obtained WEMWBS scores from both a baseline and follow up assessment. By comparing a service users' baseline score with the average score reported in their follow up assessments, these WEMWBS scores allow us to track wellbeing based on a service users' experience of 'clinical depression' and 'mild depression' across a long period of time.¹³ As you can see below, for this cohort of service users, 35% reported an improvement in their wellbeing scores, 55% reported no change in their scores and only 10% reported a deterioration in scores.

Over the past three years, of the 31 service users who scored ≤ 18 on their baseline WEMWBS, which indicates 'clinical depression', 12 (39%) improved their scores to between $>18 - \leq 20$ indicating an improvement to 'mild depression', 10 (32%) improved their scores to >20 indicating an absence of feelings of depression and 9 (29%) had scores that remained ≤ 18 indicating 'clinical depression'.

For the 26 service users who scored between $>18 - \leq 20$ on their baseline WEMWBS, which indicates 'mild depression', 13 (50%) improved their scores to >20 indicating an absence of feelings of depression and 12 (46%) had scores that remained between $>18 - \leq 20$ indicating 'mild depression'.

A further 44 service users scored >20 on their baseline WEMWBS, which indicates an absence of feelings of depression. Of these service users, 9 (20%) reported

scores on follow up assessments that were between $>18 - \leq 20$ indicating a deterioration to 'mild depression' and the other 35 (80%) continued to report scores >20 indicating an absence of feelings of depression.

The data from these WEMWBS scores indicates to us that OETC's activities have the most profound impact on the wellbeing of those service users who are experiencing mild or clinical depression when they first start accessing our services. For this cohort of service users across the past three years, we were able to track that 63% of these people had improved wellbeing through follow up assessment scores that indicated they now either experienced 'mild depression' (if they originally had 'clinical depression') or 'no depression'; in 2023/24 this percentage increased to 70%.





		Follow Up Assessment WEMWBS Scores		
Baseline WEMWBS Scores	Number of Respondents	Clinical Depression (<=18)	Mild Depression (>18-<=20)	No Depression (>20)
Clinical Depression (<=18)	31	9 (9%)	12 (12%)	10 (10%)
Mild Depression (>18-<=20)	26	1 (1%)	12 (12%)	13 (13%)
No Depression (>20)	44	0 (0%)	9 (9%)	35 (35%)

In terms of loneliness, scores in this report are based on information gathered between 2021/22 - 2023/24 from 95 service users for whom we have obtained CTEL scores from both a baseline and follow up assessment. By comparing a service users' baseline score with the average score reported in their follow up assessments, these CTEL scores allow us to track loneliness based on a service users' experience of feeling a sense of loneliness or not feeling a sense of loneliness across a long period of time.¹⁴

As you will see below, for this cohort of service users, 8% reported an improvement in their CTEL scores, 77% reported no change in their scores and 15% reported a decline in scores.

In general, the CTEL scores indicate that the vast majority of service users come to OETC with neutral feelings of loneliness, and on the whole their engagement with our activities help them to maintain this level of connectivity with others and not decline towards feeling acute loneliness.

		Follow Up Assessment CTEL Scores		
Baseline CTEL Scores	Number of Respondents	Lonely (>=10)	Neutral (>3-<10)	Not Lonely (<=3)
Lonely(>=10)	23	15 (16%)	8 (8%)	0 (0%)
Neutral (>3-<10)	61	1 (1%)	54 (57%)	6 (6%)
Not Lonely (<=3)	11	0 (0%)	7 (7%)	4 (4%)

To further track the impact of OETC's activities on service users' recovery and harm reduction goals, we also use elements of TOP to determine the last time a service user used particular substances.

As you can see from the table below listing the results from 45 service users attending OETC's activities across 2021/22 - 2023/24 for whom we have obtained both a baseline and follow up assessment, the



majority of our service users are either in long-term recovery (i.e. they have not used a particular substance in the last year) or they achieve long-term recovery whilst attending OETC.

The recovery journey that a service user might go on with OETC is most vividly demonstrated by the service users with previous issues related to alcohol. In the table below, we can see that a high percentage (17.65%) of respondents report using alcohol within the last 7 days of completing their baseline assessment. Following a sustained period of engagement and support from OETC, we can see that most of these service users report throughout the year that they are no longer consuming alcohol, with a +64.25% increase in the number of follow up assessment responses stating they have not consumed alcohol in the last 6 months.

In addition to the positive results we see across this period from service users with previous problematic drinking, we can

also see significant improvement from service users experiencing problematic cannabis use (a -100% decrease reporting they have used in the last month and a +16.67% increase reporting they have not used in the last year) and effective recovery maintenance for those with a history of opioid use (100% continue to have not used in over a year).

In total, over the past three years we can see our service users require the most critical support between one month and six months in their recovery journey. Between baseline and follow up assessments there was a -70.45% decrease in those reporting that they had used any substance in the last month and a +77.27% increase in those reporting they had used in the last 6 months, with a further +3.92% increase in those reporting they had not used in the last year. We take these improvements as signs of the positive impact OETC's activities have on service users' recovery.

	Used in the Last 7 Days	Used in the Last Month	Used in the Last 6 Months	Used in the Last Year	Not Used in the Last Year
Alcohol - most recent use (33 respondents)					
Baseline	17.65%	29.41%	17.65%	11.76%	23.53%
Follow Up	15.94%	8.70%	28.99%	15.94%	30.43%
% Change	-9.66%	-70.43%	64.25%	35.51%	29.35%
Amphetamines - most recent use (2 respondents)					
Baseline	0.00%	0.00%	0.00%	0.00%	100.00%
Follow Up	0.00%	0.00%	0.00%	0.00%	100.00%
% Change	0.00%	0.00%	0.00%	0.00%	0.00%
Cannabis- most recent use (9 respondents)					
Baseline	0.00%	10.00%	10.00%	20.00%	60.00%
Follow Up	10.00%	0.00%	20.00%	0.00%	70.00%
% Change	-0.00%	-100.00%	100.00%	-100.00%	16.67%
Cocaine - most recent use (7 respondents)					
Baseline	0.00%	0.00%	0.00%	42.86%	57.14%
Follow Up	0.00%	0.00%	11.76%	5.88%	82.35%
% Change	0.00%	0.00%	0.00%	-86.27%	44.12%
Crack - most recent use (4 respondents)					
Baseline	0.00%	0.00%	0.00%	0.00%	100.00%
Follow Up	0.00%	0.00%	25.00%	0.00%	75.00%
% Change	0.00%	0.00%	0.00%	0.00%	-25.00%
Opiates - most recent use (2 respondents)					
Baseline	0.00%	0.00%	0.00%	0.00%	100.00%
Follow Up	0.00%	0.00%	0.00%	0.00%	100.58%
% Change	0.00%	0.00%	0.00%	0.00%	0.00%
Other - most recent use (6 respondents)					
Baseline	0.00%	16.67%	33.33%	0.00%	50.00%
Follow Up	0.00%	0.00%	33.33%	33.33%	33.33%
% Change	0.00%	-100.00%	0.00%	0.00%	-33.33%
Total Baseline (101 respondents)	9.23%	18.46%	13.85%	13.85%	44.62%
Total Follow Up	10.91%	5.45%	24.55%	12.73%	46.36%
Total % Change	18.18%	-70.45%	77.27%	-8.08%	3.92%

IMPACT ON AUDIENCES

The WHO report mentioned earlier cites examples of how drama projects can increase awareness of the dangers of illegal drugs, as well as helping to prevent or reduce illegal drug use in adolescents, and increase the participation of adults in substance abuse prevention initiatives.¹⁵ This ability for theatre to help improve

the health and wellbeing of audiences is central to our artistic vision since we engage professional playwrights, directors and actors, often with lived experience of addiction, to create high-quality theatre productions about issues related to addiction.



CASE STUDIES

CHARLIE

Charlie is a 41 year old Westminster resident who started attending West London Write Now in November 2023 after attending a Drama and Creative Writing Taster Session at the Club Drug Clinic.

They were looking for recovery support, improve their health and wellbeing and to meet new people, and as they have a drama degree and attended stage school as a child, Outside Edge seemed like the perfect activity to get involved with that was familiar to them, aligned with their interests, and would also provide necessary support.

Charlie likes that when attending Outside Edge sessions, they don't have to show up as anything other than being in recovery. They said that *"participating in these groups has really positively affected their self-esteem and confidence to be in new social environments."* West London Write Now in particular has given them a connection to their creativity which they wouldn't otherwise be able to make space for without the structure of the facilitated session.

After 6 months of attending West London Write Now, they felt ready to try out West London Drop-in Drama and have now been attending both groups consistently since early 2024.

Charlie was invited to take part in the spring module of our intermediate acting group, Edge Two which they have joined and been attending every week preparing for a sharing to an invited audience in early summer, as well as signing up for monthly Theatre Club and Masterclasses.

Being involved in drama again has done a lot to help Charlie resocialize. They had been really isolated and paranoid, but the games and activities in OETC workshops have helped them back out of their shell. As they have a theatre background, they said it's nice to have somewhere to brush up on talent and skills they already had but had forgotten about.

Charlie said that Outside Edge is the *"perfect thing to stay sober for,"* especially on the day of sessions. The OETC reminder text in the morning reminds them that there are activities going on, which sets them up as having a reason to stay clean and able to show up.

To anyone thinking of joining OETC, Charlie says *"don't be scared!"* Everyone they have spoken to in OETC sessions have disclosed that they experience some anxiety up until the start of the session, then once it begins, it's two hours of joy and fun, and everyone ends on a high.

JILL

Jill is a 36 year old Ealing Resident who joined Outside Edge in 2022. She found Outside Edge from a flyer at a local community centre, as well as word of mouth:

"I had a breakdown in 2020 and in 2022 someone from the single homeless project told me about Outside and Edge and I turned up and joined."

Jill attends our weekly West London Write Now sessions, as well as having previously taken part in our Moving Recovery

sessions. She is looking forward to Moving Recovery returning in July 2023. Attending nearly every week of West London Write Now from April- June 2023, Jill says she *"...like[s] the range of writing exercises that we do and getting a chance to hear other people's work."*

Jill has found Outside Edge a positive experience in supporting her recovery and connecting with her community. She commented: *"It has made me more optimistic about my talents and hopeful for the future."*



MARY

Mary is a 70 year old Kensington and Chelsea resident who has sought help from Mental Health support services in West London for many years. Very traumatic experiences in her past and toxic relationships with her family caused Mary paranoia, which led her to alcohol and cannabis misuse.

She was referred to our activities by her support worker at Hestia Kensington and Chelsea as Mary expressed the need for support with her recovery journey.

Although Mary only became part of the Outside Edge community in September 2023, she has thrown herself into both West London Write Now and West London Drop-In Drama and we have received multiple happy phone calls from Mary to let the office team know how much she is enjoying the sessions and how grateful she is to have found us.

Mary is a retired performance artist and although she feels *“quite rusty in the field of creative writing, she is honoured to be taught by our facilitators”* and says she is *“incredibly privileged to be learning from such professionals.”*

After having attended several West London Write Now sessions, she has grown in confidence and has started to share some of her work with the group.

Mary is *“most grateful... for this wonderful opportunity to seek guidance creating a field of creative writing and drama,”* and she feels that her involvement in Outside Edge’s drop in sessions have helped her to see that *“each individual has a chance of betterment regardless of age or gender.”*

Mary says she has *“already been introducing others to join such a vibrant stimulating theatre company.”*



TOM

Tom is a 45 year old male who lives in East London and joined Outside Edge in 2022. He started his journey with Outside Edge in East London Drop-in Drama and after a few months in this group, he started attending South London Drop-in Drama. From here he was able to progress into the intermediate acting group Edge Two. Tom found Outside Edge through an event at an arts centre: *“I came to Outside Edge through my journey in recovery and as such has become a pillar in my foundation of recovery.”*

Tom has found Outside Edge a place to have fun and be supported by a network of Service Users and he enjoys the *‘nurturing environment.’* Tom takes part across various strands of Outside Edge, attending Masterclasses, Theatre Clubs and Social Events and he finds the creative outlet of Outside Edge allows him to be creative in other parts of his life. He says *‘it’s good to be able to let go.’*

In March 2023, after consistent participation in Edge Two, Tom joined the Peer-Volunteer network to give something back to Outside Edge. He volunteered on his first taster session in Croydon in March 2023, building a connection with potential new service users: *“To anyone new I would say: It is a safe and free environment to express yourself through play and movement. You can be you without judgement.”*

Since March 2023, Tom has peer volunteered at a wide variety of Taster Sessions, recently supporting one of our lived experience facilitators to deliver a

session at an away day for professionals from the CNWL NHS Trust. Tom enjoys *‘bringing the dramatic arts to other people and being able to pass over what we do in class to somebody else.’* He says *‘it is good to go to places where people can see what OETC does to help their recovery, it’s good to help others.’* Tom has also represented Outside Edge at various open day and wellbeing events, one of which was the Brady Arts Centre Open House in September 2023. Tom says Peer Volunteering has helped him *‘regain his confidence, allowing me to be social,’* as well as allowing him to get back to a ‘good working standard’ in his professional life.

As he has continued to participate in East London Drop-in Drama and other weekly drop-in groups, he likes to help and direct people in the group or are shy or has less experience with drama to help to get them out of their shell. He enjoys seeing people *‘who are a bit shy then commit to the work and show a different story about themselves which is really nice.’*

He recently went to the theatre by himself to see *People, Places and Things*, which is a play about addiction and recovery, and thanks to his involvement with Outside Edge, he is taking the initiative to go to theatre events outside of what OETC provides. In the coming months, Tom hopes to perform a one-man piece written by his friend which tackles the theme of alcoholism and he is continuing to seek out other avenues to get involved in the arts and other productions to be part of, as well as his continued participation in Outside Edge activities.

FINANCIAL REVIEW

INCOME AND EXPENDITURE



INCOME AND EXPENDITURE

Income

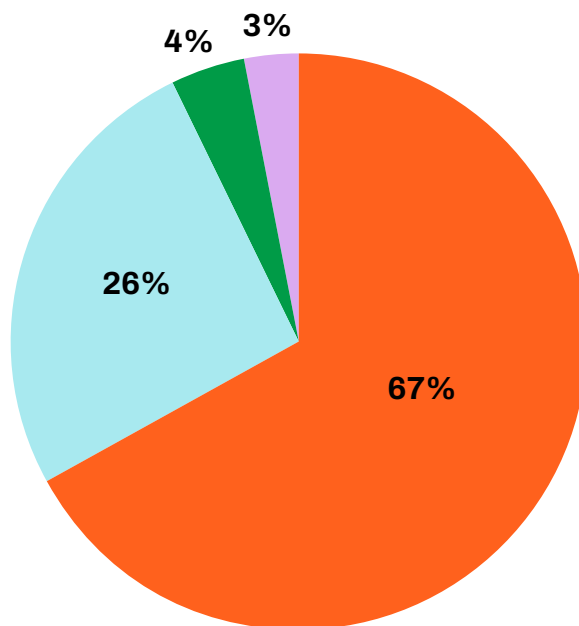
Expenditure

Unrestricted Reserves

Designated Funds

Following another successful year of fundraising and cost-effective service delivery and artistic programming, in 2023/24 we ended the year £5,017 in the black, with £104,108 in unrestricted reserves, £71,681 in designated funds and an additional £29,280 of (restricted) deferred income to be used for charitable activities in 2024/25.

INCOME



INCOME SOURCES 2023/24

Trusts & Foundations

Local Authority Contracts

Individual Giving and Major Donors

Trading and Other Income

Our total income in 2023/24 was £216,085, which represents a -16% decrease from the previous year's income of £257,299.

This is in line with the decrease in the number of participatory arts sessions and the decrease in production costs for the artistic programming we delivered in 2023/24 compared with 2022/23.

Our total income from Trusts and Foundations was £143,931 which is a substantial decrease from £186,178 last year. This decrease is also indicative of the post-Covid fundraising landscape in which applications for grant funding have far outstripped the available funds.

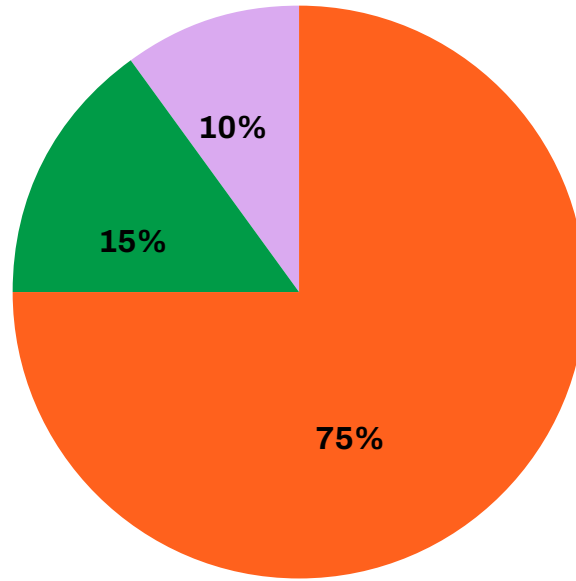
The unique impact of our arts-based interventions have been recognised by West London's public health commissioners for over 20 years. In 2023/24 we were funded by the integrated commissioning team in the City of Westminster and the Royal Borough of Kensington and Chelsea. These contracts totalled £55,823, which is a +34% increase

from the income generated from Local Authority contracts in the previous year.

Our income from individual giving and major donors increased substantially (+267%) from £1,984 in 2022/23 to £7,279 this year. This income source is still far below what we earned prior to the Cost of Living Crisis when we generated £20,049 in donations during 2021/22. As we expect this income stream will continue to be impacted by general economic uncertainties for some years to come, we will continue to review our fundraising strategy and look to pivot towards new sources of income, such as corporate sponsorship, to make up for this gap in income for the next couple of years.

The contribution to OETC's overall income from Trading and Other Income decreased by -59% in 2023/24 as staff shortages in our back office team due to periods of recruitment meant that we were not able to deliver the same number of partnership projects as in previous years.

EXPENDITURE



ALLOCATION OF RESOURCES 2023/24

Charitable Activities (Workshop Delivery and Theatre Productions)

Core Staffing

Core Overheads (including Fundraising and Governance)

In line with a decrease in the scale of our public-facing theatre productions, this year OETC's expenditure fell by -7% from £227,192 last year to £211,068 in 2023/24.

Our expenditure this year continues to demonstrate that OETC's arts-based interventions are a cost-effective tool for recovery maintenance and relapse prevention. Based on this year's expenditure, each of our drama activity sessions cost £473.25 to run, each attendance at our free activities cost

£49.92 and each of our service users had £316.44 invested in their recovery maintenance. This investment in people weighs favourably against the Office for Health Improvement and Disparities (OHID - formerly Public Health England) 2018 drug and alcohol commissioning guidance that states there is a £4 social return on investment (SROI) for every £1 invested in drug treatment.¹⁶ Based on OHID's guidelines, this means that in 2023/24 OETC had a SROI of £844,272.

RESERVES AND GOING CONCERN

Despite the challenges of the past few years, OETC's Board of Trustees exercised good governance and intervened to ensure our vital charity remains a resilient organisation. With unrestricted free reserves of £104,108, designated funds of £71,524, deferred income of £29,280 and £198,854 cash at bank and in hand, the Trustees are of the view that OETC is and continues to be viable as a going concern.

At the start of the Covid-19 crisis our Board raised our reserves target from three to six months operating costs to ensure we remained a going concern. The Board will continue to monitor this policy as we settle into the 'new normal', but for 2024/25 they decided to maintain this policy and aim to hold six months' operating costs from the previous year's overall

expenditure of £211,068 (i.e. a target of £105,534 of unrestricted free reserves target for 2024/25). Given that we ended 2023/24 with unrestricted free reserves of £104,108, which is a little under 6 months' operating costs, Trustees decided not to increase the level of these funds, but rather they decided to allocate any surplus from the year towards designated funds that will support the future artistic output of the charity.

In order to develop new strands of artistic programming, the Board set up a Designated Fund to allow us to invest in artistic and cultural activities when no other source of income is available. In 2023/24, Trustees allocated £5,017 to this Fund, which now has £40,434 available for future artistic programming.



In light of the Cost of Living and Energy Crises, in 2021/22 the Board designated a Stabilisation Fund to ensure the uninterrupted provision of our charitable activities. This short-term Fund was reported to and reviewed by the Board on a quarterly basis, based on the needs identified in the charity's Risk Register. Across 2023/24, Trustees made the prudent decision to once again retain £1,107 in the Stabilisation Fund to allow the charity to withstand any adverse economic conditions or unexpected events in 2024/25.

In 2023/24, to support the long-term stability of the charity, Trustees identified a need for us to update our digital systems and reimagine our income diversification plans for a post-Covid world. Trustees designated a Digital Development Fund to help the charity develop a new online presence that communicates our output and impact with better clarity to new service users, audiences, delivery partners and funders. In response to a changing fundraising landscape, Trustees also designated a Strategic Financial Planning Fund to resource an income diversification strategy in order to reduce OETC's reliance

on trusts and foundations and enhance our capacity to be more self-reliant with how we generate income.

Across 2023/24, Trustees spent down £4,860 from the Strategic Financial Planning Fund to commission a new fundraising strategy that will enable OETC to diversify income sources over the next three years. Trustees decided to retain £10,140 in the Strategic Financial Planning Fund to resource the charity's new fundraising strategy, which includes hiring a dedicated member of staff to manage fundraising activities. Recruitment for this role is planned to commence in 2024/25 and Trustees expect to spend down the remaining money in this fund over the following two years.

There was no movement in funds from the charity's Digital Development Fund in 2023/24. During this year, we identified a design agency and web developer who will undertake this work during the first half of 2024/25. By the end of the next financial year, Trustees expect that all of the money in this fund will be spent down to resource the charity's new website and visual identity.



FUTURE PLANS

SERVICE DELIVERY AND ARTISTIC PROGRAMMING PLANS

In 2024/25 we will celebrate OETC's 25th Anniversary. To mark this occasion, we are excited to unveil a new visual identity and website for the charity, which we will co-produce with service users, to attract more participants to our activities and introduce our work to additional funding partners. The year will culminate with a party in March 2025 that will celebrate the history of our charity and showcase the talent within our Recovery Community.

We will continue to embed our weekly offer of co-created participatory arts activities in East, West and South London. Our goal for this year is to grow the number of service users who are supported by these three hubs of activity and to invest in referral pathways for new partners, such as Social Prescribing Link Workers. We will continue to co-create with members of the local communities in which we work to better meet their needs.

Following a pause in 2023/24, we have plans in place to deliver another iteration of our intermediate script writing group (Write Two) over the summer of 2024. The group will be led by Oliver Award-nominated playwright Isley Lynn and participants will once again have an opportunity to have their work performed by professional actors.

Over the next twelve months, we plan to move forward with our new fundraising strategy by recruiting a dedicated member

of staff to support the development of income streams from corporate sponsorship and individual giving. We are also in the process of finalising arrangements with service providers in two West London boroughs (Hounslow and Hillingdon) to deliver activities for their clients as part of our new earned income strategy.

In line with the NHS and Arts Council England strategies for the next few years, we plan to continue building sustainable relationships with social prescribing networks and work collaboratively across sectors to develop more precise arts-based health and wellbeing interventions. Building on our previous partnership activities with the UCL's MA in Creative Health programme, we have plans in place to collaborate with leading researchers at New York University and Queen Mary University to evidence and share the impact of OETC's work with people affected by addiction. In 2024/25 we will also develop a theatre production in partnership with King's College London that will help train midwives who work with women affected by addiction.

In order to support these plans, at the beginning of 2024/25 we will recruit new Trustees who contribute fundraising, finance, participatory arts and theatre-making specialisms to our Board. We expect the new Trustees will be in post by the end of December 2024.

DIVERSITY AND INCLUSION PLANS

Thanks to a generous donation from the Baring Foundation, we will invest in improving our Diversity and Inclusion work across the next few years. In the first year (2021/22), we set up a Diversity and Inclusion Working Group made up of Trustees, Staff and Service Users. In 2022/23, this group helped to drive forward an audit of our organisation by consultants from Mabadiliko CIC in

preparation for charity-wide Cultural Humility (i.e. anti-racism) training for all staff, Trustees and volunteers, which led to a new co-designed Equity, Diversity and Inclusion Policy in 2023/24. Over the next year, we will pilot an innovative ‘culturally appropriate’ participatory arts activity for Muslim service users in East London in partnership with local treatment services.

ENVIRONMENTAL RESPONSIBILITY

OETC’s core team has embedded practices to help reduce our Carbon Footprint. Innovation in 2023/24 includes:

- Continued use of a paperless system for the organisation’s administrative and governance processes;
- Encouraging employees to cycle or walk to work (currently 50% of OETC’s core team cycle or walk to work);
- Implementing a paperless system for service user recruitment;
- Providing a scrap paper tray to ensure paper is being re-used;

In addition, this year we have begun:

- Encouraging conversations around sustainability with service users;
- Procuring office supplies and production materials from second hand or recycled sources wherever possible.

We realise these are only the first steps taken on a long journey to become a more environmentally responsible organisation. In the years ahead we look forward to continuing to adapt our working methods to reduce our impact on the environment.



STRUCTURE, GOVERNANCE & MANAGEMENT

GOVERNING DOCUMENTS

Outside Edge Theatre Company is a company limited by guarantee governed by its Memorandum and Articles of

Association, which was revised and dated 25 June 2014. It is registered as a charity with the Charity Commission.

ORGANISATION AND MANAGEMENT

A Board of Trustees, led by the Chair, heads OETC and the Board normally meets quarterly. All Trustees automatically become members of the Charity and membership is not open to any person other than the Trustees. The Board of Trustees, which must have at least 3 members, but is not subject to any maximum number, administers the charity.

The Trustees appoint an Artistic Director and CEO to manage the day-to-day operations of the charity. To facilitate effective operations, the Artistic Director and CEO has delegated authority, within terms of delegation approved by the Trustees, for operational matters including finance, employment and artistic performance related activity.

In 2023/24, we held meetings for the following subcommittees and working groups: Finance Subcommittee and the Diversity and Inclusion Working Group.

To ensure service user involvement and oversight from people with lived experience of addiction at the highest level of the charity, we currently have four Service User Representatives who attend and participate in the Board Meetings,

sub-committees and working groups. OETC also has Associate Theatre Facilitators, who are ex-service users that have forged successful careers for themselves in the theatre industry, who act as advocates for our work and help the Artistic Director to design participatory and artistic programmes.

OETC's Artistic Director / CEO is Matt Steinberg. He is an award-winning theatre director and graduate of the Clore Leadership programme. Matt is supported by a Participation and Operations Manager and Administration and Outreach Assistant. OETC's team of freelance facilitators continue to be recruited from within the workshop groups as much as possible and are trained by us to become Peer Mentors and Peer Support Facilitators.

As OETC's output grows over the coming years, we have plans in place to grow our back office capacity. These hires will free our senior management team to spend time on scaling and strategy to expand our service delivery for more beneficiaries and diversify our income to become a more resilient charity.

APPOINTMENT OF TRUSTEES

At 31 March 2024 OETC had 7 Trustees. Each Trustee is eligible to serve for a maximum of 6 years unless on the recommendation of the Board, the Trustee is appointed for a further consecutive three-year term. We also have four Service User Representatives who attend and

participate in Board Meetings. OETC values a diversity of perspective and lived experience and Trustees are appointed regardless of substance misuse history, age, disability, sex, gender, sexual orientation, race, religion or belief.

FOOTNOTES

¹ Government Office for Science. Foresight Project Mental Capital and Wellbeing One-Year Review October 2008 to November 2009. July 2010. 16.

² Cloud, W. and Granfield, W. (2009) Conceptualising recovery capital: Expansion of a theoretical construct, *Substance Use and Misuse*, 42, 12/13, 1971-1986

³ <https://www.culturehealthandwellbeing.org.uk/resources/social-prescribing>

⁴ <https://www.ndtms.net/ViewIt/Adult>

⁵ Statistics on alcohol and drug misuse treatment for adults from PHE's National Drug Treatment Monitoring System (NDTMS). Adult substance misuse treatment statistics 2022 to 2023: report.

⁶ All-Party Parliamentary Group on Arts, Health and Wellbeing. 'Creative health: the arts for health and wellbeing', Inquiry Report, 2nd edition. July 2017.

⁷ Information on use of WEMWBS benchmarking scores for mild and clinical depression: <https://warwick.ac.uk/fac/sci/med/research/platform/wemwbs/using/howto/>

⁸ Fancourt D, Finn S. What is the evidence on the role of the arts in improving health and wellbeing? A scoping review. Copenhagen: WHO Regional Office for Europe; 2019 (Health Evidence Network (HEN) synthesis report 67). 30-31.

⁹ Ibid.

¹⁰ Ibid., 32.

¹¹ Arts Council England. Arts and culture in health and wellbeing and the criminal justice system: A Summary of Evidence. November 2018. 34-35.

¹² Ibid., 109.

¹³ Neha Shah, Mizaya Cader, William Andrews, Sarah L Stewart-Brown. Short Warwick-Edinburgh Mental Well-being Scale (SWEMWBS): performance in a clinical sample in relation to PHQ-9 and GAD-7 BMC Health and Quality of Life Outcomes (2021) 19:260

¹⁴ Campaign to End Loneliness. Measuring Your Impact On Loneliness In Later Life. 12. <https://www.campaigntoendloneliness.org/wp-content/uploads/Loneliness-Measurement-Guidance1.pdf>

¹⁵ Ibid. 16-17.

¹⁶ Office for Health Improvement and Disparities. Alcohol and drug prevention, treatment and recovery: why invest? <https://www.gov.uk/government/publications/alcohol-and-drug-prevention-treatment-and-recovery-why-invest/alcohol-and-drug-prevention-treatment-and-recovery-why-invest>

SIGNED ANNUAL ACCOUNTS

BOARD OF TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

Company law requires the Directors to prepare financial statements for each financial period that give a true and fair view of the state of affairs of the company as at the end of the financial period and of its surplus or deficit for the financial period.

The Directors confirm that suitable accounting policies have been used and applied consistently and reasonable and prudent judgments and estimates have been made in the preparation of the financial statements for the year ended 31 March 2024.

The Directors also confirm that applicable accounting standards have been followed and that it is appropriate for the financial statements to have been prepared on the going concern basis.

The Directors are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and enables them to ensure that the financial statements comply with Companies Act 2006.

The Directors are responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

INDEPENDENT EXAMINER

The Independent Examiner, Ismail & Co, will be proposed for re-appointment in accordance with the Companies Act 2006. The accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

Signed  _____

For and on behalf of the Board of Trustees
Approved by the Boards of Trustees on:
Name: Thomas Robertson
Date: 12.12.24

Signed  _____

For and on behalf of the Board of Trustees
Approved by the Boards of Trustees on:
Name: Philippa Campbell
Date: 12.12.24

REGISTERED COMPANY NUMBER: 03871591 (England and Wales)
REGISTERED CHARITY NUMBER: 1080948

Report of the Trustees and
Unaudited Financial Statements for the Year Ended 31 March 2024
for
Outside Edge Theatre Company

Outside Edge Theatre Company

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for the Year Ended 31 March 2024**

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Outside Edge Theatre Company

**Report of the Trustees
for the Year Ended 31 March 2024**

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2024. 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 2019).

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

03871591 (England and Wales)

Registered Charity number

1080948

Registered office

Brady Arts & Community Centre
192-196 Hanbury Street
London
E1 5HU

Trustees

M Angus
M Ballard
P J Campbell
E Doherty (resigned 9.6.23)
A Maakan
P Reindorp
T Robertson
T Wirz

Approved by order of the board of trustees on 12/12/2024 and signed on its behalf by:



.....
T Robertson - Trustee

Outside Edge Theatre Company

**Statement of Financial Activities
for the Year Ended 31 March 2024**

	Notes	Unrestricted funds £	Restricted fund £	31.3.24 Total funds £	31.3.23 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	7,554	143,930	151,484	188,162
Charitable activities					
Project costs		60,611	-	60,611	53,342
Other income		3,990	-	3,990	15,795
Total		<u>72,155</u>	<u>143,930</u>	<u>216,085</u>	<u>257,299</u>
EXPENDITURE ON					
Raising funds		5,360	-	5,360	1,928
Charitable activities					
Project costs		58,655	143,930	202,585	222,223
Other		3,123	-	3,123	3,041
Total		<u>67,138</u>	<u>143,930</u>	<u>211,068</u>	<u>227,192</u>
NET INCOME		5,017	-	5,017	30,107
RECONCILIATION OF FUNDS					
Total funds brought forward		170,772	-	170,772	140,665
TOTAL FUNDS CARRIED FORWARD		<u><u>175,789</u></u>	<u><u>-</u></u>	<u><u>175,789</u></u>	<u><u>170,772</u></u>

The notes form part of these financial statements

Outside Edge Theatre Company

**Balance Sheet
31 March 2024**

	Notes	Unrestricted funds £	Restricted fund £	31.3.24 Total funds £	31.3.23 Total funds £
FIXED ASSETS					
Tangible assets	8	1,274	-	1,274	1,592
CURRENT ASSETS					
Debtors	9	4,669	15,417	20,086	3,765
Cash at bank and in hand		181,446	17,408	198,854	255,772
		<u>186,115</u>	<u>32,825</u>	<u>218,940</u>	<u>259,537</u>
CREDITORS					
Amounts falling due within one year	10	(11,600)	(32,825)	(44,425)	(90,357)
NET CURRENT ASSETS					
		<u>174,515</u>	<u>-</u>	<u>174,515</u>	<u>169,180</u>
TOTAL ASSETS LESS CURRENT LIABILITIES					
		<u>175,789</u>	<u>-</u>	<u>175,789</u>	<u>170,772</u>
NET ASSETS					
		<u>175,789</u>	<u>-</u>	<u>175,789</u>	<u>170,772</u>
FUNDS					
Unrestricted funds	11			<u>175,789</u>	<u>170,772</u>
TOTAL FUNDS					
				<u>175,789</u>	<u>170,772</u>

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2024.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2024 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on 12/12/2024 and were signed on its behalf by:



.....
T Robertson - Trustee

**Notes to the Financial Statements
for the Year Ended 31 March 2024**

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, 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 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. 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.

Computer equipment - 20% on reducing balance

Taxation

The charity is exempt from corporation 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.

Designated funds comprise amounts designated by Trustees to allow the charity to develop and deliver future planned theatre productions, new artistic work and cultural programming, which could not be funded from future income alone.

Digital Development Fund has been established to help the charity develop an online presence that communicates its output and impact with better clarity to new service users, audiences, delivery partners and funders. Trustees anticipate these funds will be spent across 2024/25 on the development of a new website and wider-reaching online presence.

In response to a changing fundraising landscape, Trustees have designated a Strategic Financial Planning Fund to resource an income diversification strategy in order to reduce Outside Edge Theatre Company's reliance on trusts and foundations and enhance our capacity to be more self-reliant with how we generate income. Trustees anticipate these funds will be spent across 2024/25.

Stabilisation funds have been established by Trustees to ensure the uninterrupted provision of Outside Edge Theatre Company's charitable activities, if adverse economic conditions arise (e.g. rising energy costs, etc) or unexpected events materially affect income across 2024/25. The status of this short-term Fund will be reported to and reviewed by the Board on a quarterly basis, based on the needs identified in the charity's Risk Register. If Trustees determine that the Stabilisation Fund is no longer required, any remaining money in this Fund will be reabsorbed into the charity's General Fund.

Outside Edge Theatre Company

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2024**

1. ACCOUNTING POLICIES - continued

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

2. DONATIONS AND LEGACIES

	31.3.24	31.3.23
	£	£
Donations	7,279	1,984
Gift aid	274	-
Grants	143,931	186,178
	<u>151,484</u>	<u>188,162</u>

Donations and public sector grants, included in the above, are as follows:

	15.09.2022	31.3.24 Total Activities
		£
The Baring Foundation		16,168
Kensington and Chelsea Foundation		20,000
Charles S French Charitable Trust		2,000
The Carne Trust		1,000
The London Community Foundation and Cockayne - Grants for the Arts		5,000
Garfield Weston Foundation		20,000
Maria Bjornson Memorial Fund		5,000
NW London ICS and Rethink Mental Illness		20,689
Harold Hyam Wingate Foundation		5,000
Dr Edwards and Bishop King's Charity		4,944
Peter Jones and Partners		945
Inspiring Elephant Community Fund		3,000
Hammersmith United Charities		500
Tower Hamlets Mayor's Community Grant Programme		10,417
Wakefield Tetley Trust		3,768
Comic Relief		5,500
C4 Recovery Foundation		3,810
Various individual donations received		3,469
The Vintners Foundation		20,000
		<u>151,210</u>

Outside Edge Theatre Company

Notes to the Financial Statements - continued for the Year Ended 31 March 2024

3. INCOME FROM CHARITABLE ACTIVITIES

	31.3.24	31.3.23
	£	£
Ticket Sales	498	652
Service contracts	55,823	41,670
Other trading activities	4,290	11,020
	<u>60,611</u>	<u>53,342</u>

Public sector service contracts received in the year, are as follows:

	31.3.24 Total Activities £
City of Westminster	22,329
Royal Borough of Kensington and Chelsea	33,494
	<u>55,823</u>

4. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	31.3.24	31.3.23
	£	£
Depreciation - owned assets	<u>318</u>	<u>117</u>

5. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2024 nor for the year ended 31 March 2023.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2024 nor for the year ended 31 March 2023.

