

# ANNUAL REPORT AND ACCOUNTS 2022/23

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

# CONTENTS

SUPPORTERS	3
COMPANY INFORMATION	3
CHAIR & ARTISTIC DIRECTOR / CEO'S MESSAGE	4
PURPOSE AND ACTIVITIES	6
OUR YEAR IN NUMBERS	7
PARTICIPATORY DRAMA ACTIVITIES	8
PASTORAL CARE AND WRAPAROUND SUPPORT	28
THEATRE PRODUCTIONS	32
ACHIEVEMENTS AND PERFORMANCE	40
FINANCIAL REVIEW	60
FUTURE PLANS	65
STRUCTURE, GOVERNANCE AND MANAGEMENT	67
APPOINTMENT OF TRUSTEES	68
FOOTNOTES	68
SIGNED ANNUAL ACCOUNTS	70

## OUR SUPPORTERS

**The Baring  
Foundation**

*Kensington  
+ Chelsea  
Foundation*  
A better life together

ARTS COUNCIL  
ENGLAND



**The  
Earls Court  
Development  
Company**

**W**  
Garfield Weston  
FOUNDATION

**Kensington  
& Chelsea  
Social Council**

**Maudsley  
Charity** Backing  
Better  
Mental  
Health.

SUPPORTED BY  
**MAYOR OF LONDON**

*Charlotte Bonham-Carter  
Charitable Trust*

**Genesis**  
FOUNDATION



**THE 7 STARS  
FOUNDATION**

**COMIC  
RELIEF**  
CHANGING PLACES  
CHANGING LIVES



**The Harold Hyam  
Wingate Foundation**



**MARIA BJÖRNSON**  
MEMORIAL FUND

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



**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 Makaam  
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 Wellbeing<sup>1</sup> (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 Capital<sup>2</sup> (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