6. STAFF COSTS

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

	31.3.24	31.3.23
Project and administrative staff	<u>5</u>	<u>5</u>

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

Outside Edge Theatre Company

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2024**

7. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds £	Restricted fund £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	1,987	186,175	188,162
Charitable activities			
Project costs	53,342	-	53,342
Other income	15,795	-	15,795
Total	<u>71,124</u>	<u>186,175</u>	<u>257,299</u>
EXPENDITURE ON			
Raising funds	1,928	-	1,928
Charitable activities			
Project costs	36,048	186,175	222,223
Other	3,041	-	3,041
Total	<u>41,017</u>	<u>186,175</u>	<u>227,192</u>
NET INCOME	30,107	-	30,107
RECONCILIATION OF FUNDS			
Total funds brought forward	140,665	-	140,665
TOTAL FUNDS CARRIED FORWARD	<u><u>170,772</u></u>	<u><u>-</u></u>	<u><u>170,772</u></u>

8. TANGIBLE FIXED ASSETS

	Computer equipment £
COST	
At 1 April 2023 and 31 March 2024	<u>1,709</u>
DEPRECIATION	
At 1 April 2023	117
Charge for year	318
At 31 March 2024	<u>435</u>
NET BOOK VALUE	
At 31 March 2024	<u><u>1,274</u></u>
At 31 March 2023	<u><u>1,592</u></u>

Outside Edge Theatre Company

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2024**

9. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.24	31.3.23
	£	£
Trade debtors	17,338	3,385
Prepayments and accrued income	2,748	380
	<u>20,086</u>	<u>3,765</u>

10. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.24	31.3.23
	£	£
Trade creditors	5,281	866
Social security and other taxes	2,019	2,643
Other creditors	959	-
Accruals and deferred income	31,140	80,363
Accrued expenses	5,026	6,485
	<u>44,425</u>	<u>90,357</u>

Deferred Income, included in other creditors above, are as follows:

	31.3.24
	Total
	Activities
	£
Restricted Individual Giving	1,480
The Baring Foundation	22,800
The Leigh Trust	5,000
	<u>29,280</u>

11. MOVEMENT IN FUNDS

	At 1.4.23	Net movement in funds	Transfers between funds	At 31.3.24
	£	£	£	£
Unrestricted funds				
General Fund	99,248	9,877	(5,017)	104,108
Designated Fund	35,417	-	5,017	40,434
Stabilisation Fund	1,107	-	-	1,107
Strategic Financial Planning Fund	15,000	(4,860)	-	10,140
Digital Development Fund	20,000	-	-	20,000
	<u>170,772</u>	<u>5,017</u>	<u>-</u>	<u>175,789</u>
TOTAL FUNDS	<u>170,772</u>	<u>5,017</u>	<u>-</u>	<u>175,789</u>

Outside Edge Theatre Company

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2024**

11. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General Fund	72,155	(62,278)	9,877
Strategic Financial Planning Fund	-	(4,860)	(4,860)
	<u>72,155</u>	<u>(67,138)</u>	<u>5,017</u>
Restricted funds			
Restricted Income	143,930	(143,930)	-
	<u>143,930</u>	<u>(143,930)</u>	<u>-</u>
TOTAL FUNDS	<u><u>216,085</u></u>	<u><u>(211,068)</u></u>	<u><u>5,017</u></u>

Comparatives for movement in funds

	At 1.4.22 £	Net movement in funds £	Transfers between funds £	At 31.3.23 £
Unrestricted funds				
General Fund	99,248	30,107	(30,107)	99,248
Designated Fund	20,417	-	15,000	35,417
Stabilisation Fund	21,000	-	(19,893)	1,107
Strategic Financial Planning Fund	-	-	15,000	15,000
Digital Development Fund	-	-	20,000	20,000
	<u>140,665</u>	<u>30,107</u>	<u>-</u>	<u>170,772</u>
TOTAL FUNDS	<u><u>140,665</u></u>	<u><u>30,107</u></u>	<u><u>-</u></u>	<u><u>170,772</u></u>

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General Fund	71,124	(41,017)	30,107
Restricted funds			
Restricted Income	186,175	(186,175)	-
	<u>186,175</u>	<u>(186,175)</u>	<u>-</u>
TOTAL FUNDS	<u><u>257,299</u></u>	<u><u>(227,192)</u></u>	<u><u>30,107</u></u>

Outside Edge Theatre Company

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2024**

11. MOVEMENT IN FUNDS - continued

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

	At 1.4.22 £	Net movement in funds £	Transfers between funds £	At 31.3.24 £
Unrestricted funds				
General Fund	99,248	39,984	(35,124)	104,108
Designated Fund	20,417	-	20,017	40,434
Stabilisation Fund	21,000	-	(19,893)	1,107
Strategic Financial Planning Fund	-	(4,860)	15,000	10,140
Digital Development Fund	-	-	20,000	20,000
	<u>140,665</u>	<u>35,124</u>	<u>-</u>	<u>175,789</u>
TOTAL FUNDS	<u>140,665</u>	<u>35,124</u>	<u>-</u>	<u>175,789</u>

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 £	Movement in funds £
Unrestricted funds			
General Fund	143,279	(103,295)	39,984
Strategic Financial Planning Fund	-	(4,860)	(4,860)
	<u>143,279</u>	<u>(108,155)</u>	<u>35,124</u>
Restricted funds			
Restricted Income	330,105	(330,105)	-
TOTAL FUNDS	<u>473,384</u>	<u>(438,260)</u>	<u>35,124</u>

12. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2024.



OUTSIDE EDGE THEATRE COMPANY

THE UK'S ONLY THEATRE COMPANY AND PARTICIPATORY ARTS CHARITY FOCUSED ON ADDICTION.



"COMING OUTSIDE EDGE HAS CHANGED MY LIFE. I CAN'T THANK YOU ENOUGH!"
- DROP-IN PARTICIPANT

JOIN OUR WEEKLY DROP-INS!

DROP-IN DRAMA

PLAY FUN IMPROVISATION GAMES THAT WILL MAKE YOU LAUGH AND IMPROVE WELLBEING.

WRITE NOW

LEARN TO TELL STORIES AND SUPPORT YOUR RECOVERY THROUGH CREATIVE WRITING.

WOMEN'S DRAMA GROUP

A SUPPORTIVE AND CREATIVE SPACE FOR FEMALE-IDENTIFYING MEMBERS.



SCAN ME TO SIGN-UP!

OUTSIDE EDGE THEATRE COMPANY

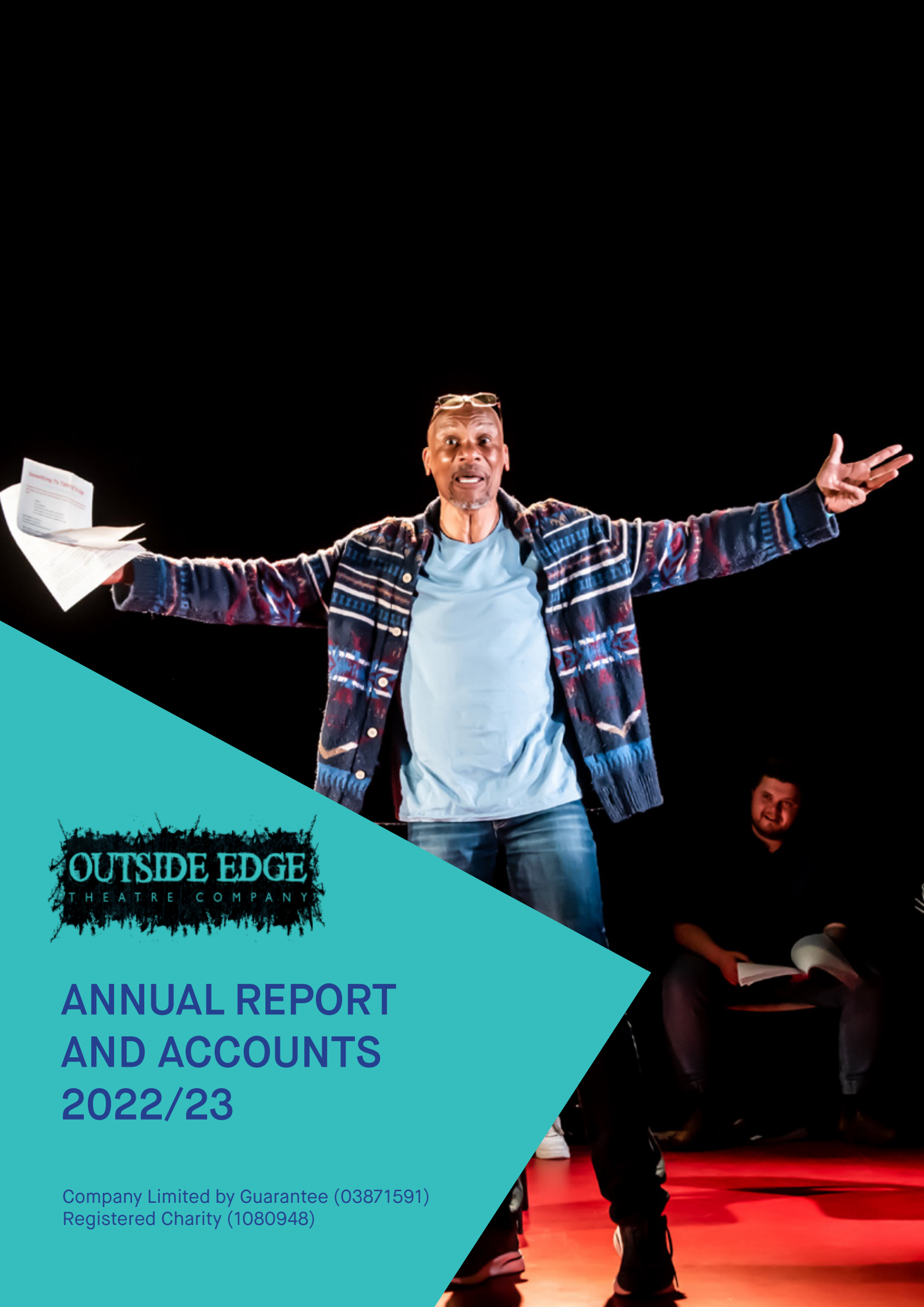
Outside Edge Theatre Company



OUTSIDE EDGE THEATRE COMPANY

England & Wales - Charity number 1080948

Accounts



ANNUAL REPORT AND ACCOUNTS 2022/23

Company Limited by Guarantee (03871591)
Registered Charity (1080948)

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OUR SUPPORTERS

**The Baring
Foundation**

*Kensington
& Chelsea
Foundation*
A better life together

ARTS COUNCIL
ENGLAND



**The
Earls Court
Development
Company**

W
Garfield Weston
FOUNDATION



**Maudsley
Charity** Backing
Better
Mental
Health.

SUPPORTED BY
MAYOR OF LONDON

*Charlotte Bonham-Carter
Charitable Trust*

Genesis
FOUNDATION



**The Harold Hyam
Wingate Foundation**



MARIA BJÖRNSON
MEMORIAL FUND



THE
CARNE TRUST
Supporting young talent in the performing arts

**The London
Community
Foundation**

COCKAYNE



h&f
hammersmith & fulham

City of Westminster



COMPANY INFORMATION

Outside Edge Theatre Company is a company limited by guarantee and not having a share capital.

DIRECTORS

Michael Angus
Mary Ballard
Philippa Campbell
Emily Doherty
Anu Makaan
Glyn Smythson (retired 17 March 2023)
Poppy Reindorp
Thomas Robertson (Chair)
Teresa Wirz

Members of the Board of Trustees for the purpose of charity law and Directors for the purpose of company law. All Trustees are volunteers who do not receive remuneration.

ACCOUNTANTS

Ismail & Co
27 Pelham Road
Beckenham
BR3 4SQ

REGISTERED OFFICE

Outside Edge Theatre Company
Brady Arts Centre
192-196 Hanbury Street
London
E1 5HU

CHAIR & ARTISTIC DIRECTOR / CEO'S MESSAGE

Looking back over the achievements of the twelve months covered by this annual report, we are reminded of the incredible passion, talent and hard work of the service users, staff, freelance artists, volunteers and Trustees in Outside Edge Theatre Company's Recovery Community. The joy of theatre-making is that it is a collaborative effort and this year partnerships and co-design enabled us to expand, whilst also remaining resilient despite the challenges of delivering work in a Cost of Living Crisis.

The incredible project we co-produced with the Royal Court shone a spotlight on our service users' words which were performed on the UK's preeminent stage for new writing. Our partnership project with the award-winning Tea Films allowed us to tell stories through a different medium that reached a wider audience. The work we've undertaken to partner with NHS Social Prescribers was recognised onstage at the Southbank Centre as a best practice case study by the National Academy for Social Prescribing. Throughout the year we took the time to listen to service users and co-design a participatory arts offer with them that helped to meet the needs of more than 700 people affected by addiction.

We would like to thank everyone who made the past year possible, especially our extraordinary funding partners and supporters. Despite the financial pressures faced by small charities in 2022/23, we were able to present more productions than the previous year, develop and deliver a new project in the criminal justice system and increase the number of service users we supported by 41%. As we continue to face challenges from the Cost of Living and Energy Crises, we are heartened by the fact that everyone at Outside Edge Theatre Company remains driven by the values of our charity and is committed to overcoming these obstacles through kindness, creativity and collaboration.

As you read this report, we hope that you share our pride in the successes of the past twelve months and also our excitement for what we have in store for 2023/24!



Matt Steinberg
Artistic Director
/ CEO



Tom Robertson
Chair of the Board
of Trustees



PURPOSE AND ACTIVITIES

Outside Edge Theatre Company (OETC) is the UK's only theatre company and participatory arts charity focused on substance misuse and addiction.

For over twenty years OETC has created theatre productions about issues related to addiction and offered free drama activities to help people at-risk and affected by addiction to live healthier lives. Our inclusive weekly arts activities encourage service users and audiences to develop healthy habits, discover new talents and reclaim centre stage in their own lives.

OETC's Charitable Objects are formally set out in our 2014 Revised Memorandum and Articles of Association as:

1. To provide relief and rehabilitation for those persons who are dependent or otherwise affected by drug or alcohol addiction through professional theatre productions, workshops and training in all aspects of theatre crafts; and
2. To advance the education of the general public with a view to preventing persons becoming dependent or otherwise affected by drug or alcohol addiction through professional theatre productions, workshops and training in all aspects of theatre crafts.

Nine years later, in response to the changing landscape of social care and public health services and the arts sector, OETC remains relevant by evolving the spirit of our Charitable Objects to encompass the changing needs of our service users, local community and audience base. Our current strategy follows five key objectives to help guide our service delivery, programming and organisational development:

1. Support people to achieve their recovery maintenance or harm reduction goals.
2. Prevent the development of harmful behaviours in people at-risk of addiction.
3. Provide relief for people affected by someone else's addiction.
4. Raise awareness about the impact of addictive behaviours, from drug abuse to alcoholism to problem gambling.
5. Develop and share evidence-based, creative interventions that improve health and wellbeing to maintain recovery.

OUR YEAR IN NUMBERS

512

FREE ARTS ACTIVITY
SESSIONS

703

PARTICIPANTS

4,591

INDIVIDUAL ATTENDANCES

13

PERFORMANCES

593

AUDIENCES

37

VOLUNTEERS

412

VOLUNTEERING HOURS

89%

SERVICE USERS AGREE OETC
STRENGTHENED THEIR RECOVERY

£908,768

SOCIAL RETURN ON INVESTMENT

9,844

HOURS OF CREATIVE RECOVERY
ACTIVITY

PARTICIPATORY DRAMA ACTIVITIES

OETC co-produces evidence-based, peer-support activities with local communities that improve wellbeing to prevent relapse. Every year OETC's holistic, asset-based approach promotes the Five Ways to Wellbeing¹ (connect, take notice, be active, keep learning and give) to help hundreds of London service users, plus their families, carers and champions, to build Recovery Capital² (the internal and external resources required to achieve and maintain recovery).

This approach accounts for why in 2022/23 89% of service users said that OETC strengthened their recovery.

Service users join OETC's drop-in activities through Drama, Dance and Creative Writing Taster Session outreach work in treatment facilities, word of mouth self-referrals and recommendations from key workers, social workers and NHS social prescribing link workers.

Across 2022/23 OETC offered 8 drop-in groups: West London Drop-in Drama, East London Drop-in Drama, South London Drop-in Drama, West London Write Now, East London Write Now, Women's Drama Group, Moving Recovery and Peer-led Check-in.

Following sustained commitment and engagement, service users are invited to join intermediate and advanced groups, which in 2022/23 included Edge Two, Write Two and The Company.

Our participatory arts activities are free at the point of access and the only requirement for participation is that service users are abstinent and sober on the day of the activity. Across 2022/23, service users received a total of 9,844 hours of arts-based recovery maintenance activities from our charity.

In addition to our award-winning participatory arts work with adults, for a second year in a row, in 2022/23 we delivered a Young People's Project during the February half-term. The project was aimed at young people affected by a family member's addiction.

Despite the challenges of the Cost of Living Crisis and Covid-19, this year OETC's core offer of activities were successful and well attended. During the first lockdown in 2020, we co-designed with service users an innovative 'hybrid model' of online/in-person activities that allows a limited number of people to come together in a socially distanced space and simultaneously interact with others who are participating via video or phone link (we call these



two groups the 'Roomers' and the 'Zoomers') with the assistance of specialist wide lens web cameras. We continued to offer this delivery model across 2022/23 for all of our drop-in groups to ensure that clinically vulnerable service users could continue to access our activities.

This year, following feedback from service users, we once again delivered a monthly series of Masterclasses. These day-long sessions, which are led by master tutors, are a key tool to help us better co-create our offer with service users. By providing service users with a variety of experiences in different artforms and skills, we are continuing to empower them and give them a voice in developing our offer of participatory arts activities in the future.

Our innovative work co-producing arts-based interventions with service users was acknowledged in March 2023 by the National Academy for Social Prescribing (NASP) who used OETC as a best practice case study for arts-based social prescribing.



DRAMA AND CREATIVE WRITING TASTER SESSIONS

This year we continued to offer our successful arts activity Taster Sessions for people in treatment facilities for online delivery. This outreach activity engages existing OETC service users as Volunteer Support Facilitators. Facilitators use drama, creative writing and dance exercises to teach service users in treatment facilities and mental health settings about the Five Ways to Wellbeing and the value of arts-based recovery maintenance activities. These 1 hour peer-led Taster Sessions were developed and designed by OETC's Associate Theatre Facilitators, who are ex-service users and acclaimed theatre makers.

Taster Sessions remain the best way to market our weekly activities to service users and therefore these sessions are an important recruitment tool for our organisation.

Taster Sessions continue to play a key role in the ongoing development of our income diversification and sustainability goals, as we have effectively generated new income by delivering these activities in private treatment facilities.

43

NUMBER OF TASTER SESSIONS

487

NUMBER OF TREATMENT
FACILITY PARTICIPANTS

43%

PERCENTAGE OF PARTICIPANTS
ENGAGING WITH DRAMA FOR
THE FIRST TIME

“Best fun I have had clean and sober.”

“We learnt, we laughed, we discussed emotions and wrote. It was very enjoyable. Thank you Outside Edge, it was a great session!”

“It brought out my creativity which has been dormant for a while.”

“It surprised me a lot. I suffer with anxiety and other things and I thought I wasn’t going to take part at all, so that was a surprise.”

“I felt really depressed all morning and now I feel energised.”

“Freed up my mental state by doing actions I don’t normally do – a very liberating activity.”

“I work for Better Lives [a treatment service] and it was great to take part but to also see our clients be involved and have fun and to escape from life’s expectations and reality for an hour.”



WEST LONDON DROP-IN DRAMA

50

NUMBER
OF SESSIONS

58

NUMBER OF
PARTICIPANTS

528

NUMBER OF
ATTENDANCES

EAST LONDON DROP-IN DRAMA

50

NUMBER
OF SESSIONS

64

NUMBER OF
PARTICIPANTS

399

NUMBER OF
ATTENDANCES

SOUTH LONDON DROP-IN DRAMA

49

NUMBER
OF SESSIONS

62

NUMBER OF
PARTICIPANTS

426

NUMBER OF
ATTENDANCES

Drop-in Drama sessions are weekly 2-hour introductions to acting for participants in early recovery or people who have been affected by or at-risk of addiction in some way. The facilitated groups offer fun, fast improvisation games and drama activities that develop from the

interests of the participants. These workshops are a safe introduction to drama and to OETC and are suitable for those who may have little or no experience of drama. After three months of consistent attendance, participants are invited to join intermediate groups that are

focused on developing particular skills required for performance. Drop-in Drama helps people to build confidence, have fun and develop focus and commitment.

We aim to deliver Drop-in Drama 50 weeks of the year so participants have consistent access to an activity that serves many as a creative mutual aid group, similar to Alcoholics Anonymous or SMART Recovery.

West London Drop-in Drama group was funded by Hammersmith & Fulham's public health department and Hammersmith United Charities. South London Drop-in Drama was funded by Maudsley Charity.

“I didn't know what to expect. I've come here and it's completely taken away the tension, I feel 10x lighter and my mind feels free.” – West London Drop-in Drama Participant

“I see the change in myself and others from when I came in. I don't feel frustrated. I'm learning and taking risks. It's so important to have fun because that's what's been missing in my life.” – East London Drop-in Drama Participant

“It's taken me out of my head. My head is full of recovery at the moment. The creative atmosphere was great. I usually don't like group work, but I enjoyed it and had fun.” – South London Drop-in Drama Participant

WEST LONDON WRITE NOW

50

NUMBER
OF SESSIONS

58

NUMBER OF
PARTICIPANTS

459

NUMBER OF
ATTENDANCES

EAST LONDON WRITE NOW

50

NUMBER
OF SESSIONS

55

NUMBER OF
PARTICIPANTS

511

NUMBER OF
ATTENDANCES

OETC's two Write Now groups are weekly drop-in groups for creative writing. They provide a safe space to share stories and build confidence, to support each other and to challenge the social stigma that people in recovery often feel. Exercises are tailored to the needs of participants who learn to tell stories, write dramatic dialogue and structure theatre scripts.

Write Now helps people to develop a personal voice through the written word, create a safe peer-support network and foster personal confidence. After three months of

consistent attendance, participants are invited to join our intermediate creative writing group (Write Two) or intermediate acting skills group (Edge Two).

In 2022/23 West London Write Now was funded by the Kensington and Chelsea Foundation.

“I’m so grateful because it’s unlocked something I’ve been looking for for a long time.... I feel encouraged and I am really moved by that.” - West London Write Now Participant

“This is exactly what I need to be doing. I haven’t written for years, it’s good to get back to it. It’s amazing that this is all free, it’s worth its weight in gold.” - East London Write Now Participant

“I didn’t know what to expect because I’ve never done anything like this before. I really enjoyed it, it was so interesting. It will help with my confidence and social anxiety. The group was very welcoming and warm.” - East London Write Now Participant



WOMEN'S DRAMA GROUP

49

NUMBER
OF SESSIONS

28

NUMBER OF
PARTICIPANTS

294

NUMBER OF
ATTENDANCES

OETC's Women's Drama Group is an unique, trauma-informed, female-only group.

Compared with men, women in treatment present with lower incomes, sexual abuse histories, depression and child related concerns, and therefore can find it difficult to benefit from mixed-gender activities. The creative activities are co-designed by the women in the group and structured to support the multiple complex needs of the members, including experience of domestic violence, sexual abuse and mental ill health. The group created three productions: *Take My Hand*, *Ask Her* and *A Friend Called Hope*.

In 2022/23, Women's Drama Group was funded by Didymus Charity and Comic Relief.

“I always look forward to the women's group. I like how this group is a mixture of art forms. This is my time to put everything aside and it's good for my mental health.”

“I'm feeling a lot more comfortable and fuller. I'm glad I got out of the house, enjoyed the task and meeting everyone. This has been the highlight of my day.”



MOVING RECOVERY

24

NUMBER
OF SESSIONS

38

NUMBER OF
PARTICIPANTS

266

NUMBER OF
ATTENDANCES

This year we again partnered with recovery-specialist Fallen Angels Dance Theatre to deliver Moving Recovery, a group that offered physical exercise through dance. Each session starts with gentle ballet barre exercises, leading to improvisations and sections of creative movement that were pieced together into two performances entitled *Ai Du* and *Golden Hour*.

Moving Recovery was funded by the Greater London Authority.

“Just a great place to get better from drug addiction and learn new skills, make new friends and connections.”

“I am feeling much more optimistic about my future, although I am still being treated by the local mental health team, but the workshops and joining the company has increased my self-value, and given me performance to look forward to. I have excitement in the process, and when I get tired and fatigued the facilitator has understood and made adjustments according to my needs which is great.”

PEER-LED CHECK-IN

50

NUMBER
OF SESSIONS

21

NUMBER OF
PARTICIPANTS

225

NUMBER OF
ATTENDANCES

To strengthen our peer-support offer, service users co-designed a weekly group: Peer-led Check-in. This volunteer run activity offers Friday afternoon peer-support to members of our Recovery Community who need some pre-weekend recovery maintenance help or want to socialise at the end of their week.

“It helps because peers with similar life experiences are likely to understand and empathise with me, they and Outside Edge personnel tolerate me when others don’t.”

“It’s a safe space where I can be my true self. I have shown vulnerability and haven’t been exploited. Other members are very supportive and it’s ok if I make a mistake.”

EDGE TWO

40

NUMBER
OF SESSIONS

37

NUMBER OF
PARTICIPANTS

493

NUMBER OF
ATTENDANCES

Edge Two is facilitated by an OETC Associate Theatre Facilitator, who is an ex-service user and West End veteran. This intermediate skills-based drama workshop is open to anyone who has shown commitment in attending three months or more of any drop-in group. The sessions focus on developing performance skills, securing a greater understanding of drama as a tool for supporting recovery and fostering personal confidence and communication skills. Members of this group are encouraged to take up training with OETC to become Volunteer Peer Mentors and Volunteer Support Facilitators.

Every nine weeks participants collectively choose a single transferable skill to focus on, which culminates in a showing for friends and family. The performance skills explored this year included devising, Artaud's Theatre of Cruelty and the political theatre of Joan Littlewood.

Each module resulted in a sharing of work: *Face the Facts*, *Spectrum of Chaos - The Search for Artaud* and *Good News!*. We were particularly excited that Edge Two was invited to contribute to the Performing Recovery event at the University of West London/London College of Music, which was the launch of the nation-wide Addiction Recovery Arts Network. The group presented a performance of *Face the Facts* for the day-long event, which brought together other groups creating work with people affected by addiction, including Geese Theatre, Fallen Angels Dance Theatre and Portraits of Recovery.

In 2022/23 this group was funded by the Earls Court Development Company.



“When I was younger I was often told what I could and couldn’t do – well, now I’m sitting in a room having just done a show...I’m an artist and I need to acknowledge that.”

“I was panicking that we only have a few weeks but loved everything. It’s bonkers and madness but my anxiety is now low as I can see how it will all fit together.”

“I feel the work is helping me with my recovery. I haven’t ‘picked up’ and am leaning into the company to support me as I battle alcoholism.”

WRITE TWO

3

NUMBER
OF SESSIONS

8

NUMBER OF
PARTICIPANTS

24

NUMBER OF
ATTENDANCES

In partnership with the Royal Court Theatre, we delivered our first intermediate script writing group. Two cohorts of writers worked with award-winning playwrights Chris Thorpe and Monsay Whitney and Royal Court Associate Director Hamish Pirie. The participants developed their skills during weekly sessions and developed full-length plays through one-to-one dramaturgical support from the Royal Court's literary department. In May 2022, each writer had excerpts of their plays performed on stage at the Theatre Downstairs, directed by the Royal Court's Associate Directors and performed by an ensemble of professional actors.

In 2022/23 this group was funded by an Adapt and Innovate Grant.

“I had a threshold moment when I took part in the reading rehearsal with the Royal Court team - I walked into the room as Roberta [a service user] and I walked out a writer! I'm not sure exactly how it happened but I do know that 'something' happened in this creative process. I know you have all been telling me for a loooooooooong time (some longer than others) that I am a writer, a poet, but now, I also know it and believe it.”

“Before the rehearsal, I was super nervous, awkward, and told [the director] I'd be quite happy to sit in a corner and observe. By the end I wished it could've gone on longer. Afterwards I remember thinking I don't 'want to' be a writer; I am a writer.”

THE COMPANY

12

NUMBER
OF SESSIONS

12

NUMBER OF
PARTICIPANTS

104

NUMBER OF
ATTENDANCES

The Company is OETC's advanced acting group, which aims to produce productions for paying audiences. This group is for service users who have shown commitment to attending Edge Two for one year or more. Members have experience of substance misuse and/or addiction and are stable within their own recovery, able to commit to professional productions and theatre tours as we devise work that can often be sensitive and challenging. The service users collaborate with professional theatre directors to devise productions for paying audiences that tour to theatre festivals, treatment facilities, prisons, schools and other venues. For performances in front of paying audiences the service users are remunerated for their work and members of this group are actively encouraged to seek paid work as an OETC facilitator.

This year The Company worked with award-winning filmmakers Tea Films to create three short films.

In 2022/23 The Company was funded by the Genesis Foundation.

“I loved doing the project. It wasn't the first time I had been in front of the camera, but it was the first time I had been in front of the camera in a supportive environment, so it made me want to do more camera work in the future. I have been too scared to do it in other places where you do film work, because that nurturing supportive environment isn't there. I now have a new confidence and desire to want to do more film work in the future; so much so, that I applied to do a screen acting course at the Royal Central School of Speech and Drama.”

“Tea Films taught me new skills, collaboration and patience (mostly theirs) and how to tell stories filmically; and as an actor, always listen to the director!”

MASTERCLASSES

13

NUMBER
OF SESSIONS

50

NUMBER OF
PARTICIPANTS

130

NUMBER OF
ATTENDANCES

This year we once again delivered monthly Masterclasses in theatre craft (e.g., voice, directing, stage combat, acting for film, etc).

These free, daylong sessions are led by master teachers in each discipline and provide an unique opportunity for our service users to learn new skills and break down barriers to building sustainable careers in the theatre. Sessions support participants into traditional forms of theatre-sector employment (e.g. actors/directors) or equip them with vital experience required to enter higher education and drama school. We also use the Masterclasses as tools to help us co-design future activities with our service users by empowering them with the knowledge and experience to ask us for activities related to specific areas of theatre making, which they otherwise would not have knowledge of.

“The contact with professionals of the theatre is very empowering.”

“I’ve been coming for about 4-5 months and it has made me feel really energised about the future...I feel happy and more mindful than I am in most other activities. The hours [during Masterclasses] seem to pass in moments...I always leave feeling optimistic and grateful for the experience - it succeeded in bringing new meaning into my life which has felt quite empty for the past 3 years due to illness.”

YOUNG PEOPLE'S PROJECT

5

NUMBER
OF SESSIONS

7

NUMBER OF
PARTICIPANTS

27

NUMBER OF
ATTENDANCES

During the February half-term, OETC delivered a Young People's Project for 14-18 year olds who had been affected by the addiction of a loved one.

Across five days the participants created an original show *This Is What Happens*, which was shared with an audience of friends and family on the final day.

The 2022/23 Young People's Project was funded by the 7 Stars Foundation



HM PRISON PARC PROJECT

5

NUMBER
OF SESSIONS

9

NUMBER OF
PARTICIPANTS

36

NUMBER OF
ATTENDANCES

In January 2023, OETC delivered a week-long 'Play in a Week' project for prisoners at HMP Parc in Bridgend, Wales. Two facilitators with lived experience of addiction and recovery worked with a group in the Category B prison to explore themes of hope and recovery.

“I loved that I was able to get out of my comfort zone. I feel like I can conquer the world... Being a part of a team was so helpful. Showing me that I can ask for help when I need it.”

– Participant feedback

“It’s helped with my mental health a lot and put me back on the path of recovery!”

– Participant feedback

“In the 20 odd years I have been in this game, I can honestly say I have not seen something so powerful over the course of a short space of time. I think all that were involved with this saw day by day the prisoners grow, and feel so empowered. They were simply glowing on Friday. All were on a huge natural high which in an environment such as we are in, is difficult to create. I wished I could have bottled it, totally priceless. One of the men involved said to me, ‘ I can’t find the words to say, I have never felt so good, never felt so emotionally in tune with myselfI want to chase this feeling, of making myself and others happy and never chase the drug again’ I really feel that this project has gone a massive way in helping the men with their recovery, their self esteem and confidence and think it will be a week they will always remember with a smile, I know I will.”

– Staff feedback



PARTICIPATION PATHWAYS, PASTORAL CARE AND WRAPAROUND SUPPORT

OETC consults with service users to develop drama activities and holistic peer-support services that evolve to meet the local community's health and wellbeing needs. We don't provide clinical treatment or drama therapy. We provide a robust aftercare offer for service users, with individual Participation Pathways and an established Recovery Community of like-minded peers that help each other to pursue new choices for healthy living.

The physiological and psychological responses felt by engaging in an arts-based activity, including the reduction of stress hormones, enhanced self-worth and feelings of achievement, pave the way for participants to feel improvements around the Five Ways to Wellbeing. The combination of the ongoing benefits of engaging in an arts-based activity and improved wellbeing motivates service users to continue accessing our activities and engage further in OETC's Participation Pathways.

OETC's Participation Pathways empower service users to decide which outcomes they would like to achieve for themselves. This robust and holistic scheme for charting service user journeys includes progressing from drop-in activities to advanced actor training, free theatre trips, peer mentoring, volunteering and paid employment opportunities.

As part of our Participation Pathways this year, we generated 412 volunteer hours for 37 volunteers and provided paid employment for 5 service users. Across 2022/23, we delivered training for a fresh cohort of Peer Mentor Volunteers.

“I have been with Outside Edge now since January 2021 and have gained more confidence that I now Peer Volunteer for them.”

A key component of our Participation Pathways offer includes opportunities for service users to socialise with each other outside of the weekly activities. We always try to ensure that these social activities include an element of creativity or arts engagement. Across 2022/23 we more than doubled our target for monthly Theatre Club sessions and organised four successful Service User Social Events.

Cutting across the Participation Pathways is our offer of Pastoral Care and Wraparound Support. We take a holistic, person-centred approach to this work, which includes one-to-one recovery maintenance and emotional support, signposting and advocacy services and Employment, Education and Training advice. Across the year, our staff delivered more than 19 hours of one-to-one Pastoral Care and Wraparound Support for 22 service users.

“There is always someone to help and support in times of need.”

“Outside Edge is supportive, non judgemental and encouraging. It provides a way forward where there was not before. I owe my life to Outside Edge thank you.”

“It helps me from becoming completely hopeless and suicidal. My GP and mental health team can support this as it’s on my care plan how beneficial Outside Edge is. Outside Edge is vital to vulnerable people and saves lives.”



THEATRE CLUB

19

NUMBER
OF SESSIONS

56

NUMBER OF
PARTICIPANTS

167

NUMBER OF
ATTENDANCES

This year our service users attended a range of performances from the West End to contemporary dance at the Royal Opera House and fringe theatres across London. We broker free tickets for Theatre Club performances, which enable service users to access high-quality theatre productions that they otherwise would not be able to attend. These experiences also help us to co-create our participatory arts offer with service users because it helps to develop their understanding of different styles and types of theatre performance.

“It’s helped me to be open to doing new things and the opportunity to go to the theatre means I’m being more active.”

“Opportunities to attend theatre shows as a group and other Outside Edge events all help me feel more connected and help my mental health and recovery.”

SERVICE USER SOCIAL EVENTS

4

NUMBER
OF SESSIONS

90

NUMBER OF
PARTICIPANTS

134

NUMBER OF
ATTENDANCES

We deliver a series of Service User Social Events across the year to help service users develop their peer-support network and friendship bonds outside of the weekly participatory arts activities. As much as possible, we try to deliver social events that include creative activities. For example, in 2022/23 our Summer BBQ and Anti-Valentine's Day events had open mic performances that provided Write Now participants with a chance to share their work, and our autumn Karaoke Party was full of singing and dancing.

“I feel more able to push myself to do social activities.”

“My social life has improved. I am not afraid of getting involved or taking part in everyday situations.”

“There's changes in my confidence, social network and activity, enjoyment and having fun with others, being part of something, pride in others and my own progress and achievements, boosting self-esteem.”



THEATRE AND FILM PRODUCTIONS

This year, OETC produced 13 theatre productions about issues related to addiction. We were also particularly excited to work with Tea Films on three short films that were made by our participants in recovery for a project entitled Recovery in Vision.

WRITE TWO PERFORMANCES

Royal Court Theatre

12/05/2022 and 13/05/2022

Audience: 215

Across two evenings our intermediate-level playwrights in recovery had their new writing performed by a cast of professional performers on the stage at the Royal Court Theatre. This was the culmination of months of hard work facilitated by Chris Thorpe, Monsay Whitney and Hamish Pirie, not to mention a whole host of fantastic dramaturgs and the Royal Court's Participation Team.

AI DU

Brady Arts Centre

23/06/2022

Audience: 25

Using movement to initially awaken and free the body, participants explored sensation based responses to their environment. Building on the foundation that was established during Moving Recovery's previous term, participants were challenged by the introduction of original, high-quality contemporary choreography by dance artist Hannah Rudd with assistant direction from Hannah Williams.



TAKE MY HAND

Online

18/08/2022

Audience: 30

The Women's Drama Group created a short video for this project that explored themes of friendship, support and empathy. Weaving together poems and pieces of writing from the group members, this moving film demonstrated the power of peer support.

"Amazing work!!! Congrats to everyone!!!!!" – Audience feedback

"Imaginative and so engaging. Thank you for inviting me."
– Audience feedback

FACE THE FACTS

LAMDA, University of West London/London College of Music
and DAWS Redcliffe Gardens

05/09/2022 - 30/09/2022

Audience: 170

4 stories, 4 dilemmas, 4 populations...Where will fate lead us?
Will society be kind? Can we hope for redemption?
We know to answer this we must: *Face the Facts*....

Outside Edge's intermediate acting group, Edge Two, joined other recovery arts organisations from across the country to perform a devised piece, Face the Facts, for University of West London/London College of Music's Performing Recovery event. We then remounted the performance again at LAMDA and as part of Turning Point DAWS's re-opening party for the Redcliffe Gardens facility.

"It reminded me of where I come from, I don't have to go back there and I can go to other healthier places." – Audience feedback

"A great performance and all the more impressive to see everyone's personal connection with the material they had created." – Audience feedback

"A wonderful performance, very cleverly done. I was moved to tears. Loved it!" – Audience feedback

GOLDEN HOUR

LAMDA

24/11/2022

Audience: 34

This term, the Moving Recovery group's work centred around a recovery-focused theme connecting to the four elements: Earth, Water, Air and Fire, inspired by Pina Bausch's Rite of Spring. Our collaborative piece, Golden Hour was comprised of music composed by James Blake, LCD Soundsystem and Brian Eno and was made up of three movements. The dancers devised their own improvisations, allowing them to explore their own movement whilst working together to connect to their chosen element and individual interpretations of the choreography.

"Absolutely beautiful. Very moving. It spoke louder than words."

– Audience feedback

"Incredible - so impressed by the passion and rigour...was very moved by the eloquence of it especially the solos and duets...was a real joy!" – Audience feedback

"Simply beautiful. It's amazing to see the power of dance. So well organised and a pleasure to attend. It's clear this is making a huge impact." – Audience feedback

SPECTRUM OF CHAOS – THE SEARCH FOR ARTAUD

LAMDA

28/11/2022

Audience: 20

Edge Two participants were led by our wonderful facilitators, Christopher Holt and Júlia Couto, to explore Antonin Artaud's 'The Theatre of Cruelty'. Artaud's work was experimental in nature with a focus on movement, gesture, dance and signals instead of relying on scripts as a means of communication.

"Really interesting and unique. Amazing facial expressions and body movement which conveyed so much emotion. Very humorous at times and sad at others. Huge well done to the whole cast and crew!" – Audience feedback

"Really good acting. I'm very impressed that the actors stayed in character so well." – Audience feedback

"I want to see more of it! Loved to see the focus on the individuals with their different reactions and personal styles and interpretations. Great teamwork too!" – Audience feedback

ASK HER

LAMDA

08/12/2022

Audience: 12

The Women's Drama Group put on a very special performance for the final showcase of 2022. *Ask Her - The Women's Drama Group Installation* was an exciting blend of written work, performance and some audience participation!

"It was fantastic and fascinating. I really enjoyed the immersive part of the performance, we got to be involved with drawing the self portrait and tasting and drawing the texture." – Audience feedback

"Brilliant - a moving piece." – Audience feedback



THIS IS WHAT HAPPENS

Brady Arts Centre

17/02/2023

Audience: 15

Our Young People's Project during the February half-term was a great success. Participants enjoyed a week full of creativity and fun, ending with a performance showcase for family, friends and supporters.

A FRIEND CALLED HOPE

The Study Society

16/03/2023

Audience: 8

Women's Drama Group members explored the heroine's journey in classic myths. They wrote and performed poems, short scenes and stories, which were interwoven with filmed elements, for this interdisciplinary piece.

"Very Good. I am in recovery so it resonated with me." – Audience feedback

"Beautifully poetic, rich words and images. Looking forward to seeing the developed production." – Audience feedback

"The texts were very positive and mindful. Full of hope!" – Audience feedback

GOOD NEWS!

LAMDA

27/03/2023

Audience: 64

Edge Two's final performance of the year was a culmination of their work exploring the theatre of Joan Littlewood. Known as 'The Mother of Modern Theatre', she was one of the most influential directors in mid-century Britain and campaigner for working-class stories to be heard. Following Joan Littlewood's style of performance, Good News! was full of political satire, skits, impressions, songs and dancing.

"I just LOVED being back in the warm embrace of Outside Edge and, as always, blown away by the talent shared. Such thought-provoking performances. Thank you!" – Audience feedback

"It was clever about the ways they used space and chose the topics. Good flow, rhythm - very engaging with the music and entertaining." – Audience feedback

RECOVERY IN VISION FILM PROJECT

ONLINE

OETC's advanced acting skills group, The Company, collaborated with Tea Films to create three short films. Across three months, participants wrote, performed and helped to edit the films, which were then screened alongside the final Edge Two performance of the year and shared online.

"It was amazing to see the progression routes within Outside Edge from intermediate to advanced, and it was great to see Tea Films and see the work being done with the recovery community and it speaks volumes on the efforts Outside Edge have spent on their service users to upskill them and engage them with the industry."

– Audience feedback

ACHIEVEMENTS AND PERFORMANCE

OUTPUT

Increase/Decrease In Output From 2021/22 to 2022/23

Service Users: +41%
Attendance: +15%

This year, OETC delivered 512 participatory drama activity sessions for 703 people affected by addiction, which is a 41% increase from 498 participants in 2021/22. Participation in activities increased by 15% from 3,976 attendances last year to 4,591 attendances in 2022/23.

Participants attending more than once: 71%
Participants attending more than one group: 46%

Our impressive increase in number of attendances indicates to us that we are retaining more service users than ever before. We measure the level of service user retention and engagement by capturing the number of service users who access our sessions more than once and the number of service users who attend more than one group across a year.

The number of service users returning to more than one session (following an initial drop-in session) increased from 67% last year to 71% in 2022/23. We did see a 10% drop in the number of service users attending more than one group (down from 56% in 2021/22), but we take this change to be a result of our increase in place-based work

and our targeted outreach strategy, which means we are recruiting new service users into groups that are most appropriate for their location and interest.

To enable our core staff, freelance workforce and volunteer team to better support vulnerable service users with complex needs, we continued to invest in external supervision sessions and continuing professional development opportunities. As an employer, we are committed to supporting the health and wellbeing of our frontline staff as well as our service users.

With the NHS planning to hire thousands of social prescribing link workers over the next few years (growing to 4,500 by 2023/24 ³) we saw an opportunity to capitalise on a new referral pathway into our

services. In 2022/23, 8% of our service users for whom we have information on their referral route started attending OETC activities after being referred to us by a Social Prescribing Link Worker. As we continue to build relationships with Social Prescribing Link Workers across London, we expect this number will rise to 15% over the next couple of years.

In terms of output for our artistic programming, this year the number of productions we produced increased from 9 to 13, which accounts for the 71% increase in audience numbers from 283 to 593.



SERVICE USER DEMOGRAPHICS

% Gender Breakdown

52% Female
46% Male
2% Use another term

% Ethnicity Breakdown

64% White (Any)
15% Mixed (Any)
12% Black (Any)
8% Asian (Any)
1% Other

% Top Boroughs Breakdown

21% Tower Hamlets
11% Kensington and Chelsea
8% Lambeth
8% Lewisham
7% Hammersmith and Fulham
7% Islington
5% Westminster

3% Service Users from Outside of London

% Addiction History Breakdown

40% Drugs and alcohol
30% Alcohol only
17% Drugs only
13% Other type of addiction
(e.g., gambling, etc)

% Substance Misuse History Breakdown

70% Alcohol
28% Crack or Cocaine
20% Cannabis
12% Opiates
9% Amphetamines
25% Other

% Age Breakdown

4% Under 20
7% 20-29
18% 30-39
22% 40-49
29% 50-59
17% 60-69
2% 70-79

% Sexuality Breakdown

81% Heterosexual
7% Bisexual
6% Homosexual
6% Other

% Disability

56% Do not consider themselves
to have a disability
38% Consider themselves to have
a disability
6% Do not know whether they
have a disability

% Depression

40% History of WEMWBS scores indicating 'mild depression'
29% History of WEMWBS scores indicating 'clinical depression'

% Housing Breakdown

49% Council tenants (housing benefits)
23% Rent property
16% Own property
12% Vulnerably housed

% Income Breakdown

58% Earn less than £11,850 pa
41% Earn between £11,851-£46,350 pa
1% Earn between £46,351-£150,000 pa

% Employment Breakdown

53% Unemployed
24% Full-time employment
12% Self-employed
11% Part-time employment

Loneliness Breakdown

32% Do not feel content with their friendships and relationships
8% Score as 'lonely' on the Campaign to End Loneliness (CTEL) Measure

% Criminal Justice System

35% Previous contact with the criminal justice system

Over the past thirteen years, service users have conveyed to us the crisis of overstretched statutory provision, with an increased need for community-based prevention, treatment and recovery maintenance services in the face of reduced spending from local authorities.

In 2022/23 OETC participants came from 29 London boroughs.

The National Drug Treatment Monitoring System (NDTMS) shows in 2022 there were 40,765 people in London in treatment services, with 7,505 in Hammersmith & Fulham, Westminster, Kensington & Chelsea, Southwark and Tower Hamlets where we currently deliver services⁴.

Compared with the Office for Health Improvement and Disparities' National Drug Treatment Monitoring System (NDTMS) statistics for 2022⁵ OETC has a more diverse service user group than the averages for people in treatment in England. Public treatment service users are disproportionately male (67%), whereas OETC service users have a better gender balance with only 46% male, which is an improvement in our gender balance from previous years that we put down to the addition of our Women's Drama Group. Our service users are 26% more ethnically diverse than the national average in treatment, which is only 10% non-white compared to 36% for OETC. Also similar to last year, 19% of OETC's service users identify as LGBTQ+ or Other, compared to only 6% in national treatment services.

We are proud to have made our activities as accessible as possible to service users with a wide range of backgrounds and needs. We provided people with complex needs, from criminal justice system contact to homelessness and poverty, with a safe space to explore their creativity and supported them to make healthier choices. These complex needs significantly contribute to our service users' harmful behaviours, and this year we once again supported people with a wide range of substance misuse and addiction issues.

In terms of substance misuse and addiction issues, compared to 2021/22 we noticed an increase from 8% to 13% in the number of service users who identify as having a form of addiction other than drugs or alcohol. The fact that OETC did more outreach to services such as the National Problem Gambling Clinic and mental health charities might account for the reason why this cohort of service users increased in 2022/23. Similarly, the

number of service users who identify as having an addiction only to drugs decreased from 23% in 2021/22 to 17%, likely in part due to the increase in outreach to services treating people with other forms of addiction.

For those service users who identify as having issues with alcohol and/or drugs, in 2022/23 we found that there was a significant decrease in both the percentage of service users with a crack/cocaine history (43% in 2021/22 down to 28% in 2022/23) as well as those with a history of opiate use (23% in 2021/22 down to 12% in 2022/23). The other two substances with significant changes from 2021/22 were cannabis (28% in 2021/22 down to 20% in 2022/23) and amphetamines (14% in 2021/22 down to 9% in 2022/23). As we co-produce our offer of support with service users across this year, we will continue to monitor these statistics to ensure that our activities meet the evolving needs of people in our Recovery Community as their use of drugs changes.





IMPACT ON SERVICE USERS

Service User Recovery Goal Breakdowns

70% Abstinence
8% Controlled Use
7% Reduce Alcohol/Drug Use
1% Reduce Script
14% Other/Not Applicable

Are you achieving your recovery goal?

82% Yes
18% No

The 2017 All-Party Parliamentary Group report on Arts, Health and Wellbeing shows that after engaging with the arts 77% of people engage in more physical activity and 82% enjoy greater wellbeing⁶. Feedback from OETC's participants supports this claim, with 72% reporting that they are more physically active and 70% of service users with clinical or mild depression reporting improved wellbeing.⁷

The World Health Organisation (WHO) 2019 report on 'What is the evidence on the role of the arts in improving health and well-being?' cites the following physiological responses to engaging or participating in the arts: reduced stress hormones, modulation of neurotransmitters such as serotonin, improved brain function and enhanced neuroplasticity.⁸

The report also cites the following psychological responses: reduced mental distress, depression and anxiety, provide positive focus for rumination (repetitive thinking), help to change one's view of oneself and enhance self-worth.⁹

The WHO report cites studies on addiction that show benefits from arts-based interventions for improving perceived control and reducing cravings, enhanced social connections and positive diversion through group activities, and enhanced pride, social capital, independence and resilience through cultural engagement, such as visits to cultural institutions.¹⁰

The Arts Council England (ACE) 2018 report on 'Arts and Culture in Health and Wellbeing and in the Criminal Justice System' catalogues the effect participating in arts can have on people's health and wellbeing. The report cites the following evidence of positive changes that we have seen in our participants over the past twenty years: encourages the healthy expression of suppressed emotions and processing of experiences, effective non-verbal means of dealing with memories for people with PTSD and diminished anxiety, depression and stress, and increased self-esteem, confidence and purpose.¹¹



Further research shows that participating in the arts contributes positively in aiding communication, encouraging residual creative abilities, promoting new learning, enhancing cognitive function, increasing social participation and generating a sense of freedom. ¹²

This year OETC continued to consolidate this evidence with over twenty years of frontline experience to help us offer more impactful service user journeys that ensured:

95% of service users say that the service provided by OETC meets their needs.

Service users in 2022/23 reported the following impact across the Recovery Capital model:

Social Capital

93% supported by their peers
86% feel meaningful connection to others
67% improved relationships with friends and family

Physical Capital

96% learned useful skills from the workshops they attended
71% helped to find a job or return to school, training or university
53% comfortable to ask for help at any time

Human Capital

96% able to focus on the present
80% feel they can take control of their life
72% more physically active

Cultural Capital

94% able to express themselves through creativity
90% understand more about themselves
75% discover hidden talent, skill or aspiration

We take these numbers as clear evidence that OETC's arts-based interventions and wraparound support increases service users' wellbeing and builds Recovery Capital. The result is that in 2022/23:

89% Service users say OETC strengthened their recovery

We monitor and evaluate OETC's impact using quantitative and qualitative data generated through longitudinal 'tracking' of participants across their engagement with our service. We use components of the Office for Health Improvement and Disparities' Outcomes Profile (TOP), the Warwick-Edinburgh Mental Wellbeing Scale (WEMWBS) and the Campaign to End Loneliness scale (CTEL) to measure our impact

and determine a theory of change based on the Recovery Capital model for participants' wellbeing and substance use.

Since implementing a new set of monitoring and evaluation tools in 2021, OETC has started to build up a significant data set that enables us to track individual service user's and aggregate 'distance travelled' statistics to better measure our impact.

The wellbeing scores in this report are based on information from 44 service users for whom we have obtained WEMWBS scores from both a baseline and follow up assessment. By comparing a service users' baseline score with the average score reported in their follow up assessments, these WEMWBS scores allow us to track wellbeing based on a service users' experience of 'clinical depression' and 'mild depression' across a long period of time.¹³ As you can see below, for this cohort of service users, 48% reported an improvement in their wellbeing scores, 43% reported no change in their scores and only 9% reported a decline in scores.

For the service users with both of these measures available who attended OETC's activities in 2022/23, of the 15 service users who scored ≤ 18 on their baseline WEMWBS, which indicates 'clinical depression', 8 (53%) improved their scores to between $>18-\leq 20$ indicating an improvement to 'mild

depression', 4 (27%) improved their scores to >20 indicating an absence of feelings of depression and 3 (20%) had scores that remained ≤ 18 indicating 'clinical depression'.

For the 15 service users who scored between $>18-\leq 20$ on their baseline WEMWBS, which indicates 'mild depression', 9 (60%) improved their scores to >20 indicating an absence of feelings of depression and 6 (40%) had scores that remained between $>18-\leq 20$ indicating 'mild depression'.

A further 14 service users scored >20 on their baseline WEMWBS, which indicates an absence of feelings of depression. Of these service users, 4 (29%) reported scores on follow up assessments that were between $>18-\leq 20$ indicating a deterioration to 'mild depression' and the other 10 (71%) continued to report scores >20 indicating an absence of feelings of depression.

The data from these WEMWBS scores indicates to us that OETC's activities have the most profound impact on the wellbeing of those service users who are experiencing mild or clinical depression when they first start accessing our services. For this cohort of service users in 2022/23, we were able to track that 70% of these people had improved wellbeing through follow up assessment scores that indicated they now either experienced 'mild depression' (if they originally had 'clinical depression') or 'no depression'.

Baseline WEMWBS Scores	Number of Respondents	Follow Up Assessment WEMWBS Scores		
		Clinical Depression (<=18)	Mild Depression (>18-<=20)	No Depression (>20)
Clinical Depression (<=18)	15	3 (20%)	8 (53%)	4 (27%)
Mild Depression (>18-<=20)	15	0 (0%)	6 (40%)	9 (60%)
No Depression (>20)	14	0 (0%)	4 (29%)	10 (71%)

In terms of loneliness, scores in this report are based on information from 51 service users for whom we have obtained CTEL scores from both a baseline and follow up assessment. By comparing a service users' baseline score with the average score reported in their follow up assessments, these CTEL scores allow us to track loneliness based on a service users' experience of feeling a sense of loneliness or not feeling a sense of loneliness across a long period of time.¹⁴ As you will see below, for this cohort of service users,

12% reported an improvement in their CTEL scores, 73% reported no change in their scores and 15% reported a decline in scores.

In general, the CTEL scores indicate that the vast majority of service users come to OETC with neutral feelings of loneliness, and on the whole their engagement with our activities help them to maintain this level of connectivity with others and not decline towards feeling acute loneliness.

Baseline CTEL Scores	Number of Respondents	Follow Up Assessment CTEL Scores		
		Lonely (>=10)	Neutral (>3-<10)	Not Lonely (<=3)
Lonely (>=10)	6	3 (50%)	3 (50%)	0 (0%)
Neutral (>3-<10)	34	4 (12%)	27 (79%)	3 (9%)
Not Lonely (<=3)	11	0 (0%)	4 (36%)	7 (64%)

In terms of measuring the impact on recovery goals, we ask service users to self-report on their baseline and follow up assessments answers on a scale from 1-10 for how well they feel they are doing with their recovery goal (with 1 being 'not very well' and 10 being 'very well'). There were 31 service users who accessed OETC's activities in 2022/23 for whom we have obtained both a baseline and follow up answer for this question. The average score for the baseline answer for these service users was 7 and this increased on the follow up answers to an average of 8. In total, for these service users, 11 (35%) had average follow up assessment scores that indicated an improvement in how well they felt they were doing with their recovery, 12 (39%) had scores that indicated a decline and 8 (31%) had no change in their scores.

To further track the impact of OETC's activities on service users' recovery and harm reduction goals, we also use elements of TOP to determine the last time a service user used particular substances. As you can see from the table below listing the results from 101 service users attending OETC's activities across 2022/23 for whom we have obtained both a baseline and follow up assessment, the majority of our service users are either in long-term recovery (i.e. they have not used a particular substance in the last year) or they achieve long-term recovery whilst attending OETC.

The recovery journey that a service user might go on with OETC is most vividly demonstrated by the service

users with previous issues related to alcohol. In the table below, we can see that a high percentage (16.67%) of respondents report using alcohol within the last 7 days of completing their baseline assessment. Following a sustained period of engagement and support from OETC, we can see that most of these service users report throughout the year that they are no longer consuming alcohol, with a +259.71% increase in the number of follow up assessment responses stating they have not consumed alcohol in the last 6 months.

In addition to the positive results we see across 2022/23 from service users with previous problematic drinking, we can also see significant improvement from service users experiencing problematic cannabis use (a -46.06% decrease reporting they have used in the last 7 days and a +31.53% increase reporting they have not used in the last year) and also service users experiencing problematic opiate use (a -34.20% decrease reporting they have used in the last 7 days and a +35.97% increase reporting they have not used in the last year).

In total, we take the fact that between baseline and follow up assessments there was a -45.17% decrease in those reporting that they had used any substance in the last 7 days and a +17.95% increase in those reporting they had not used in the last year as two very clear signs of the positive impact OETC's activities have on service users' recovery.

	Used in the Last 7 Days	Used in the Last Month	Used in the Last 6 Months	Used in the Last Year	Not Used in the Last Year
Alcohol - most recent use (17 respondents)					
Baseline	16.67%	27.78%	5.56%	5.56%	33.33%
Follow Up	5.71%	14.29%	20.00%	22.86%	37.14%
% Change	-65.75%	-48.56%	259.71%	37.13%	11.43%
Amphetamines - most recent use (1 respondent)					
Baseline	0.00%	0.00%	0.00%	0.00%	100.00%
Follow Up	0.00%	0.00%	0.00%	0.00%	100.00%
% Change	0.00%	0.00%	0.00%	0.00%	0.00%
Cannabis- most recent use (39 respondents)					
Baseline	17.65%	11.76%	11.76%	11.76%	47.06%
Follow Up	9.52%	9.52%	10.71%	8.33%	61.90%
% Change	-46.06%	-19.05%	-8.93%	-29.17%	31.53%
Cocaine - most recent use (3 respondents)					
Baseline	0.00%	0.00%	0.00%	33.33%	66.67%
Follow Up	0.00%	0.00%	0.00%	7.69%	92.31%
% Change	0.00%	0.00%	0.00%	-76.93%	38.46%
Crack - most recent use (21 respondents)					
Baseline	0.00%	0.00%	10.00%	10.00%	80.00%
Follow Up	10.00%	0.00%	10.00%	10.00%	70.00%
% Change	0.00%	0.00%	0.00%	0.00%	-12.50%
Opiates - most recent use (41 respondents)					
Baseline	20.00%	10.00%	10.00%	0.00%	60.00%
Follow Up	13.16%	2.63%	2.63%	0.00%	81.58%
% Change	-34.20%	-73.70%	-73.70%	0.00%	35.97%
Other - most recent use (33 respondents)					
Baseline	30.00%	10.00%	20.00%	0.00%	40.00%
Follow Up	7.84%	5.88%	15.69%	9.80%	60.78%
% Change	-73.87%	-41.20%	-21.55%	0.00%	51.95%
Total Baseline (101 respondents)	12.05%	8.51%	8.19%	10.25%	61.01%
Total Follow Up	6.60%	4.62%	8.43%	8.38%	71.96%
Total % Change	-45.17%	-45.72%	2.98%	-18.23%	17.95%

SERVICE USER FEEDBACK

“Outside edge is a non judgemental, supportive and inclusive group which supports and encourages my recovery.”

“Outside Edge has helped me by using creativity to give my life a different focus, and also creating a support network.”

“Volunteering with the taster sessions have helped with my confidence.”

“I like the routine, schedule, connecting with liked minded people and really supportive, inclusive workshops. I have a long way to go, recovery is a life long journey and I am evolving and developing my skills every day. I feel hopeful and stronger about my future when I have positive interactions. Outside Edge offers me a safe space to explore my creativity which enables my confidence to grow.”

Finally, the word cloud below captures service user responses from a question asking them to describe what has changed as a result of coming to OETC and how the activities have helped to bring about these changes:



IMPACT ON AUDIENCES

The WHO report mentioned earlier cites examples of how drama projects can increase awareness of the dangers of illegal drugs, as well as helping to prevent or reduce illegal drug use in adolescents, and increase the participation of adults in substance abuse prevention initiatives. ¹⁵ This ability for theatre to help improve the health and wellbeing of audiences is central to our artistic vision since we engage professional playwrights, directors and actors, often with lived experience of addiction, to create high-quality theatre productions about issues related to addiction.

AWARDS AND HONOURS

Following on from winning Community Group of the Year at the Social Prescribing Link Worker Day Awards in 2021, in March 2023 we were recognised as a best practice case study for the National Academy for Social Prescribing (NASP) Social Prescribing Show at the Southbank Centre.

As part of NASP's campaign to raise awareness about social prescribing, they made a short film that told the story about one of OETC's facilitators who has progressed from being a service user to delivering our weekly sessions. He was also interviewed on stage at the Southbank Centre as part of a panel along with Professor Kevin Fenton CBE (Public Health Director for London), Nicola Gitsham (National NHS Lead for Social Prescribing) and Christiana Melam (founder and Chief Executive of the National Association of Link Workers).



CASE STUDIES

JOHN

John is a 58 year old Kensington & Chelsea resident who joined Outside Edge in 2023. He was referred to us by his social prescriber as he needed a space to build confidence and a space for creativity. He found that:

“[My addiction had] been interfering with other activities, because of those difficulties, I spoke to my doctor who referred me to a social prescriber, who told me about Outside Edge. When the social prescriber asked what help I needed and what the problems were with my anxiety/low mood/insomnia; I wanted some emotional support and something creative- this is how I found Outside Edge.”

He joined our West London Write Now group, and then walked across to our West London Drop-in Drama. As someone who was previously a copywriter and editor, he began regularly attending the West London Write Now group:

“The group is very well facilitated and well structured. There are short exercises and longer ones nearer the end, plus there is a time for sharing of work. I have previously been to writing groups that I have had to pay for and it is just as good than those. I like connecting with people, and having a space to share my work. I enjoy that it is in person, but can also include online interaction so it makes it a large group of 10 or more people. I find it helpful that it takes place near me in my local community so I can walk there.”

John continued his engagement and explored groups across different boroughs also to support his recovery and wellbeing management:

“Outside Edge has a feeling of being a part of a new community. Within my first week, I went to 5 activities (2 writing groups, 2 drop-in dramas, and a filming screening and performance). It feels like I am part of a new community, people are so friendly and there is a lot going on.”

John was considering leaving London, but thanks to feeling a new-found enjoyment from Outside Edge's activities and a feeling that he belongs in our inclusive Recovery Community:

“It has made me not want to move out of London, and it has really changed my experience in London. I was torn between feeling fed up of London but having good friends here; when I discovered Outside Edge I realised I didn't want to leave now because I have joined a community. I can see it as a long term, bigger part of my life with being able to progress to other groups. I have more creative expression, creative to another level in another area- especially doing drama!”

John wants to become more involved with Outside Edge, enquiring about the possibility of working for the organisation, and has been asked to become a Peer Volunteer due to being totally enthusiastic about OETC's mission:

“I would say to someone new thinking of joining, that you would be warmly welcomed and included. You can be part of something fun, creative, heartwarming, and exciting.”



SAMANTHA

Samantha is a Kensington and Chelsea resident who has **“been a member of Outside Edge for some time now”**. She finds that Outside Edge supports her work in the creative industries, and has taught her new skills to supplement her work:

“I find it very productive work on skills that I may not have considered being eligible for. I do work in the TV and Film industry and really enjoy the valuable knowledge that attending brings me. I did not have so much knowledge and skills. I now feel more able to act and write.”

As well as supporting her career path, Samantha has found Outside has supported her interpersonal skills and confidence. Her mental health and mindset of herself and others has improved:

“As a person I have become more outgoing and confident in myself by gaining valuable skills to help me work in the physical world to work with other people in the industry. My interaction with the rest of the human race is more productive so it has all been an asset.”

Samantha has previously attended all West London Groups: Drop-in Drama, Write Now, Edge Two. She has been focusing on attending Outside Edge’s intermediate drama group Edge Two to learn new skills and continue to work towards a performance. This has helped her:

“Ease my way into a field I may not have got as much experience in if I had not chosen to follow the program.”

Samantha has found that Outside Edge is, **“One of the most creative forms of learning I have been a part of.”** She is looking forward to performing with Edge Two and recommends that anyone joins and is able to progress with Outside Edge to support their physical and mental health:

“It [is] great, come enjoy, learn, have fun exploring new things, learn skills and optimism in your life, creating a healthier reality for yourself.”

STEVE

Steve is a 61 year old male who joined Outside Edge 20 years ago when he was leaving rehab. He participates in West London activities including Drop-in Drama and through his long term commitment he has joined the intermediate and advanced groups:

“I loved the drama and the way it empowered my resolve to stay clean. After completing my rehab during which I studied film and TV production level 3 diploma I started coming to the drop ins and eventually went on tour throughout the UK with the company.”

Steve found that Outside Edge supported his recovery maintenance:


“I thoroughly enjoyed the Art and the bonus of being in a secure and safe drug free environment this was just what the Dr ordered and I found a natural high while performing with the bonus of helping others get over their own addictions and old problems.”

Steve struggles with poor mental health and depression. Being part of the Outside Edge community has supported his wellbeing as well as addiction recovery. Steve regularly attends our Peer-led Check-in groups, which enables the Outside Edge community to have a supported peer led network. He found that through Outside Edge, and the West London Drop-in Drama group:

“I have gained a family of like minded people to be my support and help me deal with my mental health problems like depression. Having something to look forward to that is positive and fun ticks all the boxes and it is a confidence booster as well. Being part of something that can carve out change for myself and all the others experiencing addiction problems is fantastic and the support I get is amazing.”

Steve takes part across multiple groups of Outside Edge, enjoying the weekly classes, masterclasses and social events. He is passionate about Outside Edge and an advocate for new members to join:

“Anyone thinking of coming to Outside Edge would be encouraged by me for all the above reasons, chiefly the family feel it gives one and that life is to be lived. I have been clean from cocaine now for over 21yrs all because of the nurture of Outside Edge and the natural highs I get while performing our important work. Had it not been for Outside Edge I really believe I would not be alive now so eternal thanks from the bottom of my heart. God Bless Outside Edge.”

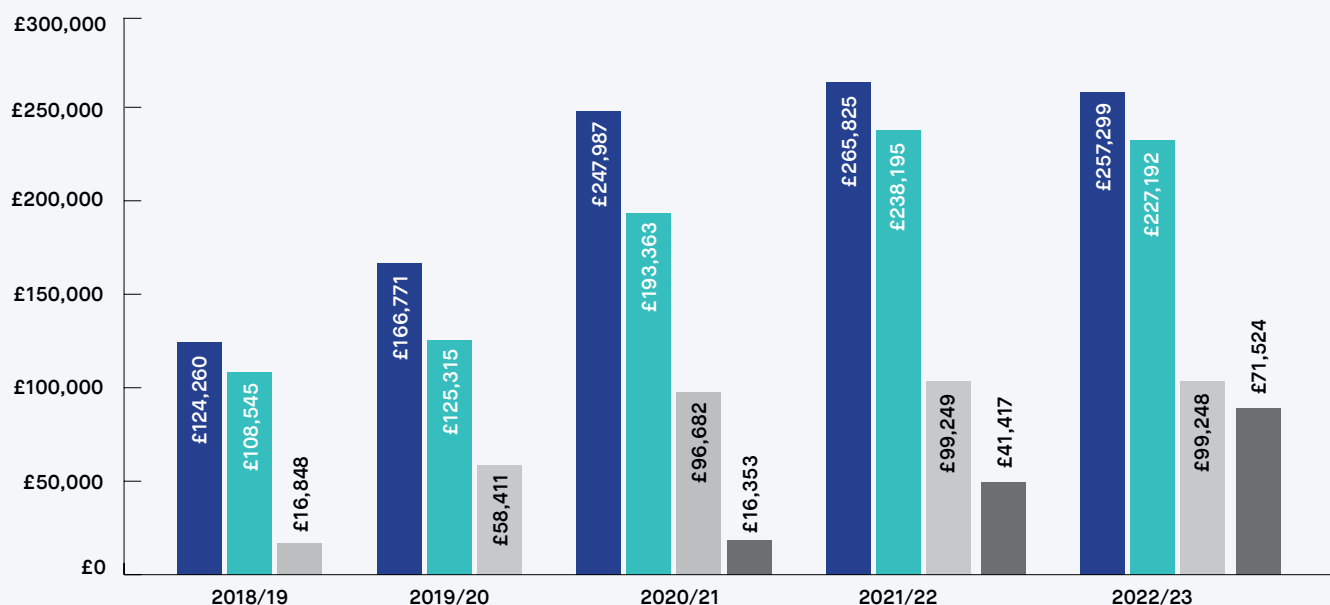


FINANCIAL REVIEW

INCOME AND EXPENDITURE

Following another successful year of fundraising and cost-effective service delivery and artistic programming, in 2022/23 we ended the year £30,107 in the black, with £99,248 in unrestricted reserves,

£70,417 in designated funds, £1,107 in stabilisation funds and an additional £80,363 of (restricted) deferred income to be used for charitable activities in 2023/24.



INCOME AND EXPENDITURE

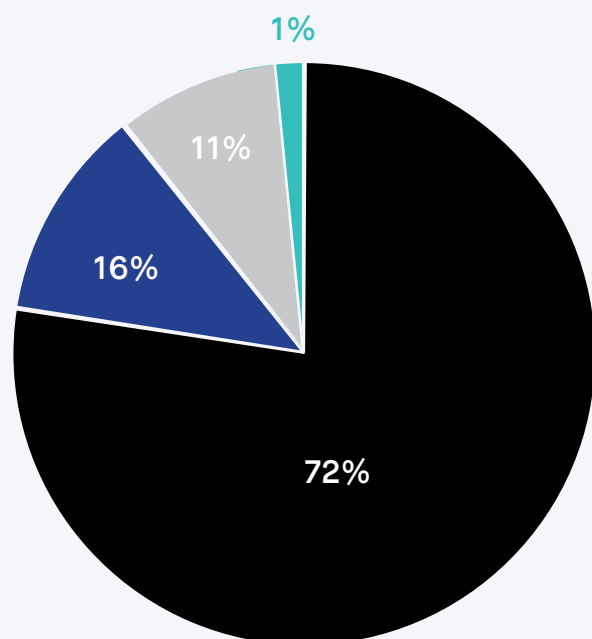
Income

Expenditure

Unrestricted Reserves

Designated Funds

INCOME



INCOME SOURCES 2022/23

Trufts & Foundations

Local Authority Contracts

Individual Giving and Major Donors

Trading and Other Income

from the previous year. Local Authority contracts now account for less of our overall income than in previous years, which is a sign that we are continuing to successfully diversify our income sources whilst retaining existing contracts and sources of income.

Our total income in 2022/23 was £257,299, which represents a -3% decrease from the previous year's income of £265,825. This is in line with the decrease in production costs for the artistic programming we delivered in 2022/23 compared with 2021/22.

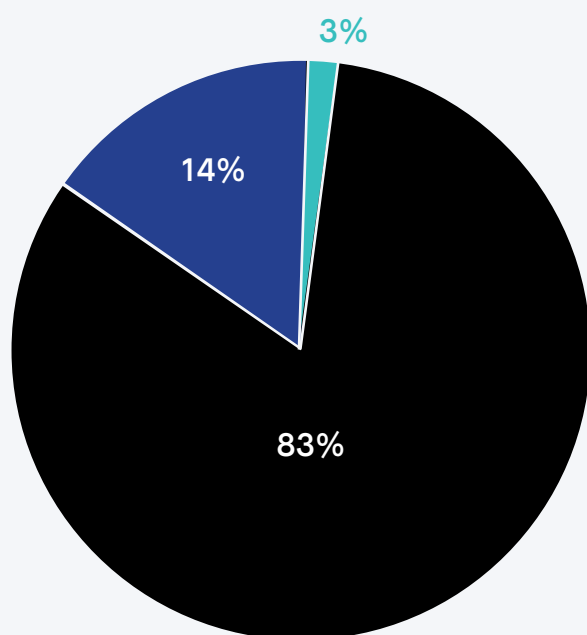
Our total income from Trufts and Foundations was £186,178, which is a slight decrease from £184,735 last year.

The unique impact of our arts-based interventions have been recognised by West London's public health commissioners for over 20 years. In 2022/23 three of our groups were funded by integrated commissioning teams in Hammersmith & Fulham, the City of Westminster and the Royal Borough of Kensington and Chelsea. These contracts totalled £41,670, which is a -7% reduction

Due to the Cost of Living Crisis and general economic downturn, our income from individual giving and major donors decreased significantly (-90%) from £20,049 in 2021/22 to £1,984 this year. As we expect the effects of the 2022/23 financial crisis will continue to impact this income stream for some years to come, we will continue to review our fundraising strategy and look to pivot towards new sources of income, such as corporate sponsorship, to make up for this gap in income for the next couple of years.

The contribution to OETC's overall income from Trading and Other Income also increased substantially in 2022/23 as we started delivering more contracts for new partner organisations, such as HM Prison Parc, as well as growing the number of activity delivery contracts with existing treatment facility partners.

EXPENDITURE



ALLOCATION OF RESOURCES 2022/23

Charitable Activities (Workshop Delivery and Theatre Productions)

Core Staffing

Core Overheads (including Fundraising and Governance)

In line with a decrease in the scale of our public-facing theatre productions, this year OETC's expenditure fell by -5% from £238,195 last year to £227,192 in 2022/23.

Our expenditure this year continues to demonstrate that OETC's arts-based interventions are a cost-effective tool for recovery maintenance and relapse prevention. Based on this year's expenditure, each of our drama activity sessions cost £443.73 to run, each attendance at our free activities cost £49.49 and each of our service users had

£323.17 invested in their recovery maintenance. This investment in people weighs favourably against the Office for Health Improvement and Disparities (OHID - formerly Public Health England) 2018 drug and alcohol commissioning guidance that states there is a £4 social return on investment (SROI) for every £1 invested in drug treatment.¹⁶ Based on OHID's guidelines, this means that in 2022/23 OETC had a SROI of £908,768.

RESERVES AND GOING CONCERN

Despite the challenges of the past few years, OETC's Board of Trustees exercised good governance and intervened to ensure our vital charity remains a resilient organisation. With unrestricted free reserves of £99,248, designated funds of £71,524, deferred income of £80,363 and £259,637 cash at bank and in hand, the Trustees are of the view that OETC is and continues to be viable as a going concern.

At the start of the Covid-19 crisis our Board raised our reserves target from three to six months operating costs to ensure we remained a going concern. The Board will continue to monitor this policy as we settle into the 'new normal', but for 2023/24 they decided to maintain this policy and aim to hold six months' operating costs from the previous year's overall expenditure of £227,192 (i.e. a target of £113,596 of unrestricted free reserves target for 2023/24). Given that we ended 2022/23 with unrestricted free reserves of £99,248, which is a little over 5 months' operating costs, Trustees decided not to increase the level of these funds, but rather they decided to allocate any surplus from the year towards designated funds that will support the long-term stability of the charity.

In order to develop new strands of artistic programming, the Board set up a Designated Fund to allow us to invest in artistic and cultural activities when no other source of income is available. In 2022/23, Trustees allocated £15,000 to this Fund, which now has £35,417 available for future artistic programming.

In light of the Cost of Living and Energy Crises, in 2021/22 the Board designated a Stabilisation Fund to ensure the uninterrupted provision of our charitable activities. This short-term Fund was reported to and reviewed by the Board on a quarterly basis, based on the needs identified in the charity's Risk Register. Across 2022/23, Trustees determined that economic conditions would allow for £19,893 of these Funds to be reallocated to two new designated funds (Digital Development and Strategic Financial Planning Funds) established to ensure the long-term stability of the charity. Trustees made the prudent decision to retain £1,107 in the Stabilisation Fund to allow the charity to withstand any adverse economic conditions or unexpected events in 2023/24.

In 2022/23, to support the long-term stability of the charity, Trustees identified a need for us to update our digital systems and reimagine our income diversification plans for a post-Covid world. Trustees designated a Digital Development Fund (£20,000) to help the charity develop a new online presence that communicates our output and impact with better clarity to new service users, audiences, delivery partners and funders. In

response to a changing fundraising landscape, Trustees also designated a Strategic Financial Planning Fund (£15,000) to resource an income diversification strategy in order to reduce OETC's reliance on trusts and foundations and enhance our capacity to be more self-reliant with how we generate income.



FUTURE PLANS

SERVICE DELIVERY AND ARTISTIC PROGRAMMING PLANS

In 2023/24, we will continue to embed our weekly offer of co-created participatory arts activities in East, West and South London. Our goal for this year is to grow the number of service users who are supported by these three hubs of activity and to invest in referral pathways for new partners, such as Social Prescribing Link Workers. We will continue to co-create with members of the local communities in which we work to better meet their needs.

In line with the NHS and Arts Council England strategies for the next ten years, we plan to continue building sustainable relationships with social prescribing networks and work collaboratively across sectors to develop more precise arts-based health and wellbeing interventions. Building on our previous partnership activities with the University of West London/London College of Music and UCL's MA in Creative Health programme, we hope to collaborate with leading researchers to evidence and share the impact of OETC's work with people affected by addiction.

Building on the strength of the inaugural Phil Fox Award for Playwriting in 2020, we plan to continue developing innovative, new plays about issues related to addiction and partner with the best creative teams possible to bring these stories to the stage. We will continue to nurture freelance theatre artists who are affected by addiction and provide a safe and supportive environment for them to make work.

In order to sustain this growth in expenditure, we plan to diversify income with contracts to deliver drama activities at private treatment centres and offer a range of bespoke arts-based training courses for wellbeing organisations. This work will continue our commitment to partner with more voluntary sector and arts sector organisations.

DIVERSITY AND INCLUSION PLANS

Thanks to a generous donation from the Baring Foundation, we will invest in improving our Diversity and Inclusion work across the next few years. In the first year (2021/22), we set up a Diversity and Inclusion Working Group made up of Trustees, Staff and Service Users. In 2022/23, this group helped to drive forward an audit of our organisation by consultants from Mabadiliko CIC in preparation for charity-wide Cultural Humility (i.e. anti-racism) training for all staff, Trustees and volunteers in 2023/24. Over the next two years, we will pilot an innovative 'culturally appropriate' participatory arts activity for Muslim service users in East London in partnership with local treatment services.

ENVIRONMENTAL RESPONSIBILITY

OETC's core team has embedded practices to help reduce our Carbon Footprint. Innovation in 2022/23 include:

- Continued use of a paperless system for the organisation's administrative and governance processes;
- Encouraging employees to cycle or walk to work (currently 50% of OETC's core team cycle or walk to work);
- Implementing a paperless system for service user recruitment;
- Providing a scrap paper tray to ensure paper is being re-used;

In addition, this year we have begun:

- Encouraging conversations around sustainability with service users;
- Procuring office supplies and production materials from second hand or recycled sources wherever possible.

We realise these are only the first steps taken on a long journey to become a more environmentally responsible organisation. In the years ahead we look forward to continuing to adapt our working methods to reduce our impact on the environment.

STRUCTURE, GOVERNANCE AND MANAGEMENT

GOVERNING DOCUMENTS

Outside Edge Theatre Company is a company limited by guarantee governed by its Memorandum and Articles of Association, which was revised and dated 25 June 2014. It is registered as a charity with the Charity Commission.

ORGANISATION AND MANAGEMENT

A Board of Trustees, led by the Chair, heads OETC and the Board normally meets quarterly. All Trustees automatically become members of the Charity and membership is not open to any person other than the Trustees. The Board of Trustees, which must have at least 3 members, but is not subject to any maximum number, administers the charity.

The Trustees appoint an Artistic Director and CEO to manage the day-to-day operations of the charity. To facilitate effective operations, the Artistic Director and CEO has delegated authority, within terms of delegation approved by the Trustees, for operational matters including finance, employment and artistic performance related activity.

In 2022/23, we held meetings for the following subcommittees and working groups: Finance Subcommittee and the Diversity and Inclusion Working Group.

To ensure service user involvement and oversight from people with lived experience of addiction at the highest level of the charity, we currently have four Service User Representatives who attend and participate in the Board Meetings, sub-committees and working groups. OETC also has Associate Theatre Facilitators, who are ex-service users that have forged successful careers for themselves in the theatre industry, who act as advocates for our work and help the Artistic Director to design participatory and artistic programmes.

OETC's Artistic Director / CEO is Matt Steinberg who is an award-winning theatre director and graduate of the Clore Leadership programme. Matt is supported by a Participation and Operations Manager and Administration and Outreach Assistant. OETC's team of freelance facilitators continue to be recruited from within the workshop groups as much as possible and are trained by us to become Peer Mentors and Peer Support Facilitators.

As OETC's output grows over the coming years, we have plans in place to grow our back office capacity. These hires will free our senior management team to spend time on scaling and strategy to expand our service delivery for more beneficiaries and diversify our income to become a more resilient charity.

APPOINTMENT OF TRUSTEES

At 31 March 2023 OETC had 8 Trustees. Each Trustee is eligible to serve for a maximum of 6 years unless on the recommendation of the Board, the Trustee is appointed for a further consecutive three-year term. We also have four Service User Representatives who attend and participate in Board Meetings. OETC values a diversity of perspective and lived experience and Trustees are appointed regardless of substance misuse history, age, disability, sex, gender, sexual orientation, race, religion or belief.

FOOTNOTES

- 1 Government Office for Science. Foresight Project Mental Capital and Wellbeing One-Year Review October 2008 to November 2009. July 2010. 16.
- 2 Cloud, W. and Granfield, W. (2009) Conceptualising recovery capital: Expansion of a theoretical construct, *Substance Use and Misuse*, 42, 12/13, 1971-1986
- 3 <https://www.culturehealthandwellbeing.org.uk/resources/social-prescribing>
- 4 <https://www.ndtms.net/ViewIt/Adult>
- 5 Statistics on alcohol and drug misuse treatment for adults from PHE's National Drug Treatment Monitoring System (NDTMS). Adult substance misuse treatment statistics 2021 to 2022: report.
- 6 All-Party Parliamentary Group on Arts, Health and Wellbeing. 'Creative health: the arts for health and wellbeing', Inquiry Report, 2nd edition. July 2017.
- 7 Information on use of WEMWBS benchmarking scores for mild and clinical depression: <https://warwick.ac.uk/fac/sci/med/research/platform/wemwbs/using/howto/>
- 8 Fancourt D, Finn S. What is the evidence on the role of the arts in improving health and well-being? A scoping review. Copenhagen: WHO Regional Office for Europe; 2019 (Health Evidence Network (HEN) synthesis report 67). 30-31.
- 9 Ibid.
- 10 Ibid., 32.
- 11 Arts Council England. Arts and culture in health and wellbeing and the criminal justice system: A Summary of Evidence. November 2018. 34-35.
- 12 Ibid., 109.
- 13 Neha Shah, Mizaya Cader, William Andrews, Sarah L Stewart-Brown. Short Warwick-Edinburgh Mental Well-being Scale (SWEMWBS): performance in a clinical sample in relation to PHQ-9 and GAD-7 *BMC Health and Quality of Life Outcomes* (2021) 19:260
- 14 Campaign to End Loneliness. Measuring Your Impact On Loneliness In Later Life. 12. <https://www.campaigntoendloneliness.org/wp-content/uploads/Loneliness-Measurement-Guidance1.pdf>
- 15 Ibid. 16-17. Office for Health Improvement and Disparities. Alcohol and drug prevention, treatment and recovery: why invest? <https://www.gov.uk/government/publications/alcohol-and-drug-prevention-treatment-and-recovery-why-invest/alcohol-and-drug-prevention-treatment-and-recovery-why-invest>



SIGNED ANNUAL ACCOUNTS

BOARD OF TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

Company law requires the Directors to prepare financial statements for each financial period that give a true and fair view of the state of affairs of the company as at the end of the financial period and of its surplus or deficit for the financial period.

The Directors confirm that suitable accounting policies have been used and applied consistently and reasonable and prudent judgments and estimates have been made in the preparation of the financial statements for the year ended 31 March 2023.


The Directors also confirm that applicable accounting standards have been followed and that it is appropriate for the financial statements to have been prepared on the going concern basis.

The Directors are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and enables them to ensure that the financial statements comply with Companies Act 2006.

The Directors are responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

INDEPENDENT EXAMINER

The Independent Examiner, Ismail & Co, will be proposed for re-appointment in accordance with the Companies Act 2006. The accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

Signed  _____

For and on behalf of the Board of Trustees
Approved by the Boards of Trustees on:
Name: Thomas Robertson
Date: 22/12/2023

Signed  _____

For and on behalf of the Board of Trustees
Approved by the Boards of Trustees on:
Name: Philippa Campbell
Date: 22/12/2023

REGISTERED COMPANY NUMBER: 03871591 (England and Wales)
REGISTERED CHARITY NUMBER: 1080948

Report of the Trustees and
Unaudited Financial Statements for the Year Ended 31 March 2023
for
Outside Edge Theatre Company

Outside Edge Theatre Company

**Contents of the Financial Statements
for the Year Ended 31 March 2023**

	Page
Report of the Trustees	1
Statement of Financial Activities	2
Balance Sheet	3
Notes to the Financial Statements	4 to 10

Outside Edge Theatre Company

Report of the Trustees for the Year Ended 31 March 2023

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2023. 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 2019).

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

03871591 (England and Wales)

Registered Charity number

1080948

Registered office

Brady Arts & Community Centre
192-196 Hanbury Street
London
E1 5HU

Trustees

M Angus
M Ballard
P J Campbell
E Doherty
A Maakan
P Reindorp
T Robertson
G Smithson (resigned 17.3.23)
T Wirz

Approved by order of the board of trustees on22/12/2023..... and signed on its behalf by:



.....
T Robertson - Trustee

Outside Edge Theatre Company

**Statement of Financial Activities
for the Year Ended 31 March 2023**

	Notes	Unrestricted funds £	Restricted fund £	31.3.23 Total funds £	31.3.22 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	1,987	186,175	188,162	204,912
Charitable activities					
Project costs		53,342	-	53,342	49,416
Other income		15,795	-	15,795	11,497
Total		<u>71,124</u>	<u>186,175</u>	<u>257,299</u>	<u>265,825</u>
EXPENDITURE ON					
Raising funds		1,928	-	1,928	1,871
Charitable activities					
Project costs		36,048	186,175	222,223	234,884
Other		3,041	-	3,041	1,440
Total		<u>41,017</u>	<u>186,175</u>	<u>227,192</u>	<u>238,195</u>
NET INCOME		30,107	-	30,107	27,630
RECONCILIATION OF FUNDS					
Total funds brought forward		140,665	-	140,665	113,035
TOTAL FUNDS CARRIED FORWARD		<u><u>170,772</u></u>	<u><u>-</u></u>	<u><u>170,772</u></u>	<u><u>140,665</u></u>

The notes form part of these financial statements

Outside Edge Theatre Company

**Balance Sheet
31 March 2023**

	Notes	Unrestricted funds £	Restricted fund £	31.3.23 Total funds £	31.3.22 Total funds £
FIXED ASSETS					
Tangible assets	8	1,592	-	1,592	-
CURRENT ASSETS					
Debtors	9	2,265	1,500	3,765	630
Cash at bank and in hand		178,309	77,463	255,772	272,358
		<u>180,574</u>	<u>78,963</u>	<u>259,537</u>	<u>272,988</u>
CREDITORS					
Amounts falling due within one year	10	(11,394)	(78,963)	(90,357)	(132,323)
NET CURRENT ASSETS					
		<u>169,180</u>	<u>-</u>	<u>169,180</u>	<u>140,665</u>
TOTAL ASSETS LESS CURRENT LIABILITIES					
		<u>170,772</u>	<u>-</u>	<u>170,772</u>	<u>140,665</u>
NET ASSETS					
		<u>170,772</u>	<u>-</u>	<u>170,772</u>	<u>140,665</u>
FUNDS					
Unrestricted funds	11			<u>170,772</u>	<u>140,665</u>
TOTAL FUNDS					
				<u>170,772</u>	<u>140,665</u>

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2023.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2023 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on 22/12/2023 and were signed on its behalf by:



T Robertson - Trustee

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, 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 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. 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.

Computer equipment - 20% on reducing balance

Taxation

The charity is exempt from corporation 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.

Designated funds comprise amounts designated by Trustees to allow the charity to develop and deliver future planned theatre productions, new artistic work and cultural programming, which could not be funded from future income alone.

Digital Development Fund has been established to help the charity develop an online presence that communicates its output and impact with better clarity to new service users, audiences, delivery partners and funders. Trustees anticipate these funds will be spent across 2023/24 and 2024/25 on the development of a new website and wider-reaching online presence.

In response to a changing fundraising landscape, Trustees have designated a Strategic Financial Planning Fund to resource an income diversification strategy in order to reduce Outside Edge Theatre Company's reliance on trusts and foundations and enhance our capacity to be more self-reliant with how we generate income. Trustees anticipate these funds will be spent across 2023/24 and 2024/25.

Stabilisation funds have been established by Trustees to ensure the uninterrupted provision of Outside Edge Theatre Company's charitable activities, if adverse economic conditions arise (e.g. rising energy costs, etc) or unexpected events materially affect income across 2023/24. The status of this short-term Fund will be reported to and reviewed by the Board on a quarterly basis, based on the needs identified in the charity's Risk Register. If Trustees determine that the Stabilisation Fund is no longer required, any remaining money in this Fund will be reabsorbed into the charity's General Fund.

Outside Edge Theatre Company

Notes to the Financial Statements - continued for the Year Ended 31 March 2023

1. ACCOUNTING POLICIES - continued

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

2. DONATIONS AND LEGACIES

	31.3.23	31.3.22
	£	£
Donations	1,984	20,049
Gift aid	-	128
Grants	186,178	184,735
	<u>188,162</u>	<u>204,912</u>

Donations and public sector grants, included in the above, are as follows:

	15.09.2022	31.3.23 Total Activities
		£
The Baring Foundation		2,632
Kensington and Chelsea Foundation		21,500
Arts Council England		8,779
Didymus Charity		5,000
Earls Court Development Company		8,635
Garfield Weston Foundation		20,000
Adapt and Innovate Grant funded by WLCCG/NWLCCG		26,140
Maudsley Charity		26,038
Greater London Authority		15,954
The Charlotte Bonham-Carter Charitable Trust		3,500
The Genesis Foundation		10,000
Various individual donations received		1,984
Hammersmith United Charities		10,500
The 7 Stars Foundation		2,500
Comic Relief		5,000
The Vintners Foundation		20,000
		<u>188,162</u>

Outside Edge Theatre Company

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2023**

3. INCOME FROM CHARITABLE ACTIVITIES

		31.3.23	31.3.22
	Activity	£	£
Ticket Sales	Project costs	652	1,878
Service contracts	Project costs	41,670	45,000
Other trading activities	Project costs	11,020	2,538
		<u>53,342</u>	<u>49,416</u>

Public sector service contracts received in the year, are as follows:

	31.3.23
	Total
	Activities
	£
Hammersmith & Fulham	16,670
City of Westminster	11,000
Royal Borough of Kensington and Chelsea	14,000
	<u>41,670</u>

4. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	31.3.23	31.3.22
	£	£
Depreciation - owned assets	<u>117</u>	<u>-</u>

5. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2023 nor for the year ended 31 March 2022.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2023 nor for the year ended 31 March 2022.

6. STAFF COSTS

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

	31.3.23	31.3.22
Project and administrative staff	<u>5</u>	<u>5</u>

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

Outside Edge Theatre Company

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2023**

7. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds £	Restricted fund £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	20,976	183,936	204,912
Charitable activities			
Project costs	49,416	-	49,416
Other income	11,497	-	11,497
Total	<u>81,889</u>	<u>183,936</u>	<u>265,825</u>
EXPENDITURE ON			
Raising funds	561	1,310	1,871
Charitable activities			
Project costs	52,258	182,626	234,884
Other	1,440	-	1,440
Total	<u>54,259</u>	<u>183,936</u>	<u>238,195</u>
NET INCOME	27,630	-	27,630
RECONCILIATION OF FUNDS			
Total funds brought forward	113,035	-	113,035
TOTAL FUNDS CARRIED FORWARD	<u><u>140,665</u></u>	<u><u>-</u></u>	<u><u>140,665</u></u>

8. TANGIBLE FIXED ASSETS

	Computer equipment £
COST	
Additions	<u>1,709</u>
DEPRECIATION	
Charge for year	<u>117</u>
NET BOOK VALUE	
At 31 March 2023	<u><u>1,592</u></u>
At 31 March 2022	<u><u>-</u></u>

Outside Edge Theatre Company

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2023**

9. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.23	31.3.22
	£	£
Trade debtors	3,385	250
Prepayments and accrued income	380	380
	<u>3,765</u>	<u>630</u>

10. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.23	31.3.22
	£	£
Trade creditors	866	450
Social security and other taxes	2,643	2,141
Accruals and deferred income	80,363	119,631
Accrued expenses	6,485	10,101
	<u>90,357</u>	<u>132,323</u>

Deferred Income, included in other creditors above, are as follows:

	31.3.23
	Total
	Activities
	£
Harold Hyam Wingate Foundation	5,000
Maria Bjornson Memorial Fund	5,000
Rethink Mental Illness	10,571
Hammersmith United Charities	500
Dr Edwards and Bishop King's Charity	4,944
Restricted Individual Giving	1,480
The Carne Trust	1,000
The London Community Foundation and Cockayne - Grants for the Arts	5,000
The Baring Foundation	38,968
Comic Relief	4,500
Income from Other Trading Activities	1,400
Charles S French Charitable Trust	2,000
	<u>80,363</u>

11. MOVEMENT IN FUNDS

	At 1.4.22	Net movement in funds	Transfers between funds	At 31.3.23
	£	£	£	£
Unrestricted funds				
General Fund	99,248	30,107	(30,107)	99,248
Designated Fund	20,417	-	15,000	35,417
Stabilisation Fund	21,000	-	(19,893)	1,107
Strategic Financial Planning Fund	-	-	15,000	15,000
Digital Development Fund	-	-	20,000	20,000
	<u>140,665</u>	<u>30,107</u>	<u>-</u>	<u>170,772</u>
TOTAL FUNDS	<u>140,665</u>	<u>30,107</u>	<u>-</u>	<u>170,772</u>

Outside Edge Theatre Company

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2023**

11. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General Fund	71,124	(41,017)	30,107
Restricted funds			
Restricted Income	186,175	(186,175)	-
TOTAL FUNDS	<u>257,299</u>	<u>(227,192)</u>	<u>30,107</u>

Comparatives for movement in funds

	At 1.4.21 £	Net movement in funds £	Transfers between funds £	At 31.3.22 £
Unrestricted funds				
General Fund	96,682	27,630	(25,064)	99,248
Designated Fund	16,353	-	4,064	20,417
Stabilisation Fund	-	-	21,000	21,000
	<u>113,035</u>	<u>27,630</u>	<u>-</u>	<u>140,665</u>
TOTAL FUNDS	<u>113,035</u>	<u>27,630</u>	<u>-</u>	<u>140,665</u>

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General Fund	81,889	(54,259)	27,630
Restricted funds			
Restricted Income	183,936	(183,936)	-
TOTAL FUNDS	<u>265,825</u>	<u>(238,195)</u>	<u>27,630</u>

Outside Edge Theatre Company

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2023**

11. MOVEMENT IN FUNDS - continued

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

	At 1.4.21 £	Net movement in funds £	Transfers between funds £	At 31.3.23 £
Unrestricted funds				
General Fund	96,682	57,737	(55,171)	99,248
Designated Fund	16,353	-	19,064	35,417
Stabilisation Fund	-	-	1,107	1,107
Strategic Financial Planning Fund	-	-	15,000	15,000
Digital Development Fund	-	-	20,000	20,000
	<u>113,035</u>	<u>57,737</u>	<u>-</u>	<u>170,772</u>
TOTAL FUNDS	<u>113,035</u>	<u>57,737</u>	<u>-</u>	<u>170,772</u>

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 £	Movement in funds £
Unrestricted funds			
General Fund	153,013	(95,276)	57,737
Restricted funds			
Restricted Income	370,111	(370,111)	-
TOTAL FUNDS	<u>523,124</u>	<u>(465,387)</u>	<u>57,737</u>

12. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2023.



OUTSIDE EDGE THEATRE COMPANY

England & Wales - Charity number 1080948

Accounts



ANNUAL REPORT AND ACCOUNTS 2021/22

Company Limited by Guarantee (03871591)
Registered Charity (1080948)

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OUR SUPPORTERS



COMPANY INFORMATION

Outside Edge Theatre Company is a company limited by guarantee and not having a share capital.

DIRECTORS

Michael Angus
Mary Ballard
Philippa Campbell
Emily Doherty
Anu Makaan
Glyn Smythson
Poppy Reindorp
Thomas Robertson (Chair – appointed July 2021)
Teresa Wirz

Members of the Board of Trustees for the purpose of charity law and Directors for the purpose of company law. All Trustees are volunteers who do not receive remuneration.

ACCOUNTANTS

Ismail & Co
27 Pelham Road
Beckenham
BR3 4SQ

REGISTERED OFFICE

Outside Edge Theatre Company
Brady Arts Centre
192-196 Hanbury Street
London
E1 5HU

CHAIR & ARTISTIC DIRECTOR / CEO'S MESSAGE

Each year, the process of pulling together our Annual Report offers us the chance to reflect on the achievements of Outside Edge Theatre Company's Recovery Community. We always find this experience to be an emotional moment, which is full of fond memories and an overwhelming sense of surprise and delight to see everything that we have achieved together over the course of twelve months. This year, more so than ever before, we found this to be the case, because in 2021/22 Outside Edge Theatre Company delivered more activities and supported more people than in any of our previous twenty-two years.

Across the year we started to crawl out of the Covid-19 pandemic, slowly moving from online and hybrid work to more in-person activities, including social events and trips to the theatre. We returned to commissioning and producing theatre with professional actors, directors and writers. At the same time, we continued to widen access to our participatory arts activities by delivering in new areas of London and developing more progression pathways through the activities.

2021/22 was a year of new partnerships with companies, such as the Royal Court Theatre, and a year where we strengthened existing relationships with groups, such as Fallen Angels

Dance Theatre. The scope and breadth of what we delivered across the year (despite the ongoing challenges of Covid-19) is truly phenomenal and this is a testament to the tenacity and creativity of our staff, volunteers, freelance artists and service users.

We hope that readers of this report will learn about OETC's achievements with the same sense of excitement that we do. 2021/22 marked a significant turning point in the growth and reach of our company, which was recognised by the awards and honours we received across the year. These twelve months have provided us with a solid foundation to leap out of the Covid-19 pandemic and into an exciting future that is pregnant with possibility.

As we push forward into 2022/23, we would like to offer our heartfelt thanks to everyone who made the past year possible, especially our extraordinary funding partners and supporters. In a year's time, we look forward to sharing with you our next set of achievements, which we are sure will be equally as inspiring and exciting as what we have had the pleasure to reflect upon in this report.



Matt Steinberg
Artistic Director
/ CEO



Tom Robertson
Chair of the Board
of Trustees



PURPOSE AND ACTIVITIES

Outside Edge Theatre Company (OETC) is the UK's only theatre company and participatory arts charity focused on substance misuse and addiction.

For over twenty years OETC has created theatre productions about issues related to addiction and offered free drama activities to help people at-risk and affected by addiction to live healthier lives. Our inclusive weekly arts activities encourage service users and audiences to develop healthy habits, discover new talents and reclaim centre stage in their own lives.

OETC's Charitable Objects are formally set out in our 2014 Revised Memorandum and Articles of Association as:

1. To provide relief and rehabilitation for those persons who are dependent or otherwise affected by drug or alcohol addiction through professional theatre productions, workshops and training in all aspects of theatre crafts; and
2. To advance the education of the general public with a view to preventing persons becoming dependent or otherwise affected by drug or alcohol addiction through professional theatre productions, workshops and training in all aspects of theatre crafts.

Eight years later, in response to the changing landscape of social care and public health services and the arts sector, OETC remains relevant by evolving the spirit of our Charitable Objects to encompass the changing needs of our service users, local community and audience base. Our current strategy follows five key objectives to help guide our service delivery, programming and organisational development:

1. Support people to achieve their recovery maintenance or harm reduction goals.
2. Prevent the development of harmful behaviours in people at-risk of addiction.
3. Provide relief for people affected by someone else's addiction.
4. Raise awareness about the impact of addictive behaviours, from drug abuse to alcoholism to problem gambling.
5. Develop and share evidence-based, creative interventions that improve health and wellbeing to maintain recovery.

OUR YEAR IN NUMBERS

509

FREE ARTS ACTIVITY
SESSIONS

498

PARTICIPANTS

3,976

INDIVIDUAL ATTENDANCES

13

PERFORMANCES

283

AUDIENCES

28

VOLUNTEERS

440

VOLUNTEERING HOURS

89%

SERVICE USERS AGREE OETC
STRENGTHENED THEIR RECOVERY

£952,780

SOCIAL RETURN ON INVESTMENT

9,000

HOURS OF CREATIVE RECOVERY
ACTIVITY

PARTICIPATORY DRAMA ACTIVITIES

OETC co-produces evidence-based, peer-support activities with local communities that improves wellbeing to prevent relapse. Every year OETC's holistic, asset-based approach promotes the Five Ways to Wellbeing¹ (connect, take notice, be active, keep learning and give) to help hundreds of London service users, plus their families, carers and champions, to build Recovery Capital² (the internal and external resources required to achieve and maintain recovery).

This approach accounts for why in 2021/22 89% of service users said that OETC strengthened their recovery.

Service users join OETC's drop-in activities through Drama, Dance and Creative Writing Taster Session outreach work in treatment facilities, word of mouth self-referrals and recommendations from key workers, social workers and NHS social prescribing link workers.

In 2021/22 OETC expanded our offer to East London. Across the year we offered 8 drop-in groups: West London Drop-in Drama, East London Drop-in Drama, South London Drop-in Drama, West London Write Now, East London Write Now, Women's Drama Group, Moving Recovery and Peer-led Check-in.

Following sustained commitment and engagement, service users

are invited to join intermediate and advanced groups, which in 2021/22 included Edge Two, Write Two and The Company.

Our participatory arts activities are free at the point of access and the only requirement for participation is that service users are abstinent and sober on the day of the activity. Across 2021/22, service users received a total of 8,984 hours of arts-based recovery maintenance activities from our charity.

In addition to our award-winning participatory arts work with adults, in 2021/22 we piloted a Young People's Project during the February half-term. The project was aimed at young people affected by a family member's addiction and helped us to expand our work to a new demographic.

Despite the challenges of Covid-19, this year OETC's core offer of activities were successful and well attended. During the first lockdown in 2020, we co-designed with service users an innovative 'hybrid model' of online/in-person activities that allows a limited number of people to come together in a socially distanced space and simultaneously interact with others who are participating via video or phone link (we call these two groups the 'Roomers' and the 'Zoomers') with the assistance of specialist wide lens web cameras.



We continued to offer this delivery model across 2021/22 for all of our drop-in groups to ensure that clinically vulnerable service users could continue to access our activities throughout the rise in the Omicron variant.

This year, following feedback from service users, we established a monthly series of Masterclasses. These day-long sessions, which are led by master tutors, are a key tool to help us better co-create our offer with service users. By providing service users with a variety of experiences in different artforms and skills, we are continuing to

empower them and give them a voice in developing our offer of participatory arts activities in the future.

Our innovative work co-producing arts-based interventions with service users was honoured by the Culture, Health and Wellbeing Alliance (CHWA) with the 2021 Collective Power Award and with the 2021 Community Group of the Year Award from the National Association of Link Workers.



DRAMA AND CREATIVE WRITING TASTER SESSIONS

This year we continued to offer our successful arts activity Taster Sessions for people in treatment facilities for online delivery. This outreach activity engages existing OETC service users as Volunteer Support Facilitators. Facilitators use drama, creative writing and dance exercises to teach service users in treatment facilities and mental health settings about the Five Ways to Wellbeing and the value of arts-based recovery maintenance activities. These 1hr peer-led Taster Sessions were developed and designed by OETC's Associate Theatre Facilitators, who are ex-service users and acclaimed theatre makers.

Taster Sessions remain the best way to market our weekly activities to service users and therefore these sessions are an important recruitment tool for our organisation. In 2021/22 we partnered with Fallen Angels Dance Theatre to develop a Dance Taster Session, to assist us to recruit new service users into our Moving Recovery Group.

Taster Sessions continue to play a key role in the ongoing development of our income diversification and sustainability goals, as we have effectively generated new income by delivering these activities in private treatment facilities.

"I felt comfortable to try and let go of my emotions."

"I was able to connect with other people. I really enjoyed it."

"Moving, breathing, interacting with others. The session was brilliant!"

46

NUMBER OF TASTER SESSIONS

298

NUMBER OF TREATMENT FACILITY PARTICIPANTS

61%

PERCENTAGE OF PARTICIPANTS ENGAGING WITH DRAMA FOR THE FIRST TIME



WEST LONDON DROP-IN DRAMA

50

NUMBER
OF SESSIONS

59

NUMBER OF
PARTICIPANTS

346

NUMBER OF
ATTENDANCES

EAST LONDON DROP-IN DRAMA

50

NUMBER
OF SESSIONS

57

NUMBER OF
PARTICIPANTS

268

NUMBER OF
ATTENDANCES

SOUTH LONDON DROP-IN DRAMA

49

NUMBER
OF SESSIONS

55

NUMBER OF
PARTICIPANTS

357

NUMBER OF
ATTENDANCES

This year, we expanded our long-standing Drop-in Drama offer by starting a third group for service users in East London. By adding an East London location for this successful drop-in group, OETC was able to make our offer more accessible by removing the

geographic barriers that many service users are challenged by.

Drop-in Drama sessions are weekly 2-hour introductions to acting for participants in early recovery or people who have been affected by or at-risk of addiction in some way.

The facilitated groups offer fun, fast improvisation games and drama activities that develop from the interests of the participants. These workshops are a safe introduction to drama and to OETC and are suitable for those who may have little or no experience of drama. After three months of consistent attendance, participants are invited to join intermediate groups that are focused on developing particular skills required for performance. Drop-in Drama helps people to build confidence, have fun and develop focus and commitment. The new East London group is facilitated by an OETC ex-service user who went on to work at the Royal Shakespeare Company and also works for drug and alcohol treatment services.

We aim to deliver Drop-in Drama 50 weeks of the year so participants have consistent access to an activity that serves many as a creative mutual aid group, similar to Alcoholics Anonymous or SMART Recovery.

West London Drop-in Drama group was funded by Hammersmith & Fulham's public health department. South London Drop-in Drama was funded by Maudsley Charity. East London Drop-in Drama was funded by Tower Hamlets Council and Charles S French Charitable Trust.

“This is the best medicine for keeping me out of my head and keeping me sane.” – West London Drop-in Drama Participant

“Tonight has given me something to focus on.” – East London Drop-in Drama Participant

“I love coming here because I get to meet new people. Thanks to the facilitators for providing a space we can come to most days of the week. It's priceless. I feel like I'm 'participating' in my own life.” – South London Drop-in Drama Participant

WEST LONDON WRITE NOW

50

NUMBER
OF SESSIONS

62

NUMBER OF
PARTICIPANTS

451

NUMBER OF
ATTENDANCES

EAST LONDON WRITE NOW

37

NUMBER
OF SESSIONS

54

NUMBER OF
PARTICIPANTS

334

NUMBER OF
ATTENDANCES

Based on service user feedback, this year we expanded our successful Write Now offer by adding a new East London group. This weekly drop-in group for creative writing is a safe space to share stories and build confidence, to support each other and to challenge the social stigma that people in recovery often feel. Exercises are tailored to the needs of participants who learn to tell stories, write dramatic dialogue and structure theatre scripts.

Write Now helps people to develop a personal voice through the written word, create a safe peer-

support network and foster personal confidence. After three months of consistent attendance, participants are invited to join our intermediate creative writing group (Write Two) or intermediate acting skills group (Edge Two).

In 2021/22 West London Write Now was funded by an Adapt and Innovate Grant. East London Write Now was funded by a Westfield East Bank Grant.

“I have discovered a passion and a therapeutic tool as well in writing.” - West London Write Now Participant

“The writing I’m doing here is making me feel like I can do it. I’m moving upwards instead of a downward spiral.” - East London Write Now Participant

“[In the Write Now workshops] I have built friendships within and outside the meetings, reconnected in my professional life and gained confidence.”
- West London Write Now Participant



WOMEN'S DRAMA GROUP

51

NUMBER
OF SESSIONS

35

NUMBER OF
PARTICIPANTS

393

NUMBER OF
ATTENDANCES

“Women’s Drama Group enabled me to gain a sense of purpose. My social skills have greatly improved as I have more interaction with people and feel more at ease with myself.”

“Through long term domestic abuse I had zero confidence... [The Women’s Drama Group] has helped me not drink; before I felt so worthless that I felt my life and health didn’t count. I have made connections and I am laughing more...Before Outside Edge I was constantly suicidal and hopeless. I am now starting to think about the future!”

OETC’s Women’s Drama Group is an unique, trauma-informed, female-only group.

Compared with men, women in treatment present with lower incomes, sexual abuse histories, depression and child related concerns, and therefore can find it difficult to benefit from mixed-gender activities. The creative activities are co-designed by the women in the group and structured to support the multiple complex needs of the members, including experience of domestic violence, sexual abuse and mental ill health. The group created a video production, entitled WE WOMEN.

In 2021/22, Women’s Drama Group was funded by the Ashley Family Foundation.



MOVING RECOVERY

12

NUMBER
OF SESSIONS

18

NUMBER OF
PARTICIPANTS

99

NUMBER OF
ATTENDANCES

This year we again partnered with recovery-specialist Fallen Angels Dance Theatre to deliver Moving Recovery, a group that offered physical exercise through dance. Each session starts with gentle ballet barre exercises, leading to improvisations and sections of creative movement that were pieced together into a performance entitled **Transfiguration of the Spirit**.

Moving Recovery was funded by the Greater London Authority.

“I don’t really ‘get it’ but dance is doing something for me and I love it.”

“I’m in awe at what we’ve made, a real sense of group effort and commitment, and achievement.”

“This is the antidote I needed.”

PEER-LED CHECK-IN

50

NUMBER
OF SESSIONS

27

NUMBER OF
PARTICIPANTS

293

NUMBER OF
ATTENDANCES

To strengthen our peer-support offer, service users co-designed a weekly group: Peer-led Check-in. This volunteer run activity offers Friday afternoon peer-support to members of our Recovery Community who need some pre-weekend recovery maintenance help or want to socialise at the end of their week.

“We spent time talking about coping with, and managing your bills, with some good suggestions and support from all.”

“Hoarding, and the difficulty discarding your old STUFF is something we all have in common.”

“We talked about smoking and trying to stop, again great tips and suggestions from all those that have managed to quit.”

EDGE TWO

30

NUMBER
OF SESSIONS

25

NUMBER OF
PARTICIPANTS

219

NUMBER OF
ATTENDANCES

Edge Two is facilitated by an OETC Associate Theatre Facilitator, who is an ex-service user and West End veteran. This intermediate skills-based drama workshop is open to anyone who has shown commitment in attending three months or more of any drop-in group. The sessions focus on developing performance skills, securing a greater understanding of drama as a tool for supporting recovery and fostering personal confidence and communication skills. Members of this group are encouraged to take up training with OETC to become Volunteer Peer Mentors and Volunteer Support Facilitators.

Every nine weeks participants collectively choose a single transferable skill to focus on, which culminates in a showing for friends and family. The performance skills explored this year included Brechtian theatre-making and Postdramatic Theatre.

Each module resulted in a sharing of work: **Chasing Bertolt Brecht** and **Edge Goes Past the Post**.

In 2021/22 this group was funded by the Earls Court Development Company.

“The Brecht piece is really coming together! It’s good to be part of the performance, the group scenes are fun and I’m looking forward to sharing it with an audience next week.”

“I really enjoyed the session and like others found it very challenging. I think my group improvised brilliantly. I was glad I came and I feel better for coming, but I did cry twice during the session – maybe I needed the release.”

“I loved it, it was like being a kid again – forgot about addiction and just enjoyed life...”



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For free, confidential
support for anyone
worried about alcohol
call:
T: 0800 014 74
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WRITE TWO

22

NUMBER
OF SESSIONS

18

NUMBER OF
PARTICIPANTS

185

NUMBER OF
ATTENDANCES

In partnership with the Royal Court Theatre, we delivered our first intermediate script writing group. Two cohorts of writers worked with award-winning playwrights Chris Thorpe and Monsay Whitney and Royal Court Associate Director Hamish Pirie. The participants developed their skills during weekly sessions and developed full-length plays through one-to-one dramaturgical support from the Royal Court's literary department. In May 2022, each writer had excerpts of their plays performed on stage at the Theatre Downstairs, directed by the Royal Court's Associate Directors and performed by an ensemble of professional actors.

In 2021/22 this group was funded by an Adapt and Innovate Grant.

“Being involved with Outside Edge keeps me aligned with my dreams, goals and aspirations for writing and performing. I feel more positive as a result and therefore feel it's much less likely that I will smoke anything or get nicked for anything whether that be dishonesty or violence.”

“I'm learning to be creative rather than fall back into becoming destructive when under a lot of stress. I feel here I can be myself and I'm finding things out about myself and realising I can do things I never dreamed or imagined I could do. I feel a lot more positive about my future and it has given me confidence and self belief in myself.”

THE COMPANY

27

NUMBER
OF SESSIONS

10

NUMBER OF
PARTICIPANTS

206

NUMBER OF
ATTENDANCES

The Company is OETC's advanced acting group, which aims to produce productions for paying audiences. This group is for service users who have shown commitment to attending Edge Two for one year or more. Members have experience of substance misuse and/or addiction and are stable within their own recovery, able to commit to professional productions and theatre tours as we devise work that can often be sensitive and challenging. The service users collaborate with professional theatre directors to devise productions for paying audiences that tour to theatre festivals, treatment facilities, prisons, schools and other venues.

For performances in front of paying audiences the service users are remunerated for their work and members of this group are actively encouraged to seek paid work as an OETC facilitator.

This year The Company worked with award-winning playwright Jane Bodie and director Hannah Hauer-King to create a full-length play, **Barefaced**, which was performed at Chelsea Theatre.

In 2021/22 The Company production of **Barefaced** was funded by the London Community Foundation and Cockayne - Grants for the Arts.

“I love being part of the new drafting process. We feel like ‘real actors’.”

“I’m really looking forward to getting going on with staging, and longer rehearsal chunks.”

MASTERCLASSES

4

NUMBER
OF SESSIONS

25

NUMBER OF
PARTICIPANTS

40

NUMBER OF
ATTENDANCES

This year we started delivering monthly Masterclasses in theatre craft (e.g., voice, directing, stage combat, acting for film, etc).

These free, daylong sessions are led by master teachers in each discipline and provide an unique opportunity for our service users to learn new skills and break down barriers to building sustainable careers in the theatre. Sessions support participants into traditional forms of theatre-sector employment (e.g. actors/directors) or equip them with vital experience required to enter higher education and drama school. We also use the Masterclasses as tools to help us co-design future activities with our

service users by empowering them with the knowledge and experience to ask us for activities related to specific areas of theatre making, which they otherwise would not have knowledge of.

“The masterclasses are very helpful. Helps my sobriety and recovery. Improving my self-esteem, my attitudes toward other people.”

“The content in the sessions is never the same, keeps bringing new elements to the workshop and is suitable for all levels.”

YOUNG PEOPLE'S PROJECT

5

NUMBER
OF SESSIONS

3

NUMBER OF
PARTICIPANTS

15

NUMBER OF
ATTENDANCES

During the February half-term, OETC piloted a Young Person's Project for 14-18 year olds who had been affected by the addiction of a loved one. This project was an important opportunity for us to learn lessons, test ideas and deliver a new strand of work with young people.

Across five days the participants created an original show **Exit Here**, which was shared with an audience of friends and family on the final day. One of the participants attended via Zoom which provoked the group to think creatively about how to include a digital aspect in their performance.

“I am more confident to perform in front of people. I have found a new skill and I'm excited to do more things around drama. Everyone was super friendly and I really enjoyed myself!”

“It has really been an amazing week and I'm definitely invested in learning more about directing as we did that this week and I really showed myself I can lead a performance.”



PASTORAL CARE AND WRAPAROUND SUPPORT

OETC consults with service users to develop drama activities and holistic peer-support services that evolve to meet the local community's health and wellbeing needs. We don't provide clinical treatment or drama therapy. We provide a robust aftercare offer for service users, with individual Participation Pathways and an established Recovery Community of like-minded peers that help each other to pursue new choices for healthy living.

The physiological and psychological responses felt by engaging in an arts-based activity, including the reduction of stress hormones, enhanced self-worth and feelings of achievement, pave the way for participants to feel improvements around the Five Ways to Wellbeing. The combination of the ongoing benefits of engaging in an arts-based activity and improved wellbeing motivates service users to continue accessing our activities and engage further in OETC's Participation Pathways.

OETC's Participation Pathways empower service users to decide which outcomes they would like to achieve for themselves. This robust and holistic scheme for charting service user journeys includes progressing from drop-in activities to advanced actor training, free theatre trips, peer mentoring, volunteering and paid employment opportunities. As part of our Participation Pathways

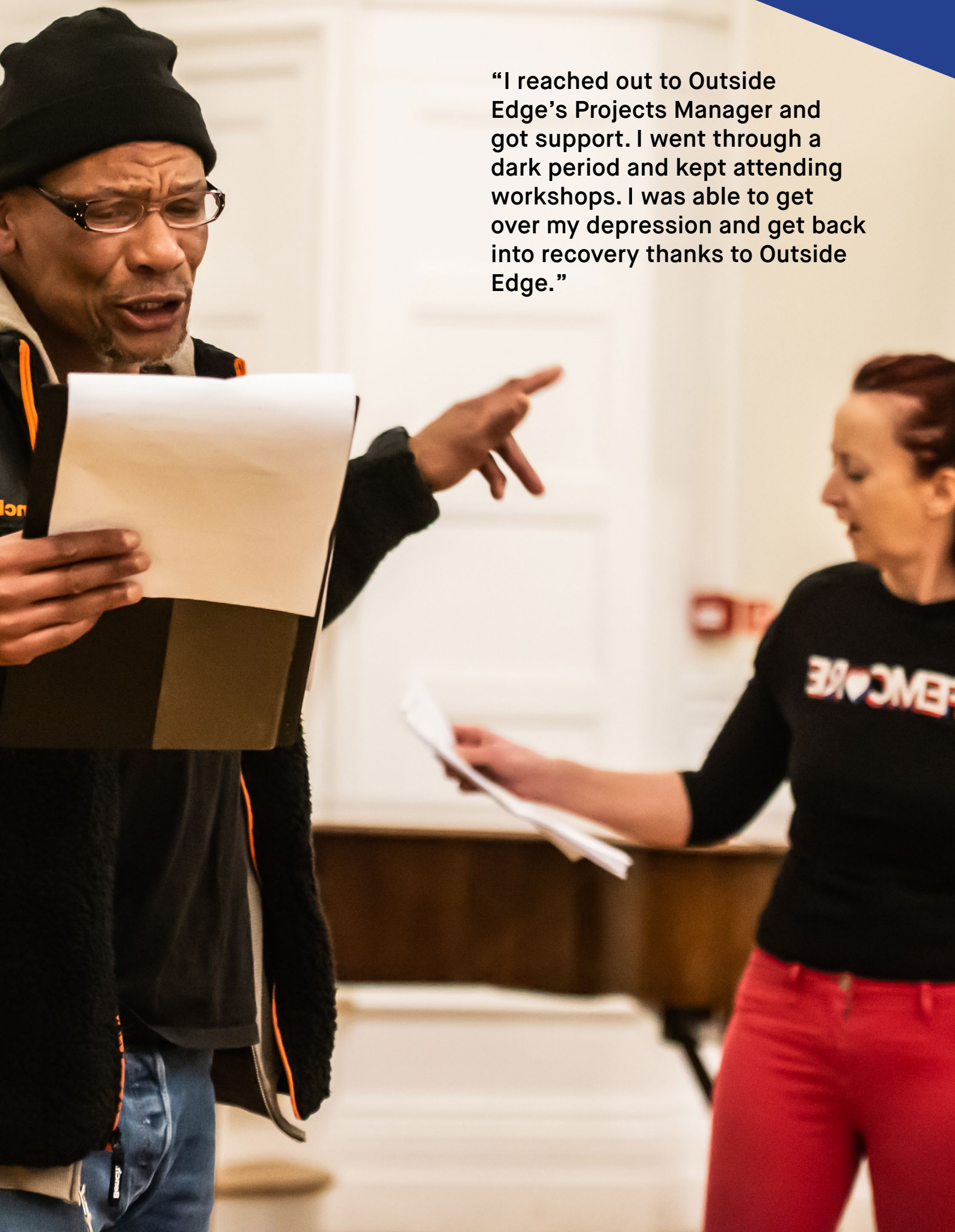
this year, we generated 440 volunteer hours for 28 volunteers and provided paid employment for 6 service users. Across 2021/22, we delivered training for a fresh cohort of Peer Mentor Volunteers, which included facilitation training for our new Moving Recovery Taster Sessions.

“The volunteering opportunity has enhanced my skills and allowed me to give back to the community.”

A key component of our Participation Pathways offer includes opportunities for service users to socialise with each other outside of the weekly activities. We always try to ensure that these social activities include an element of creativity or arts engagement. Across 2021/22 we more than doubled our target for monthly Theatre Club sessions and organised three successful Service User Social Events.

Cutting across the Participation Pathways is our offer of Pastoral Care and Wraparound Support. We take a holistic, person-centred approach to this work, which includes one-to-one recovery maintenance and emotional support, signposting and advocacy services and Employment, Education and Training advice. Across the year, our staff delivered more than 50 hours of one-to-one Pastoral Care and Wraparound Support for 37 service users.

“I reached out to Outside Edge’s Projects Manager and got support. I went through a dark period and kept attending workshops. I was able to get over my depression and get back into recovery thanks to Outside Edge.”



THEATRE CLUB

25

NUMBER
OF SESSIONS

58

NUMBER OF
PARTICIPANTS

221

NUMBER OF
ATTENDANCES

This year our Theatre Club activity, which grew out of streaming theatre productions during lockdown, moved offline. Our service users attend a range of performances from the West End to contemporary dance at Sadler's Wells and fringe theatres across London. We broker free tickets for Theatre Club performances, which enable service users to access high-quality theatre productions that they otherwise would not be able to attend. These experiences also help us to co-create our participatory arts offer with service users because it

helps to develop their understanding of different styles and types of theatre performance.

“I generally feel excited and motivated after a Theatre Club session.”

“I have regular contact with others who share a love of theatre and creative activities. I have made new friends”

SERVICE USER SOCIAL EVENTS

3

NUMBER
OF SESSIONS

60

NUMBER OF
PARTICIPANTS

88

NUMBER OF
ATTENDANCES

We deliver a series of Service User Social Events across the year to help service users develop their peer-support network and friendship bonds outside of the weekly participatory arts activities. As much as possible, we try to deliver social events that include creative activities. For example, in 2021/22 our Summer BBQ and Anti-Valentine's Day events had open mic performances that provided Write Now participants with a chance to share their work, and our autumn Karaoke Party was full of singing and dancing.

“I feel it’s a safe space to be creative and to socialise and connect with other people.”

“It has helped increase my confidence, self esteem, have a sense of purpose and be able to function better generally in society. I have made friends, learnt to manage my social anxiety and have a better belief in myself.”



THEATRE PRODUCTIONS

This year, OETC produced 9 productions about issues related to addiction. We were particularly excited to return to live performances following the Covid-19 pandemic and thrilled that two of our productions, including one of the finalist plays from last year's Phil Fox Award for Playwriting, were programmed by the VAULT Festival for early 2022.

Unfortunately, due to the rise of the Omicron variant, the VAULT Festival was cancelled and this reduced the number of performances we were able to programme across the 2021/22 season. We were able to reproduce one of the cancelled shows, **Barefaced**, which was devised and performed with service users. The second cancelled show, **Drift**, which was to be performed with a professional actor and tour to treatment facilities, is now planned for our 2022/23 season.

PHIL FOX AWARD SCRIPT DEVELOPMENT WEEK

Jerwood Space

24/07/2021-31/07/2021

Audience: 15

Across three weeks in July 2021, we produced R&D for the three finalist scripts from the previous year's Phil Fox Award for Playwriting. We brought together a stellar cast and creative team, including award-winning director Jude Christian, West End actor Tom Rhys Harries and many others to support three early career playwrights to further develop scripts about issues related to addiction. We were pleased by the response from industry guests to the work produced across the R&D weeks. We were particularly excited to move forward with a production of one of the plays, which was to be presented at the VAULT Festival in 2022.

"This week was a life changing opportunity and the first time I've seen my stories come to life. It deepened my understanding of craft, illuminated the theatre process and fuelled my creative drive." - Silas Parry, 2020 Phil Fox Award Winner



WE WOMEN

Online

02/09/2021

Women's Drama Group

Audience: 24

In WE WOMEN the theme of Past/Present/Future grew out of the group's weekly sessions. The video piece explored the feelings of evolving and moving forward and the women captured that brilliantly in their individual writings and as a collective of powerful, optimistic collaborators.

CHASING BERTOLT BRECHT

Acorn Hall

24/09/2021

Edge Two

Audience: 45

The Edge Two group created a piece for the Reconnected Event at our local drug and alcohol treatment service. Developed out of their exploration of the theatre of Bertolt Brecht, the production was a humorous response to serious social issues, such as homelessness, addiction and poverty.

"I loved how funny the performers were. I hadn't experienced any Brecht since I was in school and watching the Outside Edge actors made me realise how relevant his plays still are today. I felt excited and more political after watching the inspirational performance."

– Audience feedback

TRANSFIGURATION OF THE SPIRIT

Brady Arts Centre

16/12/2021

Moving Recovery

Audience: 15

Transfiguration of the Spirit was a personal exploration of each performer's own recovery journey and individual interpretation of the theme. The Moving Recovery group experienced the transcendental change that happens when you let go of fear and find connection through structured movement meditation. Choreographed by Hannah Rudd and Fallen Angels Dance Theatre's Paul Bayes-Kitcher, the performance captured the essence and power that transformation of the human spirit can have to heal us from the inside out.

"I was so moved by what I have just seen, I don't usually get emotional but it was just so moving to watch." – Audience feedback

"It was like what they say in recovery about the journey from the head to the heart. It was just so heart centred, really powerful to see something where words would have actually taken away from it." – Audience feedback

"I would never have paid to go and see dance before because I didn't feel it was up my street, but it's mad to see how words would have not shown as much vulnerability." – Audience feedback

EXIT HERE

Brady Arts Centre

18/02/2022

Young People's Project

Audience: 10

Across a week, the young performers in our inaugural Young People's Project co-created a murder mystery and ghost story. The production integrated live performances with filmed scenes, which produced a terrifying world in which technology and reality collide to create a chilling modern mystery.

BAREFACED

Chelsea Theatre

18/03/2022 - 19/03/2022

The Company

Audience: 150

When Frank dies a web of lies starts to unravel. A group of mourners gather to mark the end of his life. But who really was Frank? And will anyone celebrate his life, or just claim back what was theirs?

Barefaced was created with OETC services users from our advanced acting group (The Company) and a professional creative team. Directed by Hannah Hauer-King (The Funeral Director, Southwark Playhouse; Grotty, Breathe, Bunker Theatre), written by Jane Bodie (Women's Prize for Playwriting shortlist, Hampstead Theatre, Melbourne Theatre Company).

"It was fantastic – picked up on a lot of nuances about recovery, identity, and communication – and I thought writing it as a text really helped with subtlety and power – great stuff." – Audience feedback

"Powerful performance. It showed clearly how substance misuse affects relationships with family and friends. The play felt sad but human. Strong performances by the actors. It felt authentic. At the same time it managed to be funny and strangely uplifting."
– Audience feedback

"Excellent play, serious but humorous, very well acted."
– Audience feedback

"It was the best performance I have been to...It was clear, humorous, real and well acted. I enjoyed the evening very much."
– Audience feedback



EDGE GOES PAST THE POST

LAMDA

28/03/2022

Edge Two

Audience: 24

Lost in the parallel universe of Postmodernism, with cries to the darkness and journeys into the Surreal - witness the weird and the wonderful!

Across the winter, the Edge Two group explored a new aspect of theatre and performance, delving into Postdramatic Theatre. They were guided by OETC's Associate Theatre Facilitator, Christopher Holt, and Applied Theatre Practitioner and Facilitator, Júlia Couto. The final performance was a devised piece, which was influenced by Postdramatic Theatre practitioners.

ACHIEVEMENTS AND PERFORMANCE

OUTPUT

Increase/Decrease In Output From 2020/21 to 2021/22

Service Users: +39%
Attendance: +4%

This year, OETC delivered 509 participatory drama activity sessions for 498 people affected by addiction, which is a 39% increase from 359 participants in 2020/21. Participation in activities increased by 4% from 3,824 attendances last year to 3,976 in 2021/22.

This increase from last year was due to a growth in our offer and an intensification of need as service users leave behind the Covid-19 pandemic. Conversely, we saw a decrease in the average number of service users attending each session, which dropped by 20% from 10 to 8 people per session this year. We take the fact that we started two new groups, which resulted in the distribution of existing participants across more weekly activities that better suited their particular needs, as the reason why we experienced slightly fewer numbers on average at each session in 2021/22.

Participants attending more than once: 67%
Participants attending more than one group: 56%

Our impressive increase in number of attendances indicates to us that we are retaining more service

users than ever before. We measure the level of service user retention and engagement by capturing the number of service users who access our sessions more than once and the number of service users who attend more than one group across a year. The number of service users returning to more than one session (following an initial drop-in session) decreased from 92% last year to 67% in 2021/22. We take this to be a sign that our outreach activities are encouraging more service users to sample arts-based activities and then decide whether it is the correct intervention for their recovery.

Despite this change in the number of service users who return for a second session, for the service users who engage more than once with our activities, we did not see any significant change in the percentage of service users who went on to attend more than one type of group in 2021/22.

To enable our core staff, freelance workforce and volunteer team to better support vulnerable service users with complex needs, we invested in external supervision sessions and continuing professional development opportunities. As an employer, we continue to commit to supporting the health and wellbeing of our frontline staff as well as our service users.

With the NHS investing to hire thousands of social prescribing link workers over the next few years (growing to 4,500 by 2023/24³) we saw an opportunity to capitalise on a new referral pathway into

our services. Across 2021/22 we delivered a portion of Tower Hamlets' Thriving Communities project, The Health Tree, which was funded by Arts Council England. For this project, we delivered Five Ways to Wellbeing drama sessions for the borough's carers centre. In October 2021 our work in this area was recognised by the National Association of Social Prescribing Link Workers with the 2021 Community Group of the Year Award.

In terms of output for our artistic programming, due to the cancellations caused by Covid-19, this year the number of productions we produced decreased from 11 to 9, which accounts for the significant decrease in audience numbers from 847 to 283. As with the rest of the theatre sector, we pivoted a portion of our live work to online platforms and trialled new ways of creating work to engage socially distanced audiences. We look forward to building on this experience to offer more digital content in order to remain relevant and accessible for audiences as we emerge from the pandemic.

SERVICE USER DEMOGRAPHICS

% Gender Breakdown

56% Female
41% Male
3% Use another term

% Ethnicity Breakdown

66% White (Any)
15% Mixed (Any)
10% Black (Any)
8% Asian (Any)
1% Other

% Top Boroughs Breakdown

25% Tower Hamlets
12% Camden
10% Kensington and Chelsea
8% Hammersmith and Fulham
8% Westminster
5% Service Users from Outside of London

% Addiction History Breakdown

39% Drugs and alcohol
30% Alcohol only
23% Drugs only
8% Other type of addiction
(e.g., gambling, etc)

% Substance Misuse History Breakdown

69% Alcohol
43% Crack or Cocaine
28% Cannabis
23% Opiates
14% Amphetamines
10% Other

% Age Breakdown

3% Under 20
9% 20-29
16% 30-39
27% 40-49
25% 50-59
19% 60-69
1% 70-79

% Sexuality Breakdown

81% Heterosexual
8% Bisexual
5% Homosexual
6% Other

% Disability

54% Do not consider themselves
to have a disability
42% Consider themselves to have
a disability
4% Do not know whether they
have a disability

% Housing Breakdown

44% Council tenants
(housing benefits)
32% Rent property
13% Own property
11% Vulnerably housed

% Income Breakdown

61% Earn less than £11,850 pa
35% Earn between £11,851-
£46,350 pa
4% Earn between £46,351-
£150,000 pa

% Employment Breakdown

51% Unemployed
19% Full-time employment
18% Self-employed
12% Part-time employment

Loneliness Breakdown

64% Feel that they lack
companionship

% Criminal Justice System

27% Previous contact with the
criminal justice system

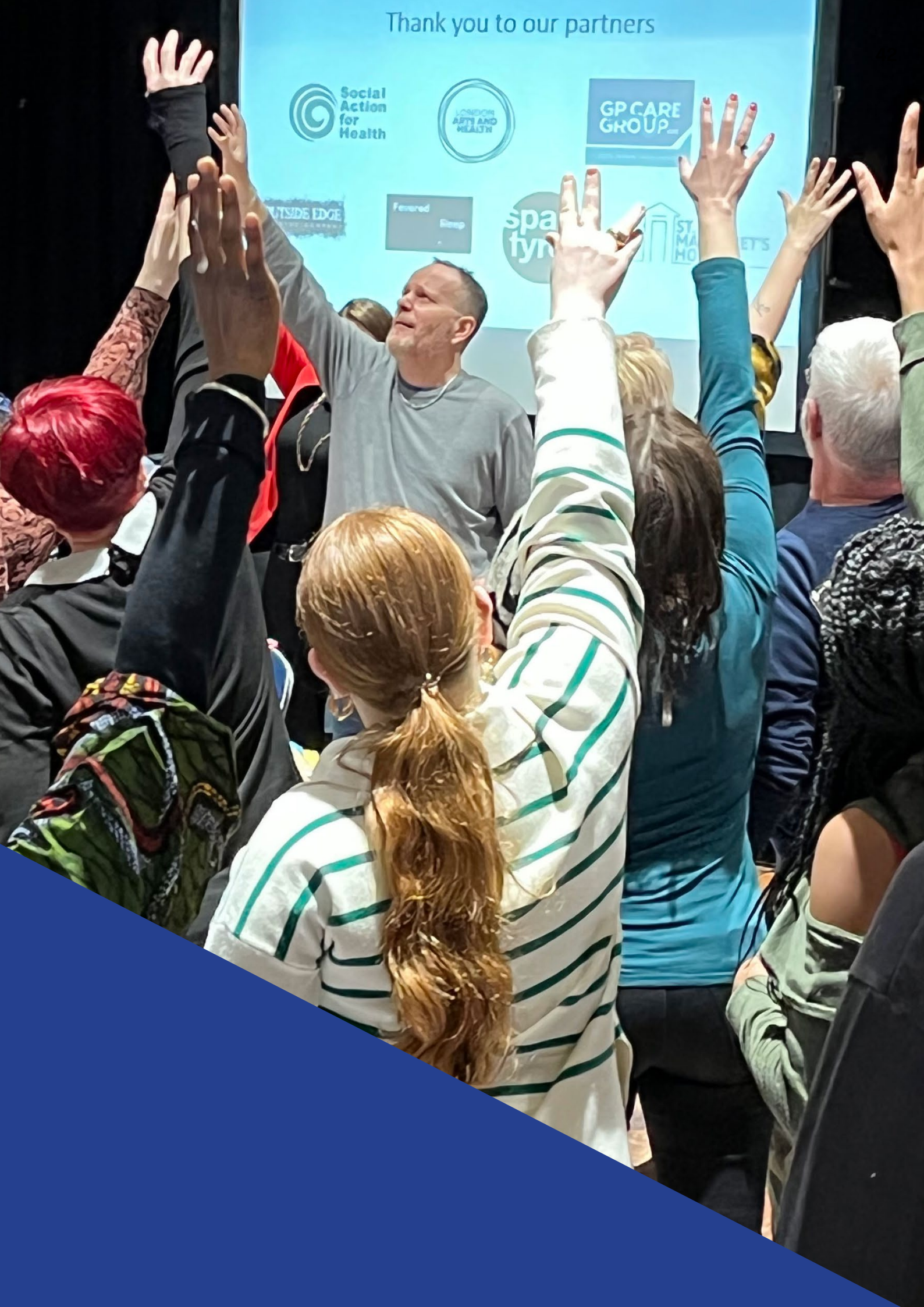
Over the past twelve years, service users have conveyed to us the crisis of overstretched statutory provision, with an increased need for community-based prevention, treatment and recovery maintenance services in the face of reduced spending from local authorities. In 2021/22 OETC participants came from 27 London boroughs.

The National Drug Treatment Monitoring System (NDTMS) shows in 2021 there were 38,245 people in London in treatment services, with 6,865 in Hammersmith & Fulham, Westminster, Kensington & Chelsea, Southwark and Tower Hamlets where we currently deliver services.⁴

Compared with Public Health England's National Drug Treatment Monitoring System (NDTMS) statistics for 2021⁵ OETC has a more diverse service user group than the averages for people in treatment in England. Public treatment service users are disproportionately male (68%), whereas OETC service users have a better gender balance with only 41% male, which is an improvement in our gender balance from previous years that we put down to the addition of our Women's Drama Group. Our service users are 22% more ethnically diverse than the national average in treatment, which is only 12% non-white compared to 34% for OETC. Also similar to last year, 19% of OETC's service users identify as LGBTQ+ or Other, compared to only 5% in national treatment services.

We are proud to have made our activities as accessible as possible to service users with a wide range of backgrounds and needs. We provided people with complex needs, from criminal justice system contact to homelessness and poverty, with a safe space to explore their creativity and supported them to make healthier choices. These complex needs significantly contribute to our service users' harmful behaviours, and this year we once again supported people with a wide range of substance misuse and addiction issues.

Thank you to our partners



IMPACT ON SERVICE USERS

Service User Recovery Goal Breakdowns

77% Abstinence
 15% Reduce Alcohol/Drug Use
 4% Reduce Script
 2% Controlled Use
 2% Not Applicable

Are you achieving your recovery goal?

80% Yes
 20% No

The 2017 All-Party Parliamentary Group report on Arts, Health and Wellbeing shows that after engaging with the arts 77% of people engage in more physical activity and 82% enjoy greater wellbeing.⁶ Feedback from OETC's participants supports this claim, with 78% reporting that they are more physically active and more than half of those surveyed improved from their baseline WEMWEBS (wellbeing scale) scores.

The World Health Organisation (WHO) 2019 report on 'What is the evidence on the role of the arts in improving health and well-being?' cites the following physiological responses to engaging or participating in the arts: reduced stress hormones, modulation of neurotransmitters such as serotonin, improved brain function and enhanced neuroplasticity.⁷

The report also cites the following psychological responses: reduced mental distress, depression and anxiety, provide positive focus for rumination (repetitive thinking), help to change one's view of oneself and enhance self-worth.⁸

The WHO report cites studies on addiction that show benefits from arts-based interventions for improving perceived control and reducing cravings, enhanced social connections and positive diversion through group activities, and enhanced pride, social capital, independence and resilience through cultural engagement, such as visits to cultural institutions.⁹

The Arts Council England (ACE) 2018 report on 'Arts and Culture in Health and Wellbeing and in the Criminal Justice System' catalogues the effect participating in arts can have on people's health and wellbeing. The report cites the following evidence of positive changes that we have seen in our participants over the past twenty years: encourages the healthy expression of suppressed emotions and processing of experiences, effective non-verbal means of dealing with memories for people with PTSD and diminished anxiety, depression and stress, and increased self-esteem, confidence and purpose.¹⁰



Further research shows that participating in the arts contributes positively in aiding communication, encouraging residual creative abilities, promoting new learning, enhancing cognitive function, increasing social participation and generating a sense of freedom. ¹¹

This year OETC continued to consolidate this evidence with over twenty years of frontline experience to help us offer more impactful service user journeys that ensured:

97% of service users say that the service provided by OETC meets their needs.

We monitor and evaluate OETC's impact using quantitative and qualitative data generated through longitudinal 'tracking' of participants across their engagement with our service. We use Public Health England's Treatment Outcomes Profile (TOP), the Warwick-Edinburgh Mental Wellbeing Scale (WEMWBS) and the Campaign to End Loneliness scale (CTEL) to measure our impact and determine a theory of change based on the Recovery Capital model for participants' wellbeing and substance use.

Service users in 2021/22 reported the following impact across the Recovery Capital model:

Social Capital

90% supported by their peers
90% feel meaningful connection to others
73% improved relationships with friends and family

Physical Capital

75% helped to find a job or return to school, training or university
60% comfortable to ask for help at any time

Human Capital

97% able to focus on the present
78% more physically active

Cultural Capital

92% understand more about themselves
89% discover hidden talent, skill or aspiration
83% feel they can take control of their life

We take these numbers as clear evidence that OETC's arts-based interventions and wraparound support increases service users' wellbeing and builds Recovery Capital. The result is that in 2021/22:

89% Service users say OETC strengthened their recovery

SERVICE USER FEEDBACK

“Since recently joining Outside Edge, I feel a sense of purpose and meaning in my life. It is like a light at the end of a very dark tunnel. I’m still struggling with drugs but I have reduced my intake by 90%.”

“It’s helped me to focus on other things and helps me be more active and positive mentally. I also get support from my peers.”

“At Outside Edge I can let go and do something positive in my life. I can put my fears and emotional pain to one side and have creative fun all the time gaining new skills.”

“I have felt seen, heard and included - this is very important to me - I’ve begun to use my voice again through creativity and feel I can now start to focus on my writing. The groups help me to stay focused and I feel comfortable.”

“Outside Edge has allowed me to shout ‘I AM AN ALCOHOLIC!’ in a safe environment and then move beyond that.”

“Outside Edge brings me back on track with my recovery after relapses and keeps recovery present in my life. It has been central to my mental well-being for the past couple of years. I don’t think I would be where I am now if it weren’t for Outside Edge.”

“Outside Edge helped me get through lockdown clean and without losing touch with the person I’m capable of being. I needed to get through that period to be where I am now: at university, studying for a job that is my dream to work in.”



IMPACT ON AUDIENCES

The WHO report mentioned earlier cites examples of how drama projects can increase awareness of the dangers of illegal drugs, as well as helping to prevent or reduce illegal drug use in adolescents, and increase the participation of adults in substance abuse prevention initiatives.¹² This ability for theatre to help improve the health and wellbeing of audiences is central to our artistic vision since we engage professional playwrights, directors and actors, often with lived experience of addiction, to create high-quality theatre productions about issues related to addiction.

AWARDS AND HONOURS

This year the unique work and extraordinary impact of OETC's work was recognised with the 2021 Culture Health and Wellbeing Alliance's Collective Power Award and the Community Group of the Year Award at the 2021 Social Prescribing Link Worker Day Awards.

“Through our discussions as judges, Outside Edge Theatre's work, which was regularly described as ‘life-saving’ by participants, continued to present its strong resonance with the Collective Power theme. Consultative, responsive, people led in its problem-solving and constant pivoting throughout the pandemic, this organisation continued to provide creative and practical solutions to enable the community it serves to cope, create and connect. It reminded us of how many cultural and creative organisations have stepped in to support their participants and communities to survive and adapt.”

– CHWA Judges Panel

“Despite the challenges brought about by the pandemic [OETC] embraced changes needed and brilliantly adapted their services. They worked innovatively with social prescribing link workers and partners, created a solid evidence base for the value of Arts in empowering people to find renewed meaning and purpose... The compelling outcomes they have achieved inspires others.”

– National Association of Link Workers Judges Panel



CASE STUDIES

LEON

Leon, who is in his late 50's, started to attend Outside Edge activities during the Covid-19 pandemic when he decided to stop smoking drugs. He said it was 'a no-brainer' to sign up when he discovered there was a theatre group for people in recovery that was still delivering work during lockdown.

Although he also attends many other Outside Edge activities, Leon says that he likes the fact that in West London Write Now, **“We actually write! Too many workshops just talk about writing without any substantial writing being done. But this group gives my writing a focus. Regular workshops help to provide structure and consistency in my life and just being around positive creative peeps is a blessing. I now have a collection of short stories and sketches that maybe I can tidy up and polish.”**

Through attending Outside Edge's drop-in writing groups, Leon started engaging with our Participation Pathways and subsequently joined our intermediate writer's group (Write Two), which we delivered with the Royal Court Theatre. He spent the first part of this year working with the Royal Court's literary department to develop a one man script that he performed on stage at the Royal Court and at Fringe theatres across London. Leon has also been trained as a Peer Mentor Volunteer. He currently helps to deliver Outside Edge's Creative Writing Taster Sessions in treatment facilities across London and he supports facilitators during the weekly sessions of West London Write Now.

Reflecting on the impact that West London Write Now has had on him, Leon says, **“Being involved with Outside Edge keeps me aligned with my dreams, goals and aspirations for writing and performing. I feel more positive as a result and therefore feel it's much less likely that I will smoke anything or get nicked for anything whether that be dishonesty or violence.”**

ELLIE

Ellie is in her late 20's and came to Outside Edge for the first time in 2019. She was referred to us by her drug and alcohol worker who, knowing she had an interest in theatre, thought it would be a great space for her to start to build her confidence. Ellie came along to a West London Drop-In Drama session not knowing what to expect.

“At the time I was struggling and frightened. I was trying to get out of a dangerous situation and my workers explained how it was a safe space, and they knew I had a passion for theatre that I had pretty much given up on by that point. I remember the first session I was intrigued and pretty nervous, but everyone was so calm and welcoming, and in the second session I went to, during an improvisation, some of the other members of the group started shouting and banging (they were improvising there was a bomb and they had to defuse it) and it was the first time I didn't jump because of a loud noise or someone shouting. I just sat there in complete surprise; I would always jump at loud noises, but not then. That's when I knew OETC was a safe space and I kept coming back. I remember calling my worker and babbling down the phone that I didn't jump, it sounds silly, but it was a big moment for me.”

Feeling safe and accepted within a group setting was really important to Ellie. She had previously only felt comfortable in female-only spaces, but the way she was treated when she came to Outside Edge made her feel comfortable enough to continue to access the groups.

“It's non-judgemental and accessible to all, and you don't feel like a 'service user.' It doesn't feel like other services where you know you're seen as just a tick box, the facilitators, members and staff all treat you like a real person. I love the creativity that comes from the room and the way it has made me realise that I can still have a place in theatre, irrespective of my background. Everyone is respectful, especially the men which took me by surprise. OETC was one of the first places I met men that I realised I knew men weren't going to hurt me, before that I had really only accessed women's only

spaces, but OETC gave me the opportunity to be in a mixed space and to gradually get used to being around men again. Now when I attend a group, I often go straight up and start chatting to the men in the room. If you had told me I'd be doing that a few years ago, I would have run away!"

Ellie continued to attend the drop-in groups, both mixed gender and the Women's Drama Group, and always stayed in touch even when she couldn't make the workshops. During the pandemic she was able to connect via Zoom with the help of our OETC devices and data that was delivered to her so she could attend the Moving Recovery group online and remain connected. Ellie continued to explore all aspects of theatre including design, stage management and performance. This reignited passion and hard work within OETC volunteering opportunities has led to paid employment with OETC.

"OETC has helped me to change my life in so many ways. It has helped me feel safe around men, helped me to feel okay with being on camera through the Zoom sessions, and feel okay with taking up space and being seen. I feel I can have a voice and that my body is my own and I've grown in confidence. It has given me the courage to fight for a place in theatre and has helped me realise that it doesn't matter that I've been on the streets and been through unusual things, I don't need to have gone to drama school to find a place in theatre. OETC helped me remind me that theatre is my home and that I can always come back to it, no matter what."

JOE

Joe is a man in his early 40's who joined Outside Edge during the pandemic when he found his addiction was worsening due to the pressures of the lockdown.

“I was really struggling with addictive behaviour of on-line buying and the Lockdown, Pandemic had made this worse. I had heard about OETC and the work they did helping people with addiction by offering Drama Drop-ins and creative writing.”

Joe had low confidence and struggled with social anxiety, particularly within group settings and lockdowns were forcing his mental health to decline. By engaging with Outside Edge's drop-in groups via Zoom he was able to improve his wellbeing and progress to two intermediate groups.

“Outside Edge is that it's a safe non-judgemental place where you can have fun and be yourself and you are not forced to do anything out of your comfort Zone and that they have the option of Blended delivery being you can attend most groups in person or on Zoom which I love as have been times that I have felt unable to leave the house but have still been able to engage via Zoom as during Lockdown I developed bad agoraphobia. I am now able to go to the sessions in person, but also still attend on Zoom if I am not feeling myself. I always loved drama. I joined and I'm so glad that I did. It has really changed my life and also helped me build more confidence, so much so that I have gone on to not just do Edge Two [Intermediate Acting] and Write Two at the Royal Court, but have also become a Peer Volunteer for OETC running their Peer Led Check-In.”

Joe has been able to regain control of his recovery and his mental health during a really difficult time. Outside Edge has welcomed him into a community that offers him sustained peer support, which as a Peer Volunteer he is now feeding back into for new attendees.

“My engagement with OETC has changed my life, I now have my addiction under control and have been able to make new friends that I have something in common with and I am so glad for the support that I have received from Outside Edge and still receive now the support is so great.

I would say to anyone thinking about coming to OETC for the first time that it will change your life and you are part of something so great to me it's like having a second family and anyone who is struggling or knows anyone who is struggling then OETC is the place.

Joining OETC was the best thing that I did to aid my recovery and I love OETC so much that even when I am away on holiday I will still make sure that I join the groups I can on Zoom and all the facilitators and managers are so supportive.”

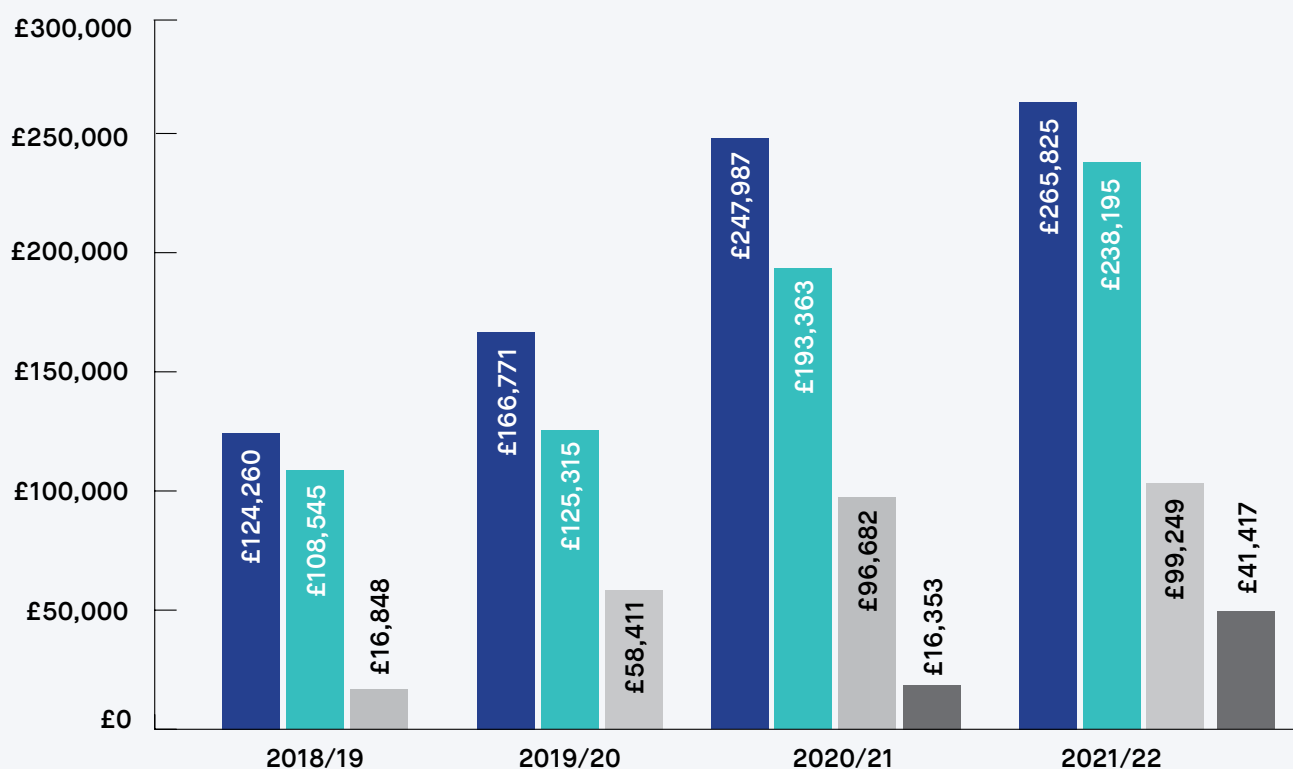


FINANCIAL REVIEW

INCOME AND EXPENDITURE

Following another successful year of fundraising and cost-effective service delivery and artistic programming, in 2021/22 we ended the year £27,630 in the black, with £99,249 in unrestricted reserves,

£20,417 in designated funds, £21,000 in stabilisation funds and an additional £119,631 of (restricted) deferred income to be used for charitable activities in 2022/23.



INCOME AND EXPENDITURE

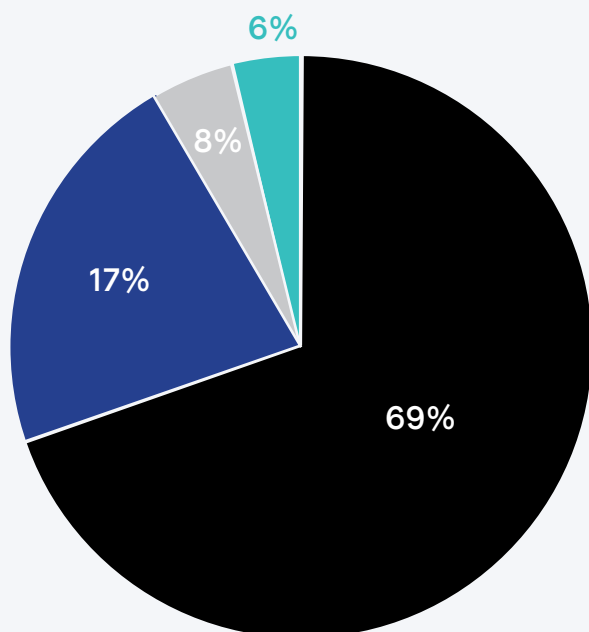
Income

Expenditure

Unrestricted Reserves

Designated Funds

INCOME



INCOME SOURCES 2021/22

Trufts & Foundations

Local Authority Contracts

Individual Giving and Major Donors

Trading and Other Income

from the previous year. Local Authority contracts now account for less of our overall income than in previous years, which is a sign that we are continuing to successfully diversify our income sources whilst retaining existing contracts and sources of income.

Our total income in 2021/22 was £265,825, which represents a 7% increase from the previous year's income of £247,987. This is in line with the increase in the growth of our output and need for our services.

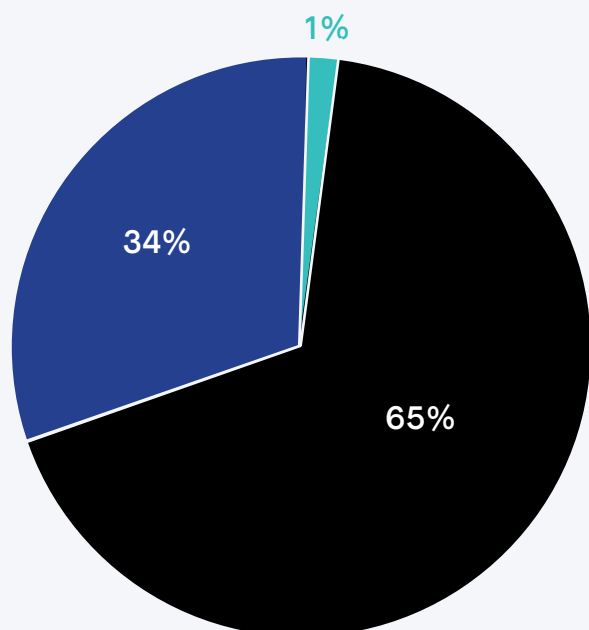
Our total income from Trufts and Foundations was £184,735, which is a slight decrease from £185,045 last year.

The unique impact of our arts-based interventions have been recognised by West London's public health commissioners for over 20 years. In 2021/22 three of our groups were funded by integrated commissioning teams in Hammersmith & Fulham, the City of Westminster and the Royal Borough of Kensington and Chelsea. These contracts totalled £45,000, which is a 10% reduction

Our income from individual giving and major donors increased from £8,537 in 2020/21 to £20,049 this year. As we leave the pandemic behind, a renewed individual giving and major donor stewardship programme will allow us to continue to grow this area of income in the years ahead. Unrestricted individual giving remains essential for OETC to replenish our unrestricted reserves and enables us to maintain cash flow amidst fluctuating fundraising options and expenditure needs year-on-year.

The contribution to OETC's overall income from Trading and Other Income also increased substantially in 2021/22 as we started earning box office income again and were able to deliver in-person activities to treatment facilities.

EXPENDITURE



ALLOCATION OF RESOURCES 2021/22

Charitable Activities (Workshop Delivery and Theatre Productions)

Core Staffing

Core Overheads (including Fundraising and Governance)

In line with an increased number of service users and output, this year OETC's expenditure rose 23% from £193,363 last year to £238,195 in 2021/22.

Our expenditure this year continues to demonstrate that OETC's arts-based interventions are a cost-effective tool for recovery maintenance and relapse prevention. Based on this year's expenditure, each of our drama activity sessions cost £468 to run, each attendance at our free activities cost £59.90 and each of our service users had £478 invested in their recovery

maintenance. This investment in people weighs favourably against Public Health England's 2018 drug and alcohol commissioning guidance that states there is a £4 social return on investment (SROI) for every £1 invested in drug treatment.¹³ Based on PHE's guidelines, this means that in 2021/22 OETC had a SROI of £952,780.

RESERVES AND GOING CONCERN

Despite the challenges of the past few years, OETC's Board of Trustees exercised good governance and intervened to ensure our vital charity remains a resilient organisation. With unrestricted reserves of £99,248, designated funds of £20,417, stabilisation funds of £21,000, deferred income of £119,631 and £272,358 cash at bank and in hand, the Trustees are of the view that OETC is and continues to be viable as a going concern.

At the start of the Covid-19 crisis our Board raised our reserves target from three to six months operating costs to ensure we remained a going concern. The Board will continue to monitor this policy as we settle into the 'new normal', but for 2022/23 they decided to maintain this policy and aim to hold six months' operating costs from the previous year's overall expenditure of £238,195.

In order to help with the recovery of our artistic programming, the Board designated £20,417 to a fund that will allow us to invest in artistic and cultural activities when no other source of income is available.

In light of the cost-of-living and energy crises in 2022, the Board created a Stabilisation Fund. This fund has been established by Trustees to ensure the uninterrupted provision of our charitable activities, if adverse economic conditions arise or unexpected events materially affect income across 2022/23. The status of this short-term Fund will be reported to and reviewed by the Board on a quarterly basis, based on the needs identified in the charity's Risk Register. If Trustees determine that the Stabilisation Fund is no longer required, any remaining money in this fund will be reabsorbed into the charity's General Funds.



FUTURE PLANS

SERVICE DELIVERY AND ARTISTIC PROGRAMMING PLANS

In 2022/23, we will continue to embed our weekly offer of co-created participatory arts activities in East, West and South London.

As we come out of the Covid-19 pandemic, our goal for this year is to grow the number of service users who are supported by these three hubs of activity. We will continue to co-create with members of the local communities in which we work to better meet their needs. For example, following a consultation process with service users, we have plans in place to deliver a film project with Tea Films for our advanced acting group. This year, we also hope to explore partnership work with agencies outside of London and have started conversations about delivering activities for dual-diagnosis service users in the Criminal Justice System.

In line with the NHS and Arts Council England strategies for the next ten years, we plan to continue building sustainable relationships with social prescribing networks and work collaboratively across sectors to

develop more precise arts-based health and wellbeing interventions. We hope to collaborate with leading researchers to evidence and share the impact of OETC's work with people affected by addiction.

Building on the strength of the inaugural Phil Fox Award for Playwriting, we plan to continue developing innovative, new plays about issues related to addiction and partner with the best creative teams possible to bring these stories to the stage. We will continue to nurture freelance theatre artists who are affected by addiction and provide a safe and supportive environment for them to make work.

In order to sustain this growth in expenditure, we plan to diversify income with contracts to deliver drama activities at private treatment centres and offer a range of bespoke arts-based training courses for wellbeing organisations. This work will continue our commitment to partner with more voluntary sector and arts sector organisations.

DIVERSITY AND INCLUSION PLANS

Thanks to a generous donation from the Baring Foundation, we will invest in improving our Diversity and Inclusion work across the next few years. In the first year (2021/22), we set up a Diversity and Inclusion Working Group made up of Trustees, Staff and Service Users who helped us to drive forward an audit of our organisation and charity-wide training for all staff, Trustees and volunteers. Over the next two years, we will set up a co-production working group to test and pilot an innovative model for developing 'culturally appropriate' participatory arts activities in ethnically diverse communities affected by addiction, which includes a workforce development programme to train up an ethnically diverse team of freelance facilitators with lived experience of addiction.

ENVIRONMENTAL RESPONSIBILITY

OETC's core team has embedded practices to help reduce our Carbon Footprint. Innovation in 2021/22 include:

- Continued use of a paperless system for the organisation's administrative and governance processes;
- Encouraging employees to cycle or walk to work (currently 50% of OETC's core team cycle or walk to work);
- Implementing a paperless system for service user recruitment; Providing a scrap paper tray to ensure paper is being re-used;

In addition, this year we have begun:

- Encouraging conversations around sustainability with service users;
- Procuring office supplies and production materials from second hand or recycled sources wherever possible.

We realise these are only the first steps taken on a long journey to become a more environmentally responsible organisation. In the years ahead we look forward to continuing to adapt our working methods to reduce our impact on the environment.

STRUCTURE, GOVERNANCE AND MANAGEMENT

GOVERNING DOCUMENTS

Outside Edge Theatre Company is a company limited by guarantee governed by its Memorandum and Articles of Association, which was revised and dated 25 June 2014. It is registered as a charity with the Charity Commission.

ORGANISATION AND MANAGEMENT

A Board of Trustees, led by the Chair, heads OETC and the Board normally meets quarterly. All Trustees automatically become members of the Charity and membership is not open to any person other than the Trustees. The Board of Trustees, which must have at least 3 members, but is not subject to any maximum number, administers the charity.

The Trustees appoint an Artistic Director and CEO to manage the day-to-day operations of the charity. To facilitate effective operations, the Artistic Director and CEO has delegated authority, within terms of delegation approved by the Trustees, for operational matters including finance, employment and artistic performance related activity.

In 2021/22, we held meetings for the following subcommittees and working groups: Nominations Subcommittee, Finance Subcommittee, Next Three Year Strategy Working Group and the Diversity

and Inclusion Working Group.

To ensure service user involvement and oversight from people with lived experience of addiction at the highest level of the charity, we currently have two Service User Representatives who attend and participate in the Board Meetings, sub-committees and working groups. OETC also has Associate Theatre Facilitators, who are ex-service users that have forged successful careers for themselves in the theatre industry, who act as advocates for our work and help the Artistic Director to design participatory and artistic programmes.

OETC's Artistic Director / CEO is Matt Steinberg who is an award-winning theatre director and graduate of the Clore Leadership programme. Matt is supported by a Projects Manager and Administration and Outreach Assistant. OETC's team of freelance facilitators continue to be recruited from within the workshop groups as much as possible and are trained by us to become Peer Mentors and Peer Support Facilitators.

As OETC's output grows over the coming years, we have plans in place to grow our back office capacity. These hires will free our senior management team to spend time on scaling and strategy to expand our service delivery for more beneficiaries and diversify our income to become a more resilient charity.

APPOINTMENT OF TRUSTEES

At 31 March 2022 OETC had 9 Trustees. Each Trustee is eligible to serve for a maximum of 6 years unless on the recommendation of the Board, the Trustee is appointed for a further consecutive three-year term. We also have two Service User Representatives who attend and participate in Board Meetings. OETC values a diversity of perspective and lived experience and Trustees are appointed regardless of substance misuse history, age, disability, sex, gender, sexual orientation, race, religion or belief.

In early 2021 we undertook an open and transparent recruitment process to find a new Chair, which included an interview with a panel made up of a Service User Representative, two Trustees and our AD / CEO. Following this rigorous recruitment process, in July 2021 Tom Robertson (Director of Marketing & Audiences at Somerset House) joined the Board and was unanimously voted in as Chair.

FOOTNOTES

- 1 Government Office for Science. Foresight Project Mental Capital and Wellbeing One-Year Review October 2008 to November 2009. July 2010. 16.
- 2 Cloud, W. and Granfield, W. (2009) Conceptualising recovery capital: Expansion of a theoretical construct, *Substance Use and Misuse*, 42, 12/13, 1971-1986
- 3 <https://www.culturehealthandwellbeing.org.uk/resources/social-prescribing>
- 4 <https://www.ndtms.net/ViewIt/Adult>
- 5 Statistics on alcohol and drug misuse treatment for adults from PHE's National Drug Treatment Monitoring System (NDTMS). Adult substance misuse treatment statistics 2021: report.
- 6 All-Party Parliamentary Group on Arts, Health and Wellbeing. 'Creative health: the arts for health and wellbeing', Inquiry Report, 2nd edition. July 2017.
- 7 Fancourt D, Finn S. What is the evidence on the role of the arts in improving health and well-being? A scoping review. Copenhagen: WHO Regional Office for Europe; 2019 (Health Evidence Network (HEN) synthesis report 67). 30-31.
- 8 Ibid.
- 9 Ibid., 32.
- 10 Arts Council England. Arts and culture in health and wellbeing and the criminal justice system: A Summary of Evidence. November 2018. 34-35.
- 11 Ibid., 109.
- 12 Ibid. 16-17.
- 13 Public Health England. Alcohol and drug prevention, treatment and recovery: why invest? <https://www.gov.uk/government/publications/alcohol-and-drug-prevention-treatment-and-recovery-why-invest/alcohol-and-drug-prevention-treatment-and-recovery-why-invest>



SIGNED ANNUAL ACCOUNTS

BOARD OF TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

Company law requires the Directors to prepare financial statements for each financial period that give a true and fair view of the state of affairs of the company as at the end of the financial period and of its surplus or deficit for the financial period.

The Directors confirm that suitable accounting policies have been used and applied consistently and reasonable and prudent judgments and estimates have been made in the preparation of the financial statements for the year ended 31 March 2022.


The Directors also confirm that applicable accounting standards have been followed and that it is appropriate for the financial statements to have been prepared on the going concern basis.

The Directors are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and enables them to ensure that the financial statements comply with Companies Act 2006.

The Directors are responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

INDEPENDENT EXAMINER

The Independent Examiner, Ismail & Co, will be proposed for re-appointment in accordance with the Companies Act 2006. The accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

Signed  _____

For and on behalf of the Board of Trustees
Approved by the Boards of Trustees on:
Name: Thomas Robertson
Date: 15.09.2022

Signed  _____

For and on behalf of the Board of Trustees
Approved by the Boards of Trustees on:
Name: Philippa Campbell
Date: 15.09.2022

REGISTERED COMPANY NUMBER: 03871591 (England and Wales)
REGISTERED CHARITY NUMBER: 1080948

**Report of the Trustees and
Unaudited Financial Statements for the Year Ended 31 March 2022
for
Outside Edge Theatre Company**

Outside Edge Theatre Company

**Contents of the Financial Statements
for the Year Ended 31 March 2022**

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Outside Edge Theatre Company

Report of the Trustees for the Year Ended 31 March 2022

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2022. The trustees have adopted the provisions of the Statement of Recommended Practice (SORP) 'Accounting and Reporting by Charities' issued in March 2005.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

03871591 (England and Wales)

Registered Charity number

1080948

Registered office

Brady Arts & Community Centre
192-196 Hanbury Street
London
E1 5HU

Trustees

M Angus

M Ballard

P J Campbell

E Doherty

A Maakan

P Reindorp

T Robertson

G Smithson

T Wirz

- appointed 1.7.21

Independent examiner

Ismail & Co

27 Pelham Road

Beckenham

BR3 4SQ

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Risk management

The trustees have a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error.

Approved by order of the board of trustees on15.09.2022..... and signed on its behalf by:



.....
T Robertson - Trustee

Independent Examiner's Report to the Trustees of Outside Edge Theatre Company

I report on the accounts of the company for the year ended 31 March 2022, which are set out on pages three to ten.

Responsibilities and basis of report

As the charity's trustees (and also the directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, I have examined your charity's accounts as required under section 145 of the Charities Act 2011 ('the Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

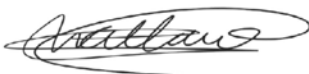
My role is to state whether any material matters have come to my attention giving me cause to believe:

1. that accounting records were not kept as required by section 386 of the Companies Act 2006; or
2. that the accounts do not accord with those records; or
3. that the accounts do not comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the 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; or
4. that there is further information needed for a proper understanding of the accounts.

Independent examiner's statement

Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a registered member of ICAEW which is one of the listed bodies.

I have completed my examination and have no concerns in respect of the matters (1) to (4) listed above and, in connection with following the Directions of the Charity Commission I have found no matters that require drawing to your attention.



Careane Wallace ACA
ICAEW
Ismail & Co
27 Pelham Road
Beckenham
BR3 4SQ

9 September 2022

Outside Edge Theatre Company

**Statement of Financial Activities
for the Year Ended 31 March 2022**

	Notes	Unrestricted funds £	Restricted fund £	31.3.22 Total funds £	31.3.21 Total funds £
INCOMING RESOURCES					
Incoming resources from generated funds					
Voluntary income	2	20,976	183,936	204,912	193,582
Incoming resources from charitable activities					
Project costs	3	49,416	-	49,416	50,590
Other incoming resources		11,497	-	11,497	3,816
Total incoming resources		81,889	183,936	265,825	247,988
RESOURCES EXPENDED					
Costs of generating funds					
Costs of generating voluntary income		561	1,310	1,871	5,268
Charitable activities					
Project costs		52,258	182,626	234,884	187,583
Governance costs		1,440	-	1,440	513
Total resources expended		54,259	183,936	238,195	193,364
NET INCOMING RESOURCES		27,630	-	27,630	54,624
RECONCILIATION OF FUNDS					
Total funds brought forward		113,035	-	113,035	58,411
TOTAL FUNDS CARRIED FORWARD		140,665	-	140,665	113,035

The notes form part of these financial statements

Outside Edge Theatre Company

**Balance Sheet
At 31 March 2022**

	Notes	Unrestricted funds £	Restricted fund £	31.3.22 Total funds £	31.3.21 Total funds £
CURRENT ASSETS					
Debtors	7	630	-	630	566
Cash at bank and in hand		152,727	119,631	272,358	214,692
		<u>153,357</u>	<u>119,631</u>	<u>272,988</u>	<u>215,258</u>
CREDITORS					
Amounts falling due within one year	8	(12,692)	(119,631)	(132,323)	(102,223)
		<u>140,665</u>	<u>-</u>	<u>140,665</u>	<u>113,035</u>
NET CURRENT ASSETS					
		<u>140,665</u>	<u>-</u>	<u>140,665</u>	<u>113,035</u>
TOTAL ASSETS LESS CURRENT LIABILITIES					
		<u>140,665</u>	<u>-</u>	<u>140,665</u>	<u>113,035</u>
NET ASSETS					
		<u>140,665</u>	<u>-</u>	<u>140,665</u>	<u>113,035</u>
FUNDS					
Unrestricted funds	9			140,665	113,035
Restricted funds				-	-
TOTAL FUNDS					
				<u>140,665</u>	<u>113,035</u>

The notes form part of these financial statements

Outside Edge Theatre Company

Balance Sheet - continued
At 31 March 2022

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2022.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2022 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

These financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to charitable small companies and with the Financial Reporting Standard for Smaller Entities (effective January 2015).

The financial statements were approved by the Board of Trustees on15.09.2022..... and were signed on its behalf by:



.....
T Robertson -Trustee

Outside Edge Theatre Company

Notes to the Financial Statements for the Year Ended 31 March 2022

1. ACCOUNTING POLICIES

Accounting convention

The financial statements have been prepared under the historical cost convention, and in accordance with the Financial Reporting Standard for Smaller Entities (effective April 2008), the Companies Act 2006 and the requirements of the Statement of Recommended Practice, Accounting and Reporting by Charities.

Incoming resources

All incoming resources are included on the Statement of Financial Activities when the charity is legally entitled to the income and the amount can be quantified with reasonable accuracy.

Resources expended

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.

Taxation

The charity is exempt from corporation 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.

Designated funds comprise amounts designated by Trustees to allow the charity to develop and deliver future planned theatre productions, new artistic work and cultural programming, which could not be funded from future income alone.

Stabilisation funds have been established by Trustees to ensure the uninterrupted provision of Outside Edge Theatre Company's charitable activities, if adverse economic conditions arise (e.g. rising energy costs, etc) or unexpected events materially affect income across 2022/23. The status of this short-term Fund will be reported to and reviewed by the Board on a quarterly basis, based on the needs identified in the charity's Risk Register. If Trustees determine that the Stabilisation Fund is no longer required, any remaining money in this Fund will be reabsorbed into the charity's General Funds.

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

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

Outside Edge Theatre Company

Notes to the Financial Statements - continued for the Year Ended 31 March 2022

2. VOLUNTARY INCOME

	31.3.22	31.3.21
	£	£
Donations	20,049	3,484
Gift aid	128	253
Grants	184,735	189,845
	<u>204,912</u>	<u>193,582</u>

Donations and public sector grants, included in the above, are as follows:

	31.3.22
	Total
	Activities
	£
29th May 1961 Charity	5,000
Arts Council England National Lottery Project Grant	6,224
Arts Council England & Department for Digital, Culture, Media and Sport	49,380
Charles S French Charitable Trust	3,000
Didymus Charity	4,000
Earls Court Development Company	2,365
East End Community Foundation - Tower Hamlets Small Grants	10,000
East End Community Foundation - Westfield East Bank Grant	15,000
Garfield Weston Foundation	20,000
Greater London Authority	9,055
Harold Hyam Wingate Foundation	2,500
Adapt and Innovate Grant funded by WLCCG/NWLCCG	13,860
Lloyds Bank Foundation Covid React Fund	7,479
Maudsley Charity	3,908
Sir Jules Thorne Charitable Trust	1,250
The Ashley Family Foundation	5,000
The Baring Foundation	12,000
Various individual donations received	20,049
The London Community Foundation and Cockayne - Grants for the Arts	5,000
The Vintners Foundation	5,000
Worshipful Company of Marketors	4,714
	<u>204,784</u>

3. INCOMING RESOURCES FROM CHARITABLE ACTIVITIES

		31.3.22	31.3.21
	Activity	£	£
Ticket Sales	Project costs	1,878	-
Service contracts	Project costs	45,000	50,000
Other trading activities	Project costs	2,538	590
		<u>49,416</u>	<u>50,590</u>

Outside Edge Theatre Company

Notes to the Financial Statements - continued for the Year Ended 31 March 2022

3. INCOMING RESOURCES FROM CHARITABLE ACTIVITIES - continued

Public sector service contracts received in the year, are as follows:

	31.3.22
	Total
	Activities
	£
Hammersmith & Fulham	20,000
City of Westminster	11,000
Royal Borough of Kensington and Chelsea	14,000
	<u>45,000</u>

4. NET INCOMING/(OUTGOING) RESOURCES

Net resources are stated after charging/(crediting):

	31.3.22	31.3.21
	£	£
Other pension costs	<u>1,876</u>	<u>1,646</u>

5. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2022 nor for the year ended 31 March 2021 .

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2022 nor for the year ended 31 March 2021 .

6. STAFF COSTS

	31.3.22	31.3.21
	£	£
Wages and salaries	75,000	67,333
Social security costs	3,909	2,868
Other pension costs	1,876	1,646
	<u>80,785</u>	<u>71,847</u>

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

	31.3.22	31.3.21
Project and administrative staff	<u>5</u>	<u>3</u>

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

Outside Edge Theatre Company

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2022**

7. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.22	31.3.21
	£	£
Trade debtors	250	78
Other debtors	380	488
	<u>630</u>	<u>566</u>

8. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.22	31.3.21
	£	£
Trade creditors	450	3,091
Taxation and social security	2,141	1,993
Other creditors	129,732	97,139
	<u>132,323</u>	<u>102,223</u>

Deferred Income, included in other creditors above, are as follows:

	31.3.22
	Total
	Activities
	£
Arts Council England National Lottery Project Grant	7,276
Earls Court Development Company	8,635
Garfield Weston Foundation	20,000
Greater London Authority	11,952
Adapt and Innovate Grant funded by WLCCG/NWLCCG	16,140
Maudsley Charity	4,648
The Baring Foundation	40,000
The Carne Trust	1,000
The Charlotte Bonham-Carter Charitable Trust	3,500
The London Community Foundation and Cockayne - Grants for the Arts	5,000
Restricted Individual Giving	1,480
	<u>119,631</u>

9. MOVEMENT IN FUNDS

	At 1.4.21	Net movement in funds	Transfers between funds	At 31.3.22
	£	£	£	£
Unrestricted funds				
General fund	96,682	27,630	(25,064)	99,248
Designated Funds	16,353	-	4,064	20,417
Stabilisation Fund	-	-	21,000	21,000
	<u>113,035</u>	<u>27,630</u>	<u>-</u>	<u>140,665</u>
TOTAL FUNDS	<u>113,035</u>	<u>27,630</u>	<u>-</u>	<u>140,665</u>

Outside Edge Theatre Company

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2022**

9. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	81,889	(54,259)	27,630
Restricted funds			
Restricted Income	183,936	(183,936)	-
TOTAL FUNDS	<u>265,825</u>	<u>(238,195)</u>	<u>27,630</u>

Comparatives for movement in funds

	At 1.4.20 £	Net movement in funds £	At 31.3.21 £
Unrestricted Funds			
General fund	42,058	54,624	96,682
Designated Funds	16,353	-	16,353
	<u>58,411</u>	<u>54,624</u>	<u>113,035</u>
TOTAL FUNDS	<u>58,411</u>	<u>54,624</u>	<u>113,035</u>

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	58,143	(3,519)	54,624
Restricted funds			
Restricted Income	189,845	(189,845)	-
TOTAL FUNDS	<u>247,988</u>	<u>(193,364)</u>	<u>54,624</u>



OUTSIDE EDGE THEATRE COMPANY

England & Wales - Charity number 1080948

Accounts



ANNUAL REPORT AND ACCOUNTS 2020/21

Company Limited by Guarantee (03871591)
Registered Charity (1080948)

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OUR SUPPORTERS



COMPANY INFORMATION

Outside Edge Theatre Company is a company limited by guarantee and not having a share capital.

DIRECTORS

Michael Angus
 Mary Ballard
 Philippa Campbell (Chair to July 21)
 Emily Doherty
 Anu Makaan
 Glyn Smythson
 Poppy Reindorp
 Thomas Robertson (appointed Chair July 21)
 Teresa Wirz

Members of the Board of Trustees for the purpose of charity law and Directors for the purpose of company law. All Trustees are volunteers who do not receive remuneration.

ACCOUNTANTS

Peter Cload Finance
 4 Broomans Terrace
 Broomans Lane
 Lewes
 BN7 2BH

REGISTERED OFFICE

Outside Edge Theatre Company
 Brady Arts Centre
 192–196 Hanbury Street
 London
 E1 5HU

CHAIR'S REPORT

2020/21 was a remarkable year for Outside Edge. In the most challenging of circumstances, we held strong to our core vision: to change the lives of people affected by addiction through theatre and drama. Never more was this needed than this year.

During a period which for many represented isolation and an increased risk of relapse, Outside Edge adapted its services to meet the needs and circumstances of service users. Rather than being blown off course by the challenges of the pandemic, 2020/21 saw participation in our drama activities increase by 127%.

Under the steadfast leadership of Matt Steinberg, alongside a talented and dedicated team, Outside Edge quickly developed a hybrid model to deliver a rich and stimulating programme of participatory activities, including dance workshops, exploring the work of major theatre practitioners, developing writing skills, enjoying live digital theatre and staging thrilling online performances. Our pastoral care and wraparound support services ensured this work dovetailed with our services users' individual recovery journeys.

Since joining the Board earlier this year, I have been moved by the fellowship between service users that participation in Outside Edge activities engenders, and I have been privileged to witness this transformative work

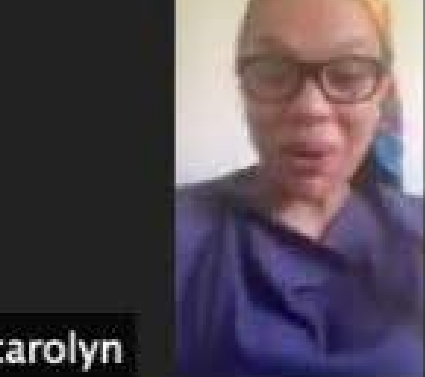
first-hand. Testimonies of how Outside Edge truly changes lives can be found in this report.

Priorities for the year ahead include developing a new 3-year business plan to guide and direct our activities, consolidating new income streams and maintaining our focus on the vital areas of diversity and inclusion. We also look forward to the return to live performance - including our script-writing competition finalist being staged at the VAULT Festival in 2022 - reflecting our commitment to share stories of addiction and recovery with as wide an audience as possible.

We cannot do what we do without the generosity of dedicated partners and funders, to whom we extend our most heartfelt thanks. It is only with their support we can continue to make such an important difference to the lives of those in recovery who need us.

Throughout all we do, our service users remain at the heart of our mission. As we look to the future, we renew our commitment to collaborate with, learn from and support service users through creative engagement, and strive to reach ever-more people in recovery who we know will benefit from our work.

Tom Robertson
 Chair of the Board of Trustees



~~Carolyn~~



~~Kelly~~



~~Molly (Outside Edge)~~



~~RAVI~~



~~Andrew~~



~~Matt (Outside Edge)~~



~~Ian's iPhone~~



~~Chris~~



~~Anthony~~



~~Daniel~~



~~peter~~



~~Liam~~



~~vickyfeatherstone~~



~~sonya Hale~~



~~billie~~



~~Jerome~~



~~Julia~~



~~Pippa~~



~~Fatima~~



~~Tommy~~

ARTISTIC DIRECTOR / CEO'S MESSAGE

In March 2020, Outside Edge Theatre Company very suddenly found itself at a crossroads. As the theatre sector started to close its doors to audiences and as the health sector ramped up emergency provision, we had to decide which direction our charity would go towards in response to Covid-19.

It became immediately apparent the risks associated with continuing to operate within an unknown fundraising landscape could quickly drain the charity's resources. But the risks associated with mothballing were much more severe. So, we reached out to our service users and asked them what they needed from us during this unprecedented time. Their answer was a resounding and unqualified call to action to continue delivering weekly participatory arts activities and to double down on the amount of pastoral care, wraparound support and peer-support.

The fact that we were able to fulfil these needs, growing our number of beneficiaries and the number of weekly activities through the creativity of our staff and the generosity of our Peer Volunteers, shows how motivated our Recovery Community is and how effective our arts-based interventions are. The fact that we continued our artistic output, despite having no previous experience creating digital content, and that we embraced this challenge by developing a hybrid

online/in-person model that led to us creating our first live stream theatre production, speaks to the hard work, creativity and passion of our staff and Trustees. And the extraordinary feat that we achieved by delivering our first script competition to ensure an ongoing pipeline of artistic work amazes me to this day.

As the Artistic Director / CEO of Outside Edge, I cannot convey enough gratitude to everyone who helped us to remain agile and responsive over the last year. This experience highlighted how important it is for all of us at Outside Edge to hold tight to our values and our belief that high-quality art should be available to everyone and that the stories we want to share about issues related to addiction are more relevant today than ever before. I remain in awe of our service users, staff, freelance artists and everyone else in our Recovery Community who demonstrate on a daily basis the absolute definition of 'resilience'.

It is my hope that this Annual Report might capture a small amount of this extraordinary effort and provide readers with just a hint of the phenomenal story that unfolded over these twelve months.



Matt Steinberg
Artistic Director/CEO

PURPOSE AND ACTIVITIES

Outside Edge Theatre Company (OETC) is the UK's only theatre company and participatory arts charity focused on substance misuse and addiction.

For over twenty years OETC has created theatre productions about issues related to addiction and offered free drama activities to help people at-risk and affected by addiction to live healthier lives. Our inclusive weekly arts activities encourage service users and audiences to develop healthy habits, discover new talents and reclaim centre stage in their own lives.

OETC's Charitable Objects are formally set out in our 2014 Revised Memorandum and Articles of Association as:

1. To provide relief and rehabilitation for those persons who are dependent or otherwise affected by drug or alcohol addiction through professional theatre productions, workshops and training in all aspects of theatre crafts; and
2. To advance the education of the general public with a view to preventing persons becoming dependent or otherwise affected by drug or alcohol addiction through professional theatre productions, workshops and training in all aspects of theatre crafts.

Seven years later, in response to the changing landscape of social care and public health services and the arts sector, OETC remains relevant by evolving the spirit of our Charitable Objects to encompass the changing needs of our service users, local community and audience base. Our current strategy follows five key objectives to help guide our service delivery, programming and organisational development:

1. Support people to achieve their recovery maintenance or harm reduction goals.
2. Prevent the development of harmful behaviours in people at-risk of addiction.
3. Provide relief for people affected by someone else's addiction.
4. Raise awareness about the impact of addictive behaviours, from drug abuse to alcoholism to problem gambling.
5. Develop and share evidence-based, creative interventions that improve health and wellbeing to maintain recovery.

OUR YEAR IN NUMBERS

396

FREE DRAMA WORKSHOP
SESSIONS

359

PARTICIPANTS

3,824

INDIVIDUAL ATTENDANCES

11

PERFORMANCES

847

AUDIENCES

51

VOLUNTEERS

2,068

VOLUNTEERING HOURS

77%

SERVICE USERS AGREE OETC
STRENGTHENED THEIR RECOVERY

£773,452

SOCIAL RETURN ON INVESTMENT



PARTICIPATORY DRAMA ACTIVITIES

OETC co-produces evidence-based, peer-support activities with local communities that improve wellbeing to prevent relapse. Every year OETC's holistic, asset-based approach promotes the Five Ways to Wellbeing¹ (connect, take notice, be active, keep learning and give) to help hundreds of London service users, plus their families, carers and champions, to build Recovery Capital² (the internal and external resources required to achieve and maintain recovery).

This approach accounts for why in 2020/21 77% of service users said that OETC strengthened their recovery, 76% did not use drugs or alcohol in the past week, 70% did not use substances in the past month and 43% did not use substances in the past year.

Service users join OETC's drop-in activities through Taster Session outreach work in treatment facilities, word of mouth self-referrals and recommendations from key workers, social workers and NHS social prescribing link workers. In 2020/21, OETC offered 6 drop-in groups: West London Drop-in Drama, South London Drop-in Drama, Write Now, Moving Recovery, Theatre Club and Peer-led Check-in. Following sustained commitment and engagement, service users are invited to join intermediate and advanced groups, which in 2020/21 included Edge Two and The

Company. These activities are free at the point of access and the only requirement for participation is that service users are abstinent and sober on the day of the activity.

Despite the challenges of Covid-19, this year OETC's core offer of activities was successful and well attended. During lockdown our service users experienced acute loneliness, boredom and depression, which are often triggers for relapse, so we were pleased to see a 127% increase in attendance after moving our activities online. As one participant said, "I'm grateful for this safe space. It's keeping me sane. It's keeping me alive."

Between the start of lockdown in March 2020 and restarting our service delivery in April, we undertook a consultation process with service users (online surveys, conference calls, video chats and one-to-one phone calls). 25% of our service users responded and requested the continuation of existing activities and the co-design of new activities (e.g. Moving Recovery and a virtual Theatre Club). Service users also decided to self-organise a weekly Peer-led Check-in for wellbeing and recovery on our Zoom account.

The consultation allowed us to determine the means by which service users wanted to engage with activities during lockdown. This

brought to light that some of our participants are digitally excluded, therefore we ensured they could connect by non-smart phone (e.g. like a telephone conference call) and developed a fundraising strategy to provide tablets and mobile WiFi devices to 14 digitally excluded participants.

In September 2020, when we were once again able to deliver in-person support groups for up to 15 people, we co-designed with service users an innovative 'hybrid model' of online/in-person activities that allows a limited number of people to come together in a socially distanced space and simultaneously interact with others who are participating via video or phone link (we call these two groups the 'Roomers' and the 'Zoomers') with the assistance of specialist wide lens web cameras. We were able to extend this hybrid working model to the creation of a live-stream theatre production in which half of the cast performed together in person on stage while the other half interacted with them over Zoom.

At the end of this year our innovative work co-producing arts-based interventions with service users was honoured by the Culture, Health and Wellbeing Alliance (CHWA) with a nomination for the 2021 Collective Power Award, which we went on to win in May 2021.

"Through our discussions as judges, Outside Edge Theatre's work, which was regularly described as 'life-saving' by participants, continued to present its strong resonance with the Collective Power theme. Consultative, responsive, people led in its problem-solving and constant pivoting throughout the pandemic, this organisation continued to provide creative and practical solutions to enable the community it serves to cope, create and connect. It reminded us of how many cultural and creative organisations have stepped in to support their participants and communities to survive and adapt."

- CHWA Judges Panel



DRAMA AND CREATIVE WRITING TASTER SESSIONS

Following a brief pause in Spring 2021, we redesigned our Drama and Creative Writing Taster Sessions for people in treatment facilities for online delivery, continuing to engage existing OETC service users as Volunteer Support Facilitators. Facilitators use drama and/or creative writing games to teach service users in treatment facilities and mental health settings about the Five Ways to Wellbeing and the value of arts-based recovery maintenance activities. These 1hr peer-led Taster Sessions were developed and designed by OETC's Associate Theatre Facilitators, who are ex-service users and acclaimed theatre makers.

Taster Sessions remain the best way to market our weekly activities to service users and therefore these sessions are an important recruitment tool for our organisation. In 2020/21, we trialled ways in which these sessions could be adapted for use in Social Prescribing referral pathways.

In 2020/21, OETC's Taster Sessions in public treatment facilities were funded by Healthy London Partnerships, Arts Council England and the Mayor of London through a GLA Team London grant to help us trial this area of our work to meet the needs of Social Prescribing Link Workers and their clients.

Taster Sessions continue to play a key role in the ongoing development of our income diversification and sustainability goals, as we have effectively generated new income by delivering these activities in private treatment facilities.

37

NUMBER OF TASTER SESSIONS

236

NUMBER OF TREATMENT FACILITY PARTICIPANTS

37%

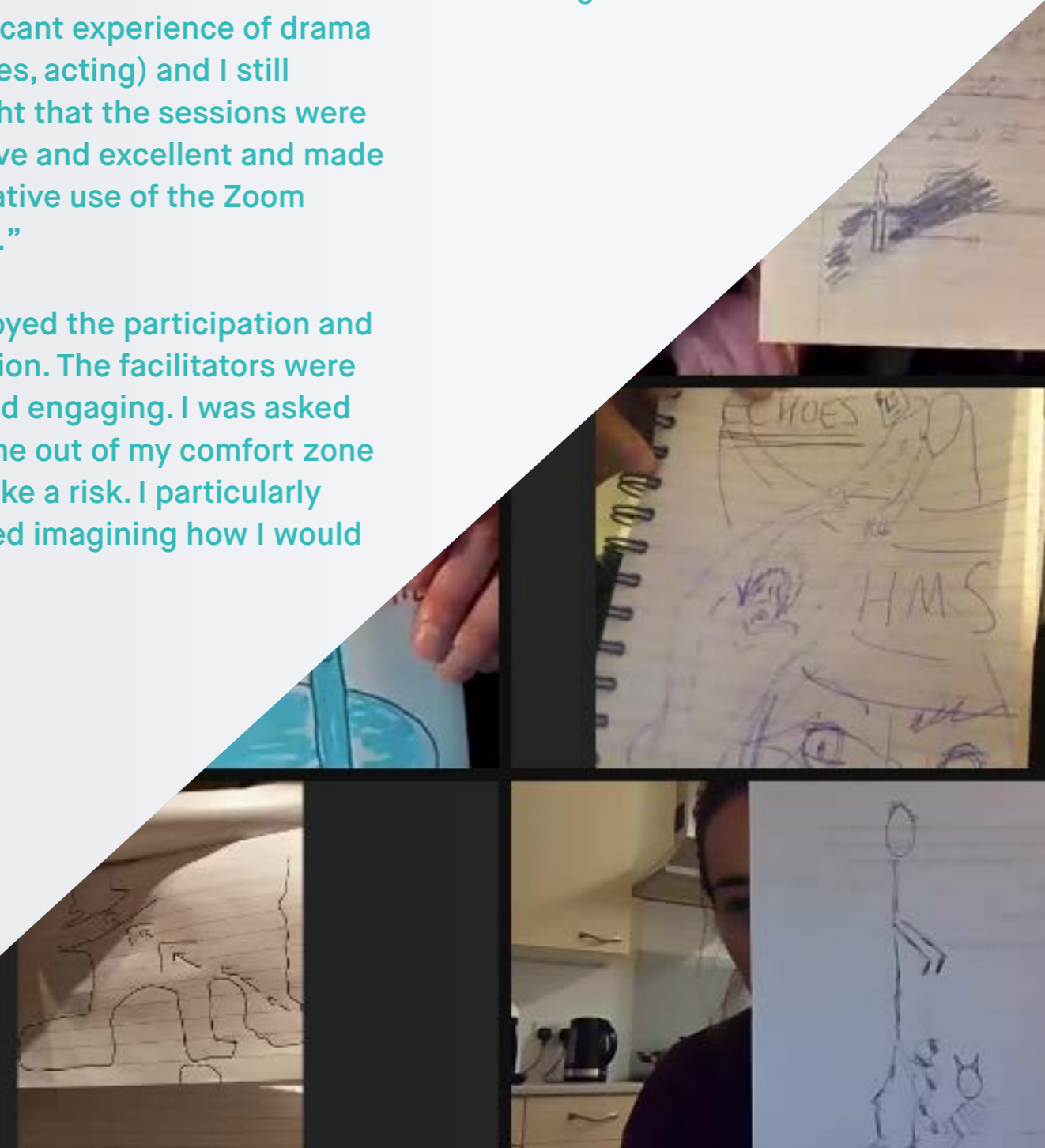
PERCENTAGE OF PARTICIPANTS ENGAGING WITH DRAMA FOR THE FIRST TIME

"I felt connected and comfortable. It reduced my anxiety and made me forget about my problems. I've discovered a new therapy!"

"I am a staff member with significant experience of drama (studies, acting) and I still thought that the sessions were creative and excellent and made innovative use of the Zoom space."

"I enjoyed the participation and inclusion. The facilitators were fun and engaging. I was asked to come out of my comfort zone and take a risk. I particularly enjoyed imagining how I would

feel and behave when playing different characters. I feel these exercises can be very beneficial to people with anxiety issues as they can connect to positive feelings and learn to be something more."



WEST LONDON DROP-IN DRAMA

51

NUMBER OF SESSIONS

62

NUMBER OF PARTICIPANTS

399

NUMBER OF ATTENDANCES

32

NUMBER OF NEW PARTICIPANTS

SOUTH LONDON DROP-IN DRAMA

26

NUMBER OF SESSIONS

39

NUMBER OF PARTICIPANTS

234

NUMBER OF ATTENDANCES

39

NUMBER OF NEW PARTICIPANTS

This year, we expanded our long-standing West London Drop-in Drama by starting another group for service users in South London. By adding a new location for this successful drop-in group, OETC was able to make our offer more accessible by removing the geographic barriers that many service users are challenged by.

Drop-in Drama sessions are weekly 2-hour introductions to acting for participants in early recovery or people who have been affected by or at-risk of addiction in some way. The facilitated groups offer fun, fast improvisation games and drama activities that develop from the interests of the participants. These workshops are a safe introduction to drama and to OETC and are suitable for those who may have little or no experience of drama. After three months of consistent attendance, participants are invited to join intermediate groups that are focused on developing particular skills required for performance. Drop-in Drama helps people to build confidence, have fun and develop focus and commitment. The South London group is facilitated by an OETC ex-service user who went on to work at the Royal Shakespeare Company and also works for drug and alcohol treatment services.

We aim to deliver Drop-in Drama 50 weeks of the year so participants

have consistent access to an activity that serves many as a creative mutual aid group, similar to Alcoholics Anonymous or SMART Recovery. In 2021/22 we are excited to add an East London Drop-in Drama to our offer.

The West London Drop-in Drama group was funded by Hammersmith & Fulham's public health department and South London Drop-in Drama was funded by Healthy London Partnership and Arts Council England.

“This group always seems to take me out of isolation. Since I joined this group I feel alive and free.” - South London Drop In Drama

“I like the fact that it's a safe environment to express yourself in. Also, it keeps you occupied and gives you something to focus on and there is the social aspect; you make friends.”
- West London Drop-In Drama

“It is a big pleasure to be with you, to discover improvisation and the craziness of acting. It puts me in a good mood. Nice way to finish my week.”
- South London Drop-In Drama

WRITE NOW

This weekly drop-in group for creative writing is a safe space to share stories and build confidence, to support each other and to challenge the social stigma that people in recovery often feel. Exercises are tailored to the needs of participants who learn to tell stories, write dramatic dialogue and structure theatre scripts.

Write Now helps people to develop a personal voice through the written word, create a safe peer-support network and foster personal confidence. Material produced by participants is performed by professional actors in rehearsed readings or semi-staged productions, which this year moved online and included a Zoom reading (No Matter What), a series of radio plays recorded in partnership with LAMDA (Love in a Corona Crisis) and an offer of animated online pieces for the Living Record Festival.

In 2020/21, this group was funded by the Mount Trust, Coronavirus

52

NUMBER OF SESSIONS

Community Support Fund and Lloyds Bank Foundation DCMS Community Match Funding.

“The Write Now group has been my base in a chaotic and routine-less period. It has kept me grounded, sane, focused and inspired. The peer support is incredible and I’ve been bowled over by the bonds formed even when we know nothing more about each other than our first names. It’s caring without sharing...What a life lesson!”

“I like the community feel and the connection to peers with common interests. I have really enjoyed developing and improving my writing skills through the weekly commitment of attending the group.”

54

NUMBER OF PARTICIPANTS

535

NUMBER OF ATTENDANCES

38

NUMBER OF NEW PARTICIPANTS

EDGE TWO

39

NUMBER OF SESSIONS

31

NUMBER OF PARTICIPANTS

400

NUMBER OF ATTENDANCES

19

NUMBER OF NEW PARTICIPANTS

Edge Two is facilitated by an OETC Associate Theatre Facilitator, who is an ex-service user and West End veteran. This intermediate skills-based drama workshop is open to anyone who has shown commitment in attending three months or more of any drop-in group. The sessions focus on developing performance skills, securing a greater understanding of drama as a tool for supporting recovery and fostering personal confidence and communication skills. Members of this group are encouraged to take up training with OETC to become Volunteer Peer Mentors and Volunteer Support Facilitators.

Every nine weeks, participants collectively choose a single transferable skill to focus on, which culminates in a showing for friends and family. This year the performance skills explored included: Acting for Screen and Radio; Text Analysis with Chekhov; Boal and Forum Theatre; Keith

Johnstone Improvisation Techniques and Devising. Each module resulted in a live or filmed online sharing of work: Love and Information, The Seagull, This Square or That Square and Illusions. In 2020/21 this group was funded by the City of Westminster’s public health department.

“I was scared of Chekhov but in 11 weeks WE’VE DONE IT! I feel I am part of a real acting company giving real performances. I am proud to be part of this group. The text seemed too hard, and it was impossible to see how we would lift it off the page, but we did it!”

“I loved it. My synapses are firing, my blood is pumping faster and I feel so much better.”

WOMEN'S DRAMA GROUP

"I forget sometimes how much being creative can change your mood and outlook on life."

"It takes me from the mundane and dreary into the magical where my mood completely changed."

"I'm learning in this group how to let go and to stop being so rigid."

"I love this group so much. I want to carry you all with me throughout my day...You make me feel so supported."

Originally scheduled to start mid-March 2020, our Women's Drama Group was delayed due to Covid-19. Delivery finally started in May for this trauma-informed, female-only group.

Compared with men, women in treatment present with lower incomes, sexual abuse histories, depression and child related concerns, and therefore can find it difficult to benefit from mixed-gender activities. The trauma-informed creative activities are co-designed by the women in the group and structured to support the multiple complex needs of the members, including experience of domestic violence, sexual abuse and mental ill health. The group created two video productions during the year: Camp-Firey Stories and A Christmas Card to Outside Edge.

In 2020/21, Women's Drama Group was funded by the Tampon Tax Community Grant and Lloyds Bank Foundation DCMS Community Match Funding.

43

NUMBER OF SESSIONS

502

NUMBER OF ATTENDANCES

23

NUMBER OF PARTICIPANTS

23

NUMBER OF NEW PARTICIPANTS

MOVING RECOVERY

Following co-production consultations with service users, we partnered with recovery-specialist Fallen Angels Dance Theatre (FADT) to deliver Moving Recovery, a group that offered physical exercise through dance for inactive service users during lockdown. Sessions were led by FADT Artistic Director Paul Bayes-Kitcher, who is a former soloist for the Royal Birmingham Ballet and in recovery himself. Each session started with gentle ballet barre exercises, leading to improvisations and sections of creative movement that were pieced together into a video performance entitled Écarté, which was shown online in April 2021.

Moving Recovery was funded by Humankind Charity and the Coronavirus Community Support Fund.

"I really needed to move...Connecting with my body again was so powerful."

"It brought memories back from childhood that I hadn't connected with for years."

"I feel soothed and nurtured."

18

NUMBER OF SESSIONS

26

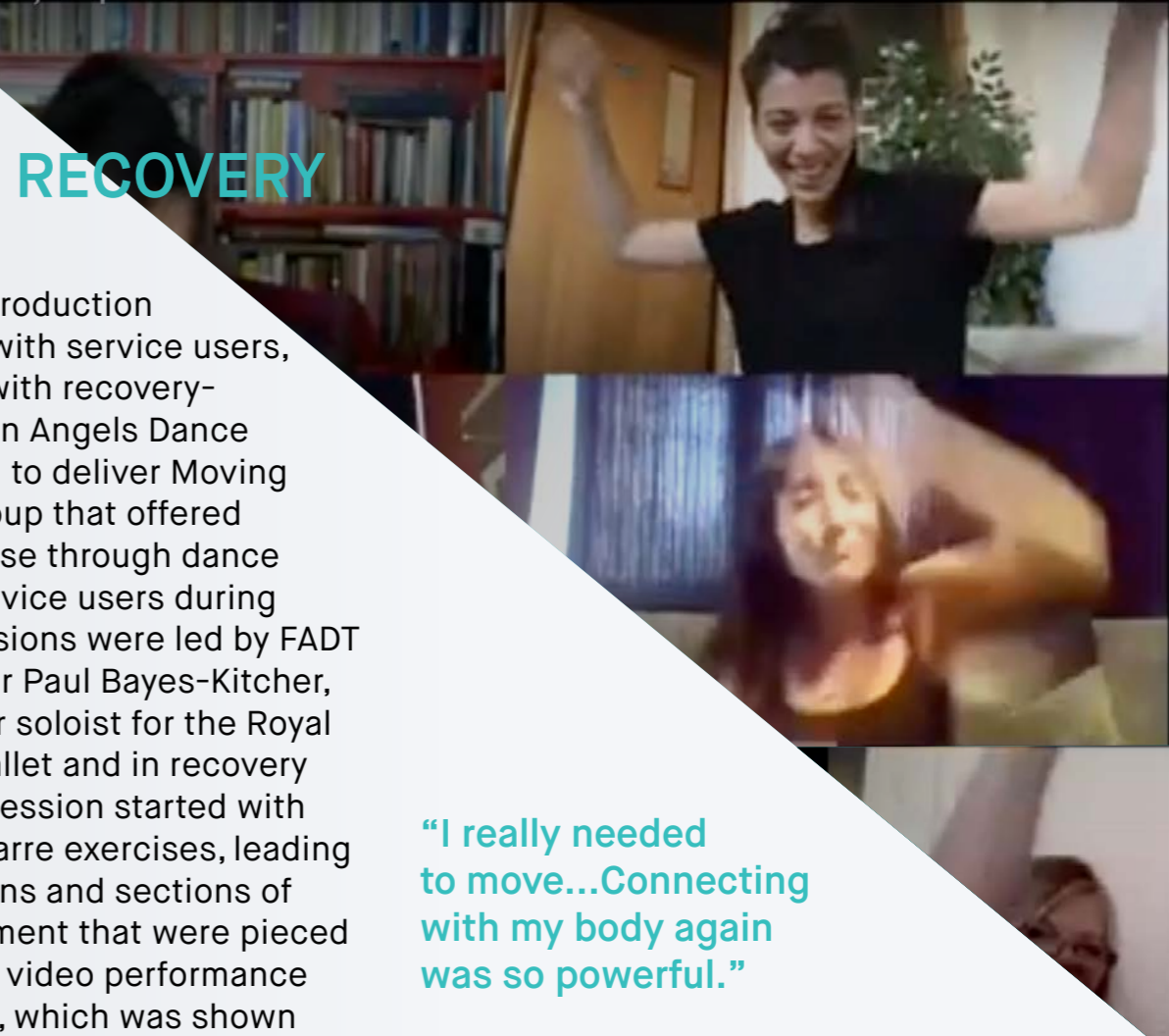
NUMBER OF PARTICIPANTS

177

NUMBER OF ATTENDANCES

26

NUMBER OF NEW PARTICIPANTS



THEATRE CLUB

In response to the boredom and loneliness felt during the start of Covid-19 lockdown, we established a weekly Theatre Club to replace our normal trips to the theatre. Service users were sent links to streamed theatre productions and every week we facilitated a Q&A with cast and creative team members from the shows. Across the year we attended productions from across the UK and the rest of the world, and guests included well-known figures such as Emma Rice, Roger Allam, Adjoa Andoh, Richard Nelson and Vicky Featherstone.

The Theatre Club was funded by Humankind Charity.

“This group is helping me grow in so many ways and for that I’m grateful.”

49

NUMBER OF SESSIONS

543

NUMBER OF ATTENDANCES

53

NUMBER OF PARTICIPANTS

53

NUMBER OF NEW PARTICIPANTS

PEER-LED CHECK-IN

To strengthen our peer-support offer during the Covid-19 pandemic, service users co-designed a new weekly group: Peer-led Check-in. This volunteer run activity offered Friday afternoon peer-support to members of our Recovery Community who needed some pre-weekend recovery maintenance help or wanted to socialise at the end of their week. The success of this online group was recognised with a Mayor of London’s 2020 Volunteering Award for ‘Delivering Differently’ during the pandemic.

Peer-led Check-in was funded by Humankind Charity.

“The group is like my family. I see the same face weekly and it helps me feel less lonely. And there’s great value and knowledge from the Peer Mentors.”

50

NUMBER OF SESSIONS

385

NUMBER OF ATTENDANCES

30

NUMBER OF PARTICIPANTS

30

NUMBER OF NEW PARTICIPANTS



THE COMPANY

The Company is OETC's advanced acting group, which aims to produce productions for paying audiences. This group is for service users who have shown commitment to attending Edge Two for one year or more. Members have experience of substance misuse and/or addiction and are stable within their own recovery, able to commit to professional productions and theatre tours as we devise work that can often be sensitive and challenging. The service users collaborate with professional theatre directors to devise productions for paying audiences that tour to theatre festivals, treatment facilities, prisons, schools and other venues. For performances in front of paying audiences, the service users are remunerated for their work and members of this group are actively encouraged to seek paid work as an OETC facilitator.

This year The Company collaborated with recovery groups from around

the country for a film project marking Overdose Awareness Day and later in the year they created a hybrid online/in-person production, Never Be Lonely, which was live-streamed and seen by 99 audience members.

In 2020/21, The Company was funded by the Hammersmith & Fulham's public health department.

"I never would have done this if I'd known at the start that there would be dancing, but now I'm doing it!"

"Outside Edge is a brilliant, fantastic, amazing place. You can come here and meet nice people, feel safe in a recovery environment and never need to talk about drugs or addiction if you don't want to. You gain new skills and it's just somewhere I enjoy coming to."

31

NUMBER OF SESSIONS

14

NUMBER OF PARTICIPANTS

413

NUMBER OF ATTENDANCES

10

NUMBER OF NEW PARTICIPANTS

PASTORAL CARE AND WRAPAROUND SUPPORT

OETC consults with service users to develop drama activities and holistic peer-support services that evolve to meet the local community's health and wellbeing needs. We don't provide clinical treatment or drama therapy. We provide a robust aftercare offer for service users, with individual Participation Pathways and an established Recovery Community of like-minded peers that help each other to pursue new choices for healthy living.

The physiological and psychological responses felt by engaging in an arts-based activity, including the reduction of stress hormones, enhanced self-worth and feelings of achievement, pave the way for participants to feel improvements around the Five Ways to Wellbeing. The combination of the ongoing benefits of engaging in an arts-based activity and improved wellbeing motivates service users to continue accessing our activities and engage further in OETC's Participation Pathways.

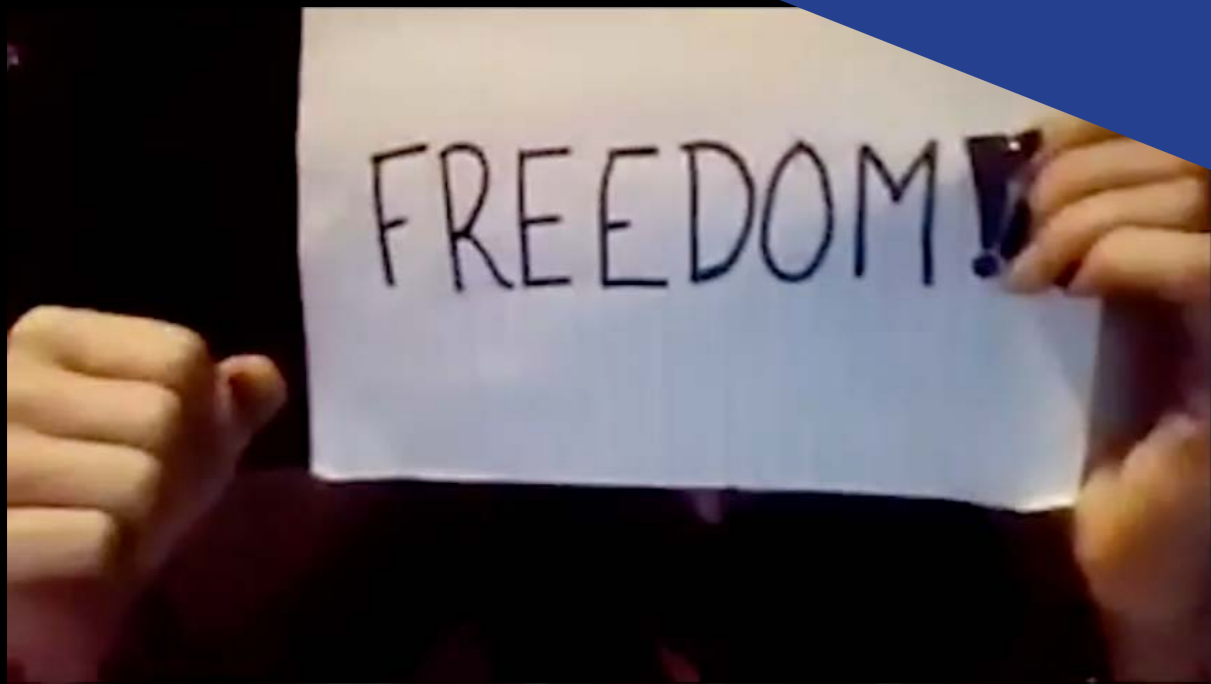
OETC's Participation Pathways empower service users to decide which outcomes they would like to achieve for themselves. This robust and holistic scheme for charting service user journeys includes progressing from drop-in activities to advanced actor training, free theatre trips, peer mentoring, volunteering and paid employment opportunities.

As part of our Participation Pathways this year, we were able to co-produce our award-winning Peer-led Check-in group with volunteers and service users. In addition to other volunteering opportunities across the charity, we generated 2,068 volunteer hours throughout the year for 51 volunteers. We also partnered with West London NHS Trust to deliver a series of five Back on Track group workshops to support better mental health during lockdown and were able to provide Mental Health First Aid Training to groups of staff and volunteers.

Not surprisingly, this year our pastoral care and wraparound support offer was focused on helping people navigate Covid-19. In the early days of the pandemic, much of this work was centred around supporting digitally excluded service users to access our online activities. We were able to give 14 service users tablets and mobile WiFi so that they could continue to participate as members of our unique Recovery Community.

“It's a fantastic, nurturing, safe place with so much on offer....Outside Edge is vital to my ongoing recovery from drug addiction. The staff and facilitators are very approachable, supportive and always listen with compassion, which is so important.”





THEATRE PRODUCTIONS

This year, OETC produced 11 productions about issues related to addiction.

LOVE AND INFORMATION

Online
15/06/2020
Edge Two
Audience: 11

Following their module on Acting for Camera and Radio, Edge Two recorded scenes from Caryl Churchill's *Love and Information*, showcasing in a Zoom performance the techniques that they had learned during the module's online workshops.

NO MATTER WHAT

Online
24/06/2020
Write Now
Audience: 6

A rehearsed reading on Zoom of writing from Write Now playwrights created on the theme of 'bucket lists'. Curated by Sonya Hale (Playwright and Associate Facilitator) & Gemma Rogers (Facilitator & Applied Theatre Practitioner).

LOVE IN A CORONA CRISIS

Online
13/08/2020
Write Now
Audience: 10

At the beginning of lockdown, playwrights in the Write Now group started writing original radio plays inspired by the title 'Love In a Corona Crisis'. With kind support from the London Academy of Music and Dramatic Art (LAMDA), which is one of the country's top drama schools, the short plays were recorded by a team of professional actors and drama school students.

OVERDOSE AWARENESS DAY

Online
31/08/2020
The Company
Audience: 502

For International Overdose Awareness Day, Outside Edge shared a bespoke piece of video art created by our performers in response to the issue of overdose. This was shared across social media in tandem with creative recovery communities from Brighton, Bristol and Plymouth. Each group responded to the same issue but performed something that was completely unique to the voice of their group.

THE SEAGULL

Online
28/09/2020
Edge Two
Audience: 20

Edge Two performers explored text analysis through Chekhov's *The Seagull*. They analysed scenes, examined characters and filmed rehearsed scenes that were shared with an audience of supporters.

CAMP-FIREY STORIES

Online
22/10/2020
Women's Drama Group
Audience: 27

The Women's Drama Group explored different methods of storytelling and invited an audience of supporters to join them at their 'Zoom campfire' to share tales about how creativity connected these women during the pandemic.

THIS SQUARE OR THAT SQUARE

Online
18/12/2020
Edge Two
Audience: 26

As part of their module on Devising, the Edge Two performers created an innovative performance inspired by their experiences of the world today. It was recorded from both the rehearsal room and Zoom module's online workshops.

A CHRISTMAS CARD TO OUTSIDE EDGE

Online
18/12/2020
Women's Drama Group
Audience: 26

This filmed performance was a festive message from the women of Women's Drama Group to the OETC community, which included singing, dancing and poetry.

ILLUSIONS

Online
22/03/2021
Edge Two
Audience: 20

This live Zoom performance was the culmination of Edge Two's module focused on the work of two renowned theatre practitioners: Augusto Boal and Keith Johnstone.

THE PLAYWRIGHTS OF WRITE NOW (LIVING RECORD FESTIVAL)

Online
15/01/2021
Write Now
Audience: 100

The Write Now writers created a selection of short scripts, which were curated by the writer and director team Stewart Melton and Hannah Hauer-King. The plays were accompanied by animation that showed the festive period in a new light. Through a bizarre but topical series of scenes and monologues, our playwrights invited audiences on a dark, magical journey exploring feelings of loneliness and despair at the thought of a cancelled Christmas. We saw the characters move through three months in the search of hope within the shadows.

NEVER BE LONELY

Stream Online from The Playground Theatre
30/03/2021
The Company
Audience: 99

During the first lockdown, a group in West London came together to form the 'Anti-Loneliness Club'. Their mission was to do whatever was required to ward off mid-pandemic loneliness. The Club opened its doors (virtually of course!) all in the name of fun to present their first variety show, *Never Be Lonely*, which was full of singing, dancing, spoken word, sass and a lot of bad jokes.

Directed by Hannah Hauer-King, *Never Be Lonely* was live streamed from The Playground Theatre in an innovative hybrid online/in-person production, with performers on stage acting together with performers on Zoom.



PHIL FOX AWARD FOR PLAYWRITING

The inaugural Phil Fox Award for Playwriting, which is named after OETC's founder, invited playwrights with any level of experience from across the UK to submit full-length scripts about issues related to addiction. OETC's inaugural new writing competition received 350 entries between March and June 2020 with the winner announced in early November. 70% of the playwrights who submitted scripts identified as having lived experience of being affected by addiction. The competition's winner, Silas Parry, received a £6,000 commission from OETC to continue developing his winning script (Lessons for Diving). He also received mentoring from multi-award winning playwright Enda Walsh, who chaired the judging panel. OETC plans to produce a full production of the winning script over the next two years.

The judges also awarded two Special Commendations to Kristian Phillips (Drift) and Jack Stanley (Boomerang), which along with the winning script were given a public rehearsed reading during the summer of 2021.

34

35

Judges for the 2020 Phil Fox Award included:

- Enda Walsh (Tony Award-winning playwright)
- Simon Stephens (Tony and Olivier Award-winning playwright)
- Barbara Broccoli OBE (James Bond films and West End & Broadway theatre producer)
- Indhu Rubasingham (Artistic Director of the Kiln Theatre)
- Denise Gough (Olivier Award-winning actress)
- Matt Applewhite (Nick Hern Books Managing Director & Commissioning Editor)
- Sonya Hale (OETC Associate Theatre Facilitator and Synergy Theatre Project & Heretic Voices award-winning playwright)
- Matt Steinberg (OETC Artistic Director)

“This is the best news, I’m so honoured to receive the inaugural Phil Fox Award. The play is close to my heart, and it means a huge amount that the judging panel responded to Jo and Danny’s story. Outside Edge’s unique approach to theatre makes them the perfect home for this project, and I really can’t wait to work on Lessons for Diving with them and Enda Walsh. Thank you for this amazing opportunity!”
– Silas Parry, winner of the 2020 Phil Fox Award

“I’d like to add my congratulations to Silas Parry for winning the inaugural Phil Fox Award for his play Lessons For Diving. Remarkably, it’s his first play and the daring of its execution, his sensitivity and handling of these complex characters, marked Silas’ play out from a very strong shortlist. Thank you to my fellow judges. We are all so excited to have found such an original voice full of its own theatrical expression. Magic realism in Grimsby never looked so good!” – Enda Walsh, Chair of the Phil Fox Award Judges Panel

The Phil Fox Award for Playwriting was generously supported by An Anonymous Friend of OETC, The Carne Trust and The Unity Theatre Trust.

ACHIEVEMENTS AND PERFORMANCE

OUTPUT

Increase/Decrease In Output From 2019/20 to 2020/21

Attendance: + 127%
Service Users: + 55%

This year, OETC delivered 396 participatory drama activity sessions for people affected by addiction. Participation in these activities significantly increased by 127% from 1,681 attendances last year to 3,824 in 2020/21.

This increase from last year was due to a growth in our offer and an intensification of need throughout the Covid-19 pandemic. The introduction of online service delivery allowed for more service users from further afield to attend our activities. This combination is why we also saw an increase in the average number of service users attending each session, which grew by 43% from 7 to 10 people per session this year.

Participants attending more than once: + 92%
Participants attending more than one group: + 54%

Our impressive increase in number of attendances indicates to us that we are retaining more service users than ever before. We measure the level of service user retention and engagement by capturing the number of service users who access our sessions more than once and the number of service users who

attend more than one group across a year. The number of service users returning to more than one session grew from 64% last year to 92% in 2020/21. Impressively, we experienced a 11% increase since last year for service users who attend more than one group, which means that in 2020/21 we had more in-depth and long-term contact with service users.

To enable our core staff, freelance workforce and volunteer team to better support vulnerable service users with complex needs, we invested in external supervision sessions and continuing professional development opportunities. As with many other small charities and arts organisations, the Covid-19 pandemic highlighted for us why it is imperative as an employer that we continue to commit to supporting the health and wellbeing of our frontline staff as well as our service users.

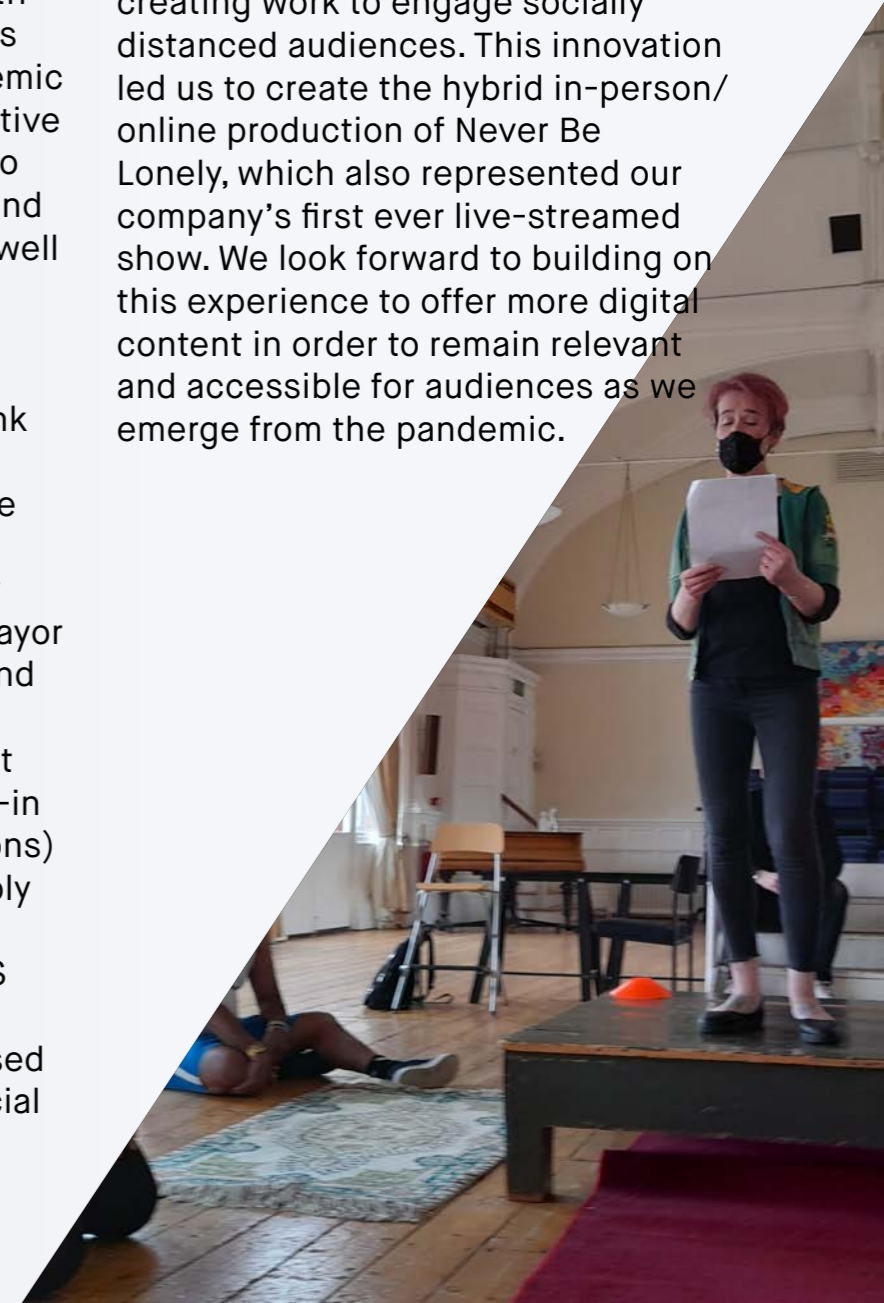
With the NHS investing to hire thousands of social prescribing link workers over the next few years (growing to 4,500 by 2023/24³) we saw an opportunity to capitalise on a new referral pathway into our services. With funding from the Mayor of London, Arts Council England and Healthy London Partnerships we piloted a social prescribing project in Southwark (South London Drop-in Drama and outreach Taster Sessions) that will help us engage sustainably with social prescribing over the next ten years in line with the NHS funding strategy. In October 2021, our work in this area was recognised by the National Association of Social Prescribing Link Workers with the

2021 Community Group of the Year Award.

Increase/Decrease In Output From 2019/20 to 2020/21

Audience Members: -49%
Number of Performances: -15%

Due to Covid-19 restrictions, this year the number of productions we produced decreased from 13 to 11, which accounts for a decrease in audience from 1,663 to 847. As with the rest of the theatre sector, we pivoted our live work to online platforms and trialled new ways of creating work to engage socially distanced audiences. This innovation led us to create the hybrid in-person/online production of *Never Be Lonely*, which also represented our company's first ever live-streamed show. We look forward to building on this experience to offer more digital content in order to remain relevant and accessible for audiences as we emerge from the pandemic.



SERVICE USER DEMOGRAPHICS

% Gender Breakdown

43% Male
57% Female

% Ethnicity Breakdown

73% White (Any)
11% Black (Any)
7% Asian (Any)
6% Mixed (Any)
3% Other

% Top Boroughs Breakdown

26% Hammersmith and Fulham
9% Kensington and Chelsea
8% Wandsworth
7% Westminster
7% Southwark

17% Service Users from outside of London

% Addiction History Breakdown

31% Alcohol only
29% Drugs and alcohol
17% Drugs only
17% Affected by addiction in another way (e.g. family member's addiction, etc)
5% Other type of addiction (e.g. gambling, etc)
1% Not Applicable

38

39

% Substance Misuse History Breakdown

65% Alcohol
41% Cannabis
38% Crack or Cocaine
32% Other
19% Amphetamines
5% Opiates

% Age Breakdown

3% Under 20
5% 20-29
11% 30-39
30% 40-49
30% 50-59
22% 60-69
0% 70-79

% Sexuality Breakdown

87% Heterosexual
7% Homosexual
3% Other
3% Bisexual

% Disability

30% Consider themselves to have a disability
61% Do not consider themselves to have a disability
9% Do not know whether they have a disability

% Disability Breakdown

74% Behavioural and emotional
16% Learning disability
16% Other
11% Progressive condition
5% Manual dexterity

% Housing Breakdown

49% Council tenants (housing benefits)
27% Rent property
3% Own property
3% Vulnerably housed

% Income Breakdown

63% Earn less than £11,850 per year
37% Earn between £11,851-£46,350
0% Earn between £46,351-£150,000

% Employment Breakdown

47% Unemployed
14% Part-time employment
11% Self-employed
11% Full-time employment
17% Other

Loneliness Breakdown

65% Feel that they lack companionship
71% Feel isolated from others
59% Feel left out

% Criminal Justice System

35% Previous contact with the criminal justice system



Over the past ten years, service users have conveyed to us the crisis of overstretched statutory provision, with an increased need for community-based prevention, treatment and recovery maintenance services in the face of reduced spending from local authorities. The National Drug Treatment Monitoring System (NDTMS) shows in 2020 there were 37,390 people in London in treatment services, with 7,275 in Hammersmith & Fulham, Westminster, Kensington & Chelsea, Southwark and Tower Hamlets where we currently deliver services.⁴

In 2020/21, OETC participants came from 28 London boroughs. One of the pleasant surprises of moving our activities online and offering hybrid in-person/online activities over the past year is that for the first time in our history we have a significant number of service users (15%) who live outside of London that have finally been able to access our unique recovery maintenance activities. This change in our demographics has allowed OETC to start exploring new ways that we might achieve a long-term ambition to have more impact across other parts of the UK and internationally.

Compared with Public Health England's National Drug Treatment Monitoring System (NDTMS) statistics for 2020,⁵ OETC has a more diverse service user group than the averages

for people in treatment in England. Public treatment service users are disproportionately male (69%), whereas OETC service users have a better gender balance with only 43% male and 57% female, which is an improvement in our gender balance from previous years that we put down to the addition of our Women's Drama Group. Our service users are 15% more ethnically diverse than the national average in treatment, which is only 12% non-white compared to 27% for OETC. Also similar to last year, 13% of OETC's service users identify as LGBTQ+ or Other, compared to only 2% in national treatment services.

We are proud to have made our activities as accessible as possible to service users with a wide range of backgrounds and needs. We provided people with complex needs, from criminal justice system contact to homelessness and poverty, with a safe space to explore their creativity and supported them to make healthier choices. These complex needs significantly contribute to our service users' harmful behaviours, and this year we once again supported people with a wide range of substance misuse and addiction issues.

The success of our diversity and inclusion work was highlighted this year in the Baring Foundation's Creatively Minded and Ethnically Diverse report on arts-based mental health interventions.

IMPACT ON SERVICE USERS

Service User Recovery Goal Breakdowns

73% Abstinence
11% Controlled Use
5% Reduce Alcohol/Drug Use
8% Not Applicable
3% Reduce Prescription

Are you achieving your recovery goal?

86% Yes
14% No

The 2017 All-Party Parliamentary Group report on Arts, Health and Wellbeing shows that after engaging with the arts 77% of people engage in more physical activity and 82% enjoy greater wellbeing⁶. As you can see below, feedback from OETC's participants supports this claim with 81% experiencing improved wellbeing.

The World Health Organisation (WHO) 2019 report on 'What is the evidence on the role of the arts in improving health and well-being?' cites the following physiological responses to engaging or participating in the arts: reduced stress hormones, modulation of neurotransmitters such

as serotonin, improved brain function and enhanced neuroplasticity⁷. The report also cites the following psychological responses: reduced mental distress, depression and anxiety, provide positive focus for rumination (repetitive thinking), help to change one's view of oneself and enhance self-worth⁸.

The WHO report cites studies on addiction that show benefits from arts-based interventions for improving perceived control and reducing cravings, enhanced social connections and positive diversion through group activities, and enhanced pride, social capital, independence and resilience through cultural engagement, such as visits to cultural institutions⁹.

The Arts Council England (ACE) 2018 report on 'Arts and Culture in Health and Wellbeing and in the Criminal Justice System' catalogues the effect participating in arts can have on people's health and wellbeing. The report cites the following evidence of positive changes that we have seen in our participants over the past twenty years: encourages the healthy expression of suppressed emotions and processing of experiences, effective non-verbal means of dealing with memories for

people with PTSD and diminished anxiety, depression and stress, and increased self-esteem, confidence and purpose¹⁰.

Further research shows that participating in the arts contributes positively in aiding communication, encouraging residual creative abilities, promoting new learning, enhancing cognitive function, increasing social participation and generating a sense of freedom.¹¹

This year OETC continued to consolidate this evidence with over twenty years of frontline experience to help us offer more impactful service user journeys that ensured 81% of service users say that the service provided by OETC meets their needs.

77% Service users say OETC strengthened their recovery

In 2020/21, OETC provided free arts-based interventions to 359 service users. We monitor and evaluate OETC's impact using quantitative and qualitative data generated through longitudinal 'tracking' of participants across their engagement with our service. We use Public Health England's Treatment Outcomes Profile (TOP) and the Warwick-Edinburgh Mental Wellbeing Scale (WEMWBS) to measure our impact and determine a theory of change based on the Recovery Capital model for participants' wellbeing and substance use.

Service users in 2020/21 reported the following impact across the Recovery Capital model:

Social Capital

86% felt part of a group
78% felt supported by their peers at Outside Edge
68% felt they made friends at Outside Edge
68% felt more connected to others
62% interact with members of the group outside of our activities
22% had improved relationships with friends and family

Physical Capital

54% felt they were comfortable to ask for help at any time
22% were helped to return to school, training or university
5% were helped to find a job

Human Capital

81% felt improved wellbeing
73% felt more able to focus on the present
49% felt less vulnerable
38% were more physically active

Cultural Capital

- 73% felt they were able to understand more about themselves
- 59% said they had discovered a hidden talent, skill or aspiration
- 32% felt they could take control of their life

We take these numbers as clear evidence that OETC's arts-based interventions and wraparound support increases service users' wellbeing and builds Recovery Capital.

The result is that in 2020/21:

- 76% of service users who have not used substances in the past week
- 70% of service users who have not used substances in the past month
- 51% of service users who have not used substances in the past 6 months
- 43% of service users who have not used substances in the past year

Given the increase in new service users accessing our activities during Covid-19, it is not surprising that we supported more people in

early recovery across the year than we have done in previous years. This accounts for why the number of service users who said we strengthened their recovery dropped from last year by 20%, because in general we had a shorter amount of contact time with the new people accessing our activities. That being said, the percentage of people who used substances 'in the past week' (76%) and 'in the past month' (70%) are much lower than in 2019/20, which were respectively 97% and 80%, which demonstrates to us that even with a shorter amount of contact time our interventions are effective and we can expect long-term results to mirror those in previous years. We also believe that the global pandemic impacted some of our other Recovery Capital numbers, such as a 33% drop from 2019/20 in those helped to find a job, which we take to be indicative of the Covid-19 job market and not reflective of a change in quality for our Pastoral Care and Wraparound Support offer.

SERVICE USER FEEDBACK

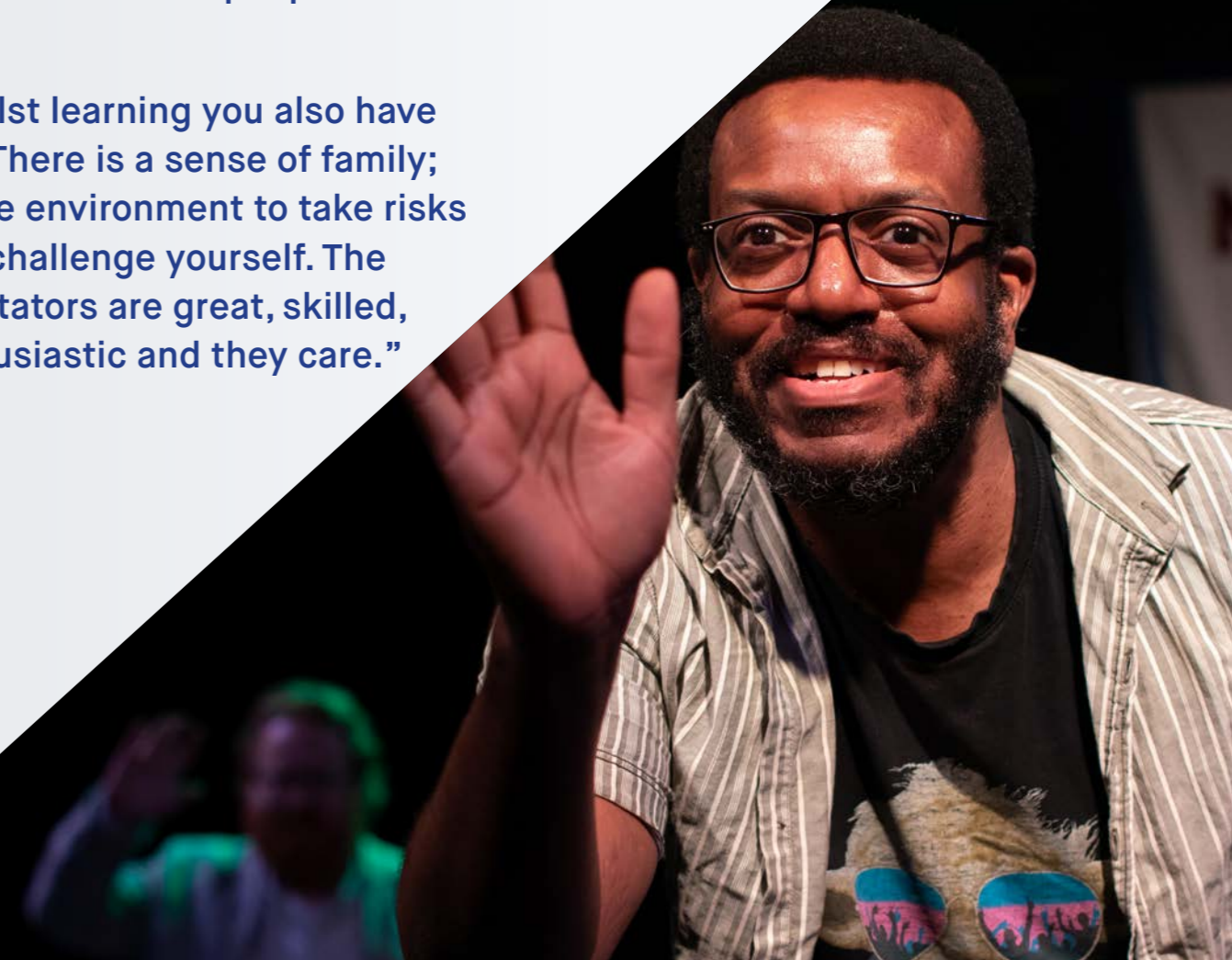
"I am still on a journey with Outside Edge, but so far it has made a positive impact on my life. I feel good about the future and my self esteem and confidence is coming back after a dark period. It's a great place for people like me to try and express ourselves and that's a healthy thing for society."

"Outside Edge is a necessary part of my life. When I didn't attend Outside Edge for a period of time, I realised what it did for me: confidence, energy and motivation."

"I had never heard of Outside Edge and now I don't know how I could live without it."

"It is a very supportive organisation, where there are others who are in the same boat as you. Also, you can be creative and connect with people."

"Whilst learning you also have fun. There is a sense of family; a safe environment to take risks and challenge yourself. The facilitators are great, skilled, enthusiastic and they care."



IMPACT ON AUDIENCES

The WHO report mentioned earlier cites examples of how drama projects can increase awareness of the dangers of illegal drugs, as well as helping to prevent or reduce illegal drug use in adolescents, and increase the participation of adults in substance abuse prevention initiatives.¹² This ability for theatre to help improve the health and wellbeing of audiences is central to our artistic vision since we

engage professional playwrights, directors and actors, often with lived experience of addiction, to create high-calibre theatre productions about issues related to addiction.

2020/21 marked a significant shift in our artistic programming and growth as a producing theatre company as we moved to producing online work. Unfortunately, this move resulted in a gap for the audience demographic data that we normally collect during in-person performances. Although we did not invite reviewers to any of our online productions, we received the following feedback from audiences:

“A beautiful sharing. No Matter What was delivered so brilliantly by all involved.” – No Matter What (Write Now) Audience Member

“Such a joyous evening coming together to celebrate the amazing work of Outside Edge’s Women’s Group. The writing from all the women was so moving.” – Camp-Firey Stories (Women’s Drama Group) Audience Member

“I thought this was a lively, bold and highly entertaining piece. It was everything I love about Outside Edge. There was fun, laughter and silliness on the surface, but it was underpinned by real stagecraft and skill. I enjoyed the absurdist elements that typify a lot of Outside Edge’s work. I was struck by how well the ensemble worked as a team, each being supported in their moment to shine. I was moved to tears of both laughter and genuine poignancy.” – Never Be Lonely (The Company) Audience Member

“A joyful antidote to lockdown. Individual characters shining through and showing what performance can enable in making connections and lifting the spirits.” – Never Be Lonely (The Company) Audience Member

“It was simultaneously uplifting, but also honest. This has been a real cr*pper of a year, and for people struggling with addiction I can only imagine the uncertainty/empty space has been even more challenging. To know there is a forum for people to come together and lean on one another in a positive and authentic way is amazing: to see it brought to life by a show is also amazing! I loved it.” – Never Be Lonely (The Company) Audience Member



AWARDS AND HONOURS

This year the unique work and extraordinary impact of OETC's work was recognised with citations in the Baring Foundation's Creatively Minded and Ethnically Diverse report.

We won the Mayor of London's 2020 Volunteering Award for Delivering Differently and the 2021 Culture Health and Wellbeing Alliance's Collective Power Award. In October 2021, we also won Community Group of the Year at the 2021 Social Prescribing Link Worker Day Awards.



CASE STUDIES

PAWEŁ

Paweł is a 27 year old male who attended an online Drama Taster Session at a drug and alcohol service in South London having 6 months of abstinence. Paweł had previously been interested in Drama when living in Poland but had lost his interest due to active addiction.

Encountering Outside Edge during his treatment has allowed Paweł to connect his creativity to his sobriety and introduce him to a community of others with lived experience who have similar interests.

“Thanks to the Taster Session I found out about Outside Edge and probably it would be a lot harder for me to find it by myself because I’m Polish and not very familiar with societies or organisations in the UK. The Taster Session was run in an attractive way and I thought to give it a try.”

After the Taster Session Paweł was able to join our weekly Drop-In Drama and has since been invited to progress to our intermediate performance skills group.

“On my days off I know I can take part in workshops, which are very good. They gives me a lot of joy and allow me to stop worrying about my current problems. I feel very welcomed and taken care of. I have fun and meet interesting and kind people. I feel more hopeful, connected to other people and to drama itself.”

Over the course of lockdown, Paweł became more invested in the work that Outside Edge does and expressed interest in becoming a Peer Volunteer. He now volunteers with us to run the same Taster Sessions for treatment services that first introduced him to Outside Edge.

“I love volunteering because I can use my experiences in drama that I gained over a period of 10 years and share it to work with others who, like me, are struggling in recovery from addiction.”

ALICE

In the middle of the Covid-19 pandemic, Alice (early 30s) had just left drug and alcohol treatment when she discovered Outside Edge. Alice started attending Write Now and Women's Drama Group consistently across the past year and has now progressed into our intermediate writers group, volunteering Participation Pathway and she has been offered an Assistant Director position on a theatre production in partnership with Outside Edge.

Since attending it has become an important space for Alice. She explains why below:

"I just knew when I left treatment ... I had to fill my time with something. I felt that the Women's Drama Group would be a safe place to help me gain confidence and give me structure while I figured it out."

"It's given me structure and stability at a time when not much else felt stable. It's massively helped me with my confidence and I have been encouraged to continue to pursue new found passions and talents. I have since begun attending more groups with OETC, have performed pieces of my writing and even submitted a piece of my work to the Living Records Festival. I've started a short drama course at an adult education centre which I would never have done if I hadn't started with OETC. It's helping me build on skills I never knew I had and taking them into my daily life has given me a new found joy and sense of hope."

SELMA

In her early-60s, Selma began attending our script writing group at the beginning of 2020, and as the Covid-19 pandemic moved all of our activities online, Selma's interest in our groups continued to grow. She started to attend each Drop-In Drama group, Theatre Club, Women's Drama Group and Peer-led Check-in. Her confidence began to grow as she developed new skills and abilities.

"I was starting to get my life back after coming into recovery and I knew that Outside Edge would be the place that could nurture me during this time. The thing I enjoy about the workshops is the camaraderie and being part of something. It has given me hope and a future; something to engage with/help my mental health and overall wellbeing and to laugh again."

Selma soon started attending our intermediate drama group and trained over Zoom to support the delivery of our Taster Sessions online. She has continued to give back to the Outside Edge community through volunteering with the Peer-led Check-in and supporting us at meetings and events to champion the work we do.

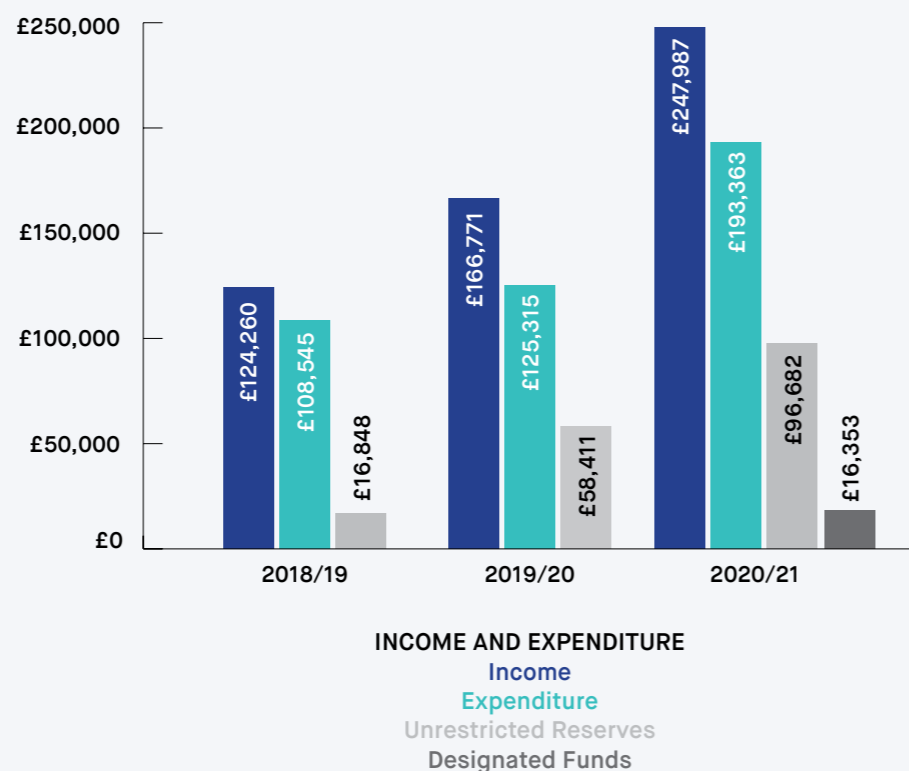
Through a partnership opportunity set up by OETC, Selma is currently on a paid assistantship with a professional theatre production as a design assistant, learning to create props, sets and costumes. She is also one of the members of our inaugural intermediate script writing group at The Royal Court. Selma's commitment to creative engagement to support her recovery has opened up pathways into professional experiences and opportunities for her future.

"It is the most welcoming place with exceptionally warm and loving people. You have nothing to lose and everything to gain by getting involved."

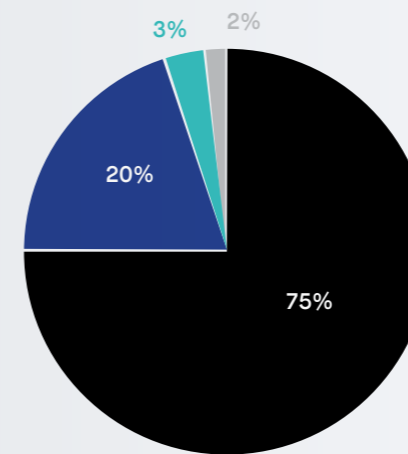
FINANCIAL REVIEW

INCOME AND EXPENDITURE

Following another successful year of fundraising and cost-effective service delivery and artistic programming, in 2020/21 we ended the year £54,624 in the black, with £96,682 in unrestricted reserves, £16,353 in designated funds and an additional £87,679 of (restricted) deferred income to be used for charitable activities in 2021/22.



INCOME



INCOME AND EXPENDITURE
Trusts & Foundations
Local Authority Contracts
Individual Giving and Major Donors
Trading and Other Income

Royal Borough of Kensington and Chelsea. These contracts totalled £50,000 and the amount remains the same as the previous year, but it now accounts for less of our overall income, which is a sign that we are continuing to successfully diversify our income sources whilst retaining existing contracts and sources of income.

Due to not being able to run fundraising events for major donors because of Covid-19, our income from individual giving and major donors decreased from £34,181 in 2019/20 to £8,537 this year. As we leave the pandemic behind, a renewed individual giving and major donor stewardship programme will allow us to continue to grow this area of income in the years ahead. Unrestricted individual giving remains essential for OETC to replenish our unrestricted reserves and enables us to maintain cash flow amidst fluctuating fundraising options and expenditure needs year-on-year.

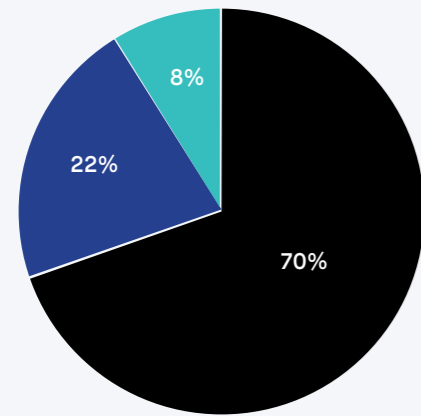
Our total income in 2020/21 was £247,987, which represents a 49% increase from the previous year's income of £166,771 and is in line with the increase in the growth of our output and need for our services.

Thanks to the generosity of essential Covid-19 emergency grants, this year our total income from Trusts and Foundations was £185,045, which is a 201% increase from £57,693 last year.

The unique impact of our arts-based interventions have been recognised by West London's public health commissioners for over 20 years. In 2020/21, three of our groups were funded by integrated commissioning teams in Hammersmith & Fulham, the City of Westminster and the

The contribution to OETC's overall income from Trading and Other Income also dipped due to Covid-19, but in 2021/22 and beyond this is an income area that we believe will continue to see growth as we move forward with our post-Covid business strategy.

EXPENDITURE



ALLOCATION OF RESOURCES 2020/21

Charitable Activities (Workshop Delivery and Theatre Productions)
Core Staffing
Core Overheads (including Fundraising and Governance)

In line with an increase in income, this year OETC's expenditure also rose 54% from £125,315 last year to £193,363 in 2020/21. This rise in spending is to be expected with our increase in attendance and increase in output.

Our expenditure this year continues to demonstrate that OETC's arts-based interventions are a cost-effective tool for recovery maintenance and relapse prevention. Based on this year's expenditure, each of our drama activity sessions cost £488 to run, each attendance at our free activities cost £51 and each of our service users had £539 invested in their recovery maintenance. This investment in people weighs favourably against Public Health England's 2018 drug and alcohol commissioning guidance that states there is a £4 social return on investment (SROI) for every £1 invested in drug treatment¹³. Based on PHE's guidelines, this means that in 2020/21 OETC had a SROI of £773,452.

RESERVES AND GOING CONCERN

Over the past couple of years OETC's Board of Trustees exercised good governance and intervened to ensure our vital charity remains a resilient organisation. With unrestricted reserves of £96,682, designated funds of £16,353 and deferred income of £87,679 and £214,692 cash at bank and in hand, the Trustees are of the view that OETC is and continues to be viable as a going concern.

At the start of the Covid-19 crisis our Board raised our reserves target from three to six months operating costs to ensure we remained a going concern. The Board will continue to monitor this policy as we settle into the 'new normal', but for 2021/22 they decided to maintain this policy and hold six months' operating costs from the previous year's overall expenditure of £193,363. In order to help with the recovery of our artistic programming, the Board also designated £16,353 to a fund that will allow us to invest in artistic and cultural activities when no other source of income is available.

FUTURE PLANS

SERVICE DELIVERY AND ARTISTIC PROGRAMMING PLANS

In 2021/22, we will continue to grow our offer and expand into new areas of London. We have secured funding to start Drop-in Drama and Write Now groups in East London (Tower Hamlets) and are partnering with the Royal Court Theatre to deliver an intermediate script writing group (Write Two). We are also developing a young people's project for the February 2022 half term and have an exciting series of Masterclasses lined up throughout the year. These new groups will help support our strategic goal to support over a thousand service users per year across four hubs in North, South, East and West London and further afield by 2025.

In line with the NHS and Arts Council England strategies for the next ten years, we plan to continue building sustainable relationships with social prescribing networks and work collaboratively across sectors to develop more precise arts-based health and wellbeing interventions. We hope to collaborate with leading researchers to evidence and share the impact of OETC's work with people affected by addiction.

Building on the strength of the inaugural Phil Fox Award for Playwriting, we plan to continue developing innovative, new plays about issues related to addiction and partner with the best creative teams possible to bring these stories to the stage. We will continue to nurture freelance theatre artists who are affected by addiction and provide a safe and supportive environment for them to make work.

In order to sustain this growth in expenditure, we plan to diversify income with contracts to deliver drama activities at private treatment centres and offer a range of bespoke arts-based training courses for wellbeing organisations. This work will continue our commitment to partner with more voluntary sector and arts sector organisations.

DIVERSITY AND INCLUSION PLANS

Thanks to a generous donation from the Baring Foundation, we will invest in improving our Diversity and Inclusion work across the next three years. In the first year (2021/22) we will set up a Diversity and Inclusion Working Group made up of Trustees, Staff and Service Users who will drive forward an audit of our organisation and charity-wide training for all staff, Trustees and volunteers. In years two and three, we will set up a co-production working group to test and pilot an innovative model for developing 'culturally appropriate' participatory arts activities in ethnically diverse communities affected by addiction, which includes a workforce development programme to train up an ethnically diverse team of freelance facilitators with lived experience of addiction.

ENVIRONMENTAL RESPONSIBILITY

OETC's core team have embedded practices to help reduce our Carbon Footprint. Innovation in 2020/21 include:

- Continued use of a paperless system for the organisation's administrative and governance processes;
- Encouraging employees to cycle to work (currently 50% of OETC's core team cycle to work);
- Implementing a paperless system for service user recruitment;
- Providing a scrap paper tray to ensure paper is being re-used;

In addition, this year we have begun:

- Encouraging conversations around sustainability with service users;
- Procuring office supplies and production materials from second hand or recycled sources wherever possible.

We realise these are only the first steps taken on a long journey to become a more environmentally responsible organisation. In the years ahead we look forward to continuing to adapt our working methods to reduce our impact on the environment.

STRUCTURE, GOVERNANCE AND MANAGEMENT

GOVERNING DOCUMENTS

Outside Edge Theatre Company is a company limited by guarantee governed by its Memorandum and Articles of Association, which was revised and dated 25 June 2014. It is registered as a charity with the Charity Commission.

ORGANISATION AND MANAGEMENT

A Board of Trustees, led by the Chair, heads OETC and the Board normally meets quarterly. All Trustees automatically become members of the Charity and membership is not open to any person other than the Trustees. The Board of Trustees, which must have at least 3 members, but is not subject to any maximum number, administers the charity.

The Trustees appoint an Artistic Director and CEO to manage the day-to-day operations of the charity. To facilitate effective operations, the Artistic Director and CEO has delegated authority, within terms of delegation approved by the Trustees, for operational matters including finance, employment and artistic performance related activity.

To ensure service user involvement and oversight from people with lived experience of addiction at the highest level of the charity, we currently have three Service User

Representatives who attend and participate in the Board Meetings. OETC also has Associate Theatre Facilitators, who are ex-service users that have forged successful careers for themselves in the theatre industry, who act as advocates for our work and help the Artistic Director to design participatory and artistic programmes.

OETC's Artistic Director / CEO is Matt Steinberg who is an award-winning theatre director and recent participant of the Clore Leadership programme. Matt is supported by a Projects Manager, Molly Cox, who holds an MA in Applied Theatre from the Central School of Speech and Drama. They manage OETC's Administration and Outreach Assistant and a team of freelance facilitators, who continue to be recruited from within the workshop groups as much as possible and are trained by us to become Peer Mentors and Peer Support Facilitators.

As OETC's output grows over the coming years, we have plans in place to grow our back office capacity. These hires will free our senior management team to spend time on scaling and strategy to expand our service delivery for more beneficiaries and diversify our income to become a more resilient charity.

APPOINTMENT OF TRUSTEES

At 31 March 2021 OETC had 8 Trustees. Each Trustee is eligible to serve for a maximum of 6 years unless on the recommendation of the Board, the Trustee is appointed for a further consecutive three-year term. We also have three Service User Representatives who attend and participate in Board Meetings. OETC values a diversity of perspective and lived experience and Trustees are appointed regardless of substance misuse history, age, disability, sex, gender, sexual orientation, race, religion or belief.

At the end of 2020, Philippa Campbell announced that she would be stepping down as Chair of the Board of Trustees, but planned to remain on the Board as a general Trustee. In early 2021, we undertook an open and transparent recruitment process to find a new Chair, which included an interview with a panel made up of a Service User Representative, two Trustees and our AD / CEO. Following this rigorous recruitment process, in July 2021 Tom Robertson (Director of Marketing & Audiences at Somerset House) joined the Board and was unanimously voted in as Chair.

FOOTNOTES

- ¹ Government Office for Science. Foresight Project Mental Capital and Wellbeing One-Year Review October 2008 to November 2009. July 2010. 16.
- ² Cloud, W. and Granfield, W. (2009) Conceptualising recovery capital: Expansion of a theoretical construct, Substance Use and Misuse, 42, 12/13, 1971-1986
- ³ <https://www.culturehealthandwellbeing.org.uk/resources/social-prescribing>
- ⁴ <https://www.ndtms.net/ViewIt/Adult>
- ⁵ Statistics on alcohol and drug misuse treatment for adults from PHE's National Drug Treatment Monitoring System (NDTMS). Adult substance misuse treatment statistics 2019 to 2020: report.
- ⁶ All-Party Parliamentary Group on Arts, Health and Wellbeing. 'Creative health: the arts for health and wellbeing', Inquiry Report, 2nd edition. July 2017.
- ⁷ Fancourt D, Finn S. What is the evidence on the role of the arts in improving health and well-being? A scoping review. Copenhagen: WHO Regional Office for Europe; 2019 (Health Evidence Network (HEN) synthesis report 67). 30-31.
- ⁸ Ibid.
- ⁹ Ibid., 32.
- ¹⁰ Arts Council England. Arts and culture in health and wellbeing and the criminal justice system: A Summary of Evidence. November 2018. 34-35.
- ¹¹ Ibid., 109.
- ¹² Ibid. 16-17.
- ¹³ Public Health England. Alcohol and drug prevention, treatment and recovery: why invest? <https://www.gov.uk/government/publications/alcohol-and-drug-prevention-treatment-and-recovery-why-invest/alcohol-and-drug-prevention-treatment-and-recovery-why-invest>

SIGNED ANNUAL ACCOUNTS

BOARD OF TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

Company law requires the Directors to prepare financial statements for each financial period that give a true and fair view of the state of affairs of the company as at the end of the financial period and of its surplus or deficit for the financial period.

The Directors confirm that suitable accounting policies have been used and applied consistently and reasonable and prudent judgments and estimates have been made in the preparation of the financial statements for the year ended 31 March 2021.


The Directors also confirm that applicable accounting standards have been followed and that it is appropriate for the financial statements to have been prepared on the going concern basis.

The Directors are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the company and enables them to ensure that the financial statements comply with Companies Act 2006.


The Directors are responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

INDEPENDENT EXAMINER

The Independent Examiner, Peter Cload Finance, will be proposed for re-appointment in accordance with the Companies Act 2006. The accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

Signed 

For and on behalf of the Board of Trustees
Approved by the Boards of Trustees on:
Name: Thomas Robertson
Date: 28 October 2021

Signed 

For and on behalf of the Board of Trustees
Approved by the Boards of Trustees on:
Name: Philippa Campbell
Date: 28 October 2021



Section A Independent Examiner's Report

Report to the trustees/ members of	Charity Name Outside Edge Theatre Company		
On accounts for the year ended	31 st March 2021	Charity no (if any)	1080948
Set out on pages	2 and 3 <small>(remember to include the page numbers of additional sheets)</small>		

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (the Charities Act) and that an independent examination is needed. It is my responsibility to:

- examine the accounts under section 145 of the Charities Act,
- to follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act, and
- to state whether particular matters have come to my attention.

Basis of independent examiner's statement

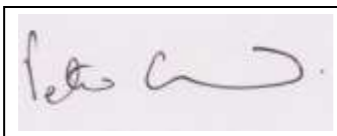
My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no material matters have come to my attention which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 130 of the Charities Act or
- the accounts do not accord with the accounting records

I have come across no other matters in connection with the examination to which attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Signed:  **Date:** September 5th 2021


Name: Peter Clod

Address: Flat 1, 199 Dyke Road, Brighton and Hove, BN3 1TL

Outside Edge Theatre Company
Company Number 03871591
Financial Statements
01/04/2020 to 31/03/2021

		2021		Notes	2020	
Balance Sheet						
Current assets						
Debtors	£	78		1	£	4,858
Prepayments	£	-			£	1,218
Accrued Income	£	488		2	£	62
Cash at bank and in hand	£	214,692		3	£	108,789
Total current assets			£ 215,258			£ 114,928
Liabilities						
Creditors amounts due within one year	£	5,083		4	£	5,756
Accruals	£	9,461		5	£	2,230
Deferred income	£	87,679		6	£	48,530
Rounding	-£	1				
			£ 102,222			£ 56,517
Net current assets			£ 113,035			£ 58,411
Total funds						
Designated Funds	£	16,353		7		
Unrestricted Funds	£	96,682			£	58,411
			£ 113,035			£ 58,411

For the financial year in question the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies. No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006. The directors acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and for the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

signed 
name Tom Robertson
date 29 / 09 / 2021

		2021			Notes	2020	
		Unrestricted	Restricted	Total		Total	
Statement of Financial Activities							
Incoming resources from generated funds							
Voluntary income	£	58,142	£ 189,845	£ 247,987	8	£	166,771
Activities for generating funds	£	-	£ -	£ -		£	-
Investment income	£	-	£ -	£ -		£	-
Total incoming resources		£ 58,142	£ 189,845	£ 247,987			£ 166,771
Costs of generating voluntary income							
Costs of charitable activities	£	-	£ 5,268	£ 5,268	9	£	875
Governance costs	£	3,005	£ 184,577	£ 187,583	10	£	124,177
	£	513	£ -	£ 513	11	£	263
Total resources expended		£ 3,518	£ 189,845	£ 193,363			£ 125,315
Net movement in funds		£ 54,624	£ -	£ 54,624			£ 41,456
Total funds brought forward		£ 58,411	£ -	£ 58,411	12		£ 16,955
Funds as at 31/03/2021		£ 113,035	£ -	£ 113,035			£ 58,411

Notes Note			
1	Debtors	Trade Debtors	£ 78.24
2	Accrued Income	Gift Aid	£ 252.75
		CAF	£ 235.18
			£ 487.93
3	Cash	Co-operative bank	£214,691.58
4	Creditors	Trade Creditors	£ 3,090.29
		HMRC, Pensions and Rounding	£ 1,993.01
			£ 5,083.30
5	Accruals	Overhead Costs	£ 3,839.34
		Project Costs	£ 5,121.80
		Audit and Accountancy	£ 500.00
			£ 9,461.14
6	Deferred Income	Charles S French Charitable Trust	£ 3,000.00
		Greater London Authority	£ 5,000.00
		The Ashley Family Foundation	£ 5,000.00
		Didymus Charity	£ 4,000.00
		The Baring Foundation	£ 12,000.00
		Lloyds Bank Foundation Covid React Fund	£ 7,479.00
		Garfield Weston Foundation	£ 20,000.00
		The London Community Foundation and Cockayne - Grants for the Arts	£ 10,000.00
		East End Community Foundation - Tower Hamlets Small Grants	£ 6,000.00
		East End Community Foundation - Westfield East Bank Grant	£ 9,000.00
		29th May 1961 Charity	£ 5,000.00
		An Anonymous Friend of OETC	£ 1,200.00
			£ 87,679.00
7	Designated Funds	Funds designated by Trustees to allow the charity to develop and deliver future planned theatre productions, new artistic work and cultural programming, which could not be funded from future income alone.	
8	Voluntary Income		
		Unrestricted	Restricted
		Statutory Funding	
		Hammersmith & Fulham	Lloyds Bank Foundation
		£ 35,000.00	£ 14,125.00
		Westminster	Team London (Greater London Authority)
		£ 15,000.00	£ 9,055.18
			London Community Foundation - Tampon Tax Community Grant
			£ 14,850.00
		Other Unrestricted Funding	The Carne Trust
		Other Revenue	£ 1,000.00
		Donations	Unity Theatre Trust
		£ 3,483.61	£ 500.00
		Gift Aid	Dr Edwards and Bishop Kings
		£ 252.75	£ 5,000.00
		Other Trading Activities	Southall Foundation
		£ 4,405.59	£ 5,000.00
			CAF - Coronavirus Emergency Fund
			£ 5,000.00
			£ 58,141.95
			United Hammersmith & Fulham - Coronavirus Emergency Funding
			£ 1,000.00
			The Mrs Smith & Mount Trust
			£ 4,750.00
			Sylvia Waddilove Foundation
			£ 1,000.00
			City Bridge Trust
			£ 6,450.00
			Humankind Charity
			£ 24,929.00
			Coronavirus Community Support Fund, distributed by The National Lottery Community Fund & HM Gov.
			£ 30,920.00
			London Community Fund
			£ 18,300.00
			NHS England (North East London Commissioning Support Unit) - Healthy London Partnerships
			£ 10,000.00
			Lloyds Bank Foundation - Digital, Culture, Media and Sport's (DCMS) 'Community Match Funding'
			£ 33,166.00
			An Anonymous Friend of OETC
			£ 4,800.00
			£ 189,845.18
9	Costs of Generating Voluntary Income	Fundraising	£ 5,267.75
			£ 5,267.75
10	Costs of Charitable Activities	Core overheads	£ 8,217.95
		Core staffing	£ 43,201.98
		Project costs	£136,162.73
			£187,582.66
11	Governance Costs	Companies House	£ 13.00
		Independent Examiner	£ 500.00
			£ 513.00
12	Funds Brought Forward	Funds as per 2019/20 accounts	£ 58,411.27
			£ 58,411.27







Section A

Independent Examiner's Report

**Report to the trustees/
members of**

Charity Name
Outside Edge Theatre Company

**On accounts for the year
ended**

31st March 2021

Charity no (if any)

1080948

Set out on pages

2 and 3

(remember to include the page numbers of additional sheets)

**Respective
responsibilities of
trustees and examiner**

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (the Charities Act) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act,
- to follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act, and
- to state whether particular matters have come to my attention.

**Basis of independent
examiner's statement**

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

**Independent
examiner's statement**

In connection with my examination, no material matters have come to my attention which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 130 of the Charities Act or
- the accounts do not accord with the accounting records

I have come across no other matters in connection with the examination to which attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Signed:

Date:

September 5th 2021

Name:

Peter Cload

Address:

Flat 1, 199 Dyke Road, Brighton and Hove, BN3 1TL

Outside Edge Theatre Company
Company Number 03871591
Financial Statements
01/04/2020 to 31/03/2021

Balance Sheet

	2021	Notes		2020
Current assets				
Debtors	£ 78	1		£ 4,858
Prepayments	£ -			£ 1,218
Accrued Income	£ 488	2		£ 62
Cash at bank and in hand	£ 214,692	3		£ 108,789
Total current assets	£ 215,258			£ 114,928
Liabilities				
Creditors				
amounts due within one year	£ 5,083	4		£ 5,756
Accruals	£ 9,461	5		£ 2,230
Deferred income	£ 87,679	6		£ 48,530
Rounding	-£ 1			
	£ 102,222			£ 56,517
Net current assets	£ 113,035			£ 58,411
Total funds				
Designated Funds	£ 16,353	7		
Unrestricted Funds	£ 96,682			£ 58,411
	£ 113,035			£ 58,411

For the financial year in question the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies.
No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006
The directors acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and for the preparation of accounts
These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime

signed 

name Tom Robertson

date 29 / 09 / 2021

Statement of Financial Activities

	2021					2020
	Unrestricted	Restricted	Total	Notes		Total
Incoming resources from generated funds						
Voluntary income	£ 58,142	£ 189,845	£ 247,987	8		£ 166,771
Activities for generating funds	£ -	£ -	£ -			£ -
Investment income	£ -	£ -	£ -			£ -
Total incoming resources	£ 58,142	£ 189,845	£ 247,987			£ 166,771
Costs of generating voluntary income						
Costs of generating voluntary income	£ -	£ 5,268	£ 5,268	9		£ 875
Costs of charitable activities	£ 3,005	£ 184,577	£ 187,583	10		£ 124,177
Governance costs	£ 513	£ -	£ 513	11		£ 263
Total resources expended	£ 3,518	£ 189,845	£ 193,363			£ 125,315
Net movement in funds	£ 54,624	£ -	£ 54,624			£ 41,456
Total funds brought forward	£ 58,411	£ -	£ 58,411	12		£ 16,955
Funds as at 31/03/2021	£ 113,035	£ -	£ 113,035			£ 58,411

Notes						
1	Debtors	Trade Debtors	£	78.24		
2	Accrued Income	Gift Aid	£	252.75		
		CAF	£	235.18		
			£	487.93		
3	Cash	Co-operative bank	£	214,691.58		
4	Creditors	Trade Creditors	£	3,090.29		
		HMRC, Pensions and Rounding	£	1,993.01		
			£	5,083.30		
5	Accruals	Overhead Costs	£	3,839.34		
		Project Costs	£	5,121.80		
		Audit and Accountancy	£	500.00		
			£	9,461.14		
6	Deferred Income	Charles S French Charitable Trust	£	3,000.00		
		Greater London Authority	£	5,000.00		
		The Ashley Family Foundation	£	5,000.00		
		Didymus Charity	£	4,000.00		
		The Baring Foundation	£	12,000.00		
		Lloyds Bank Foundation Covid React Fund	£	7,479.00		
		Garfield Weston Foundation	£	20,000.00		
		The London Community Foundation and Cockayne - Grants for the Arts	£	10,000.00		
		East End Community Foundation - Tower Hamlets Small Grants	£	6,000.00		
		East End Community Foundation - Westfield East Bank Grant	£	9,000.00		
		29th May 1961 Charity	£	5,000.00		
		An Anonymous Friend of OETC	£	1,200.00		
			£	87,679.00		
7	Designated Funds	Funds designated by Trustees to allow the charity to develop and deliver future planned theatre productions, new artistic work and cultural programming, which could not be funded from future income alone.				
8	Voluntary Income	Unrestricted			Restricted	
		Statutory Funding			Allocated to 2020/21	
		Hammersmith & Fulham	£	35,000.00	£	14,125.00
		Westminster	£	15,000.00	£	9,055.18
		Other Unrestricted Funding			£	14,850.00
		Other Revenue			£	1,000.00
		Donations	£	3,483.61	£	500.00
		Gift Aid	£	252.75	£	5,000.00
		Other Trading Activities	£	4,405.59	£	5,000.00
			£	58,141.95	£	1,000.00
					£	4,750.00
					£	1,000.00
					£	6,450.00
					£	24,929.00
					£	30,920.00
					£	18,300.00
					£	10,000.00
					£	33,166.00
					£	4,800.00
					£	189,845.18
9	Costs of Generating Voluntary Income	Fundraising	£	5,267.75		
			£	5,267.75		
10	Costs of Charitable Activities	Core overheads	£	8,217.95		
		Core staffing	£	43,201.98		
		Project costs	£	136,162.73		
			£	187,582.66		
11	Governance Costs	Companies House	£	13.00		
		Independent Examiner	£	500.00		
			£	513.00		
12	Funds Brought Forward	Funds as per 2019/20 accounts	£	58,411.27		
			£	58,411.27		



Section A

Independent Examiner's Report

**Report to the trustees/
members of**

Charity Name
Outside Edge Theatre Company

**On accounts for the year
ended**

31st March 2021

Charity no (if any)

1080948

Set out on pages

2 and 3

(remember to include the page numbers of additional sheets)

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responsibilities of
trustees and examiner**

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**Independent
examiner's statement**

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- the accounts do not accord with the accounting records

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Signed:

Date:

September 5th 2021

Name:

Peter Cload

Address:

Flat 1, 199 Dyke Road, Brighton and Hove, BN3 1TL

Outside Edge Theatre Company
Company Number 03871591
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	£ 113,035		£ 58,411

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signed 

name Tom Robertson

date 29 / 09 / 2021

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Investment income	£ -	£ -	£ -		£ -
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Costs of charitable activities	£ 3,005	£ 184,577	£ 187,583	10	£ 124,177
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Total resources expended	£ 3,518	£ 189,845	£ 193,363		£ 125,315
Net movement in funds	£ 54,624	£ -	£ 54,624		£ 41,456
Total funds brought forward	£ 58,411	£ -	£ 58,411	12	£ 16,955
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Notes					
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8	Voluntary Income	Unrestricted		Restricted	Allocated to 2020/21
		Statutory Funding			£ 14,125.00
		Hammersmith & Fulham	£ 35,000.00	Lloyds Bank Foundation	£ 9,055.18
		Westminster	£ 15,000.00	Team London (Greater London Authority)	£ 14,850.00
		Other Unrestricted Funding		London Community Foundation - Tampon Tax Community Grant	£ 1,000.00
		Other Revenue		The Carne Trust	£ 500.00
		Donations	£ 3,483.61	Unity Theatre Trust	£ 5,000.00
		Gift Aid	£ 252.75	Dr Edwards and Bishop Kings	£ 5,000.00
		Other Trading Activities	£ 4,405.59	Southall Foundation	£ 5,000.00
			£ 58,141.95	CAF - Coronavirus Emergency Fund	£ 1,000.00
				United Hammersmith & Fulham - Coronavirus Emergency Funding	£ 4,750.00
				The Mrs Smith & Mount Trust	£ 1,000.00
				Sylvia Waddilove Foundation	£ 6,450.00
				City Bridge Trust	£ 24,929.00
				Humankind Charity	£ 30,920.00
				Coronavirus Community Support Fund, distributed by The National Lottery Community Fund & HM Gov.	£ 18,300.00
				London Community Fund	£ 10,000.00
				NHS England (North East London Commissioning Support Unit) - Healthy London Partnerships	£ 33,166.00
				Lloyds Bank Foundation - Digital, Culture, Media and Sport's (DCMS) 'Community Match Funding'	£ 4,800.00
				An Anonymous Friend of OETC	£ 189,845.18
9	Costs of Generating Voluntary Income	Fundraising	£	5,267.75	
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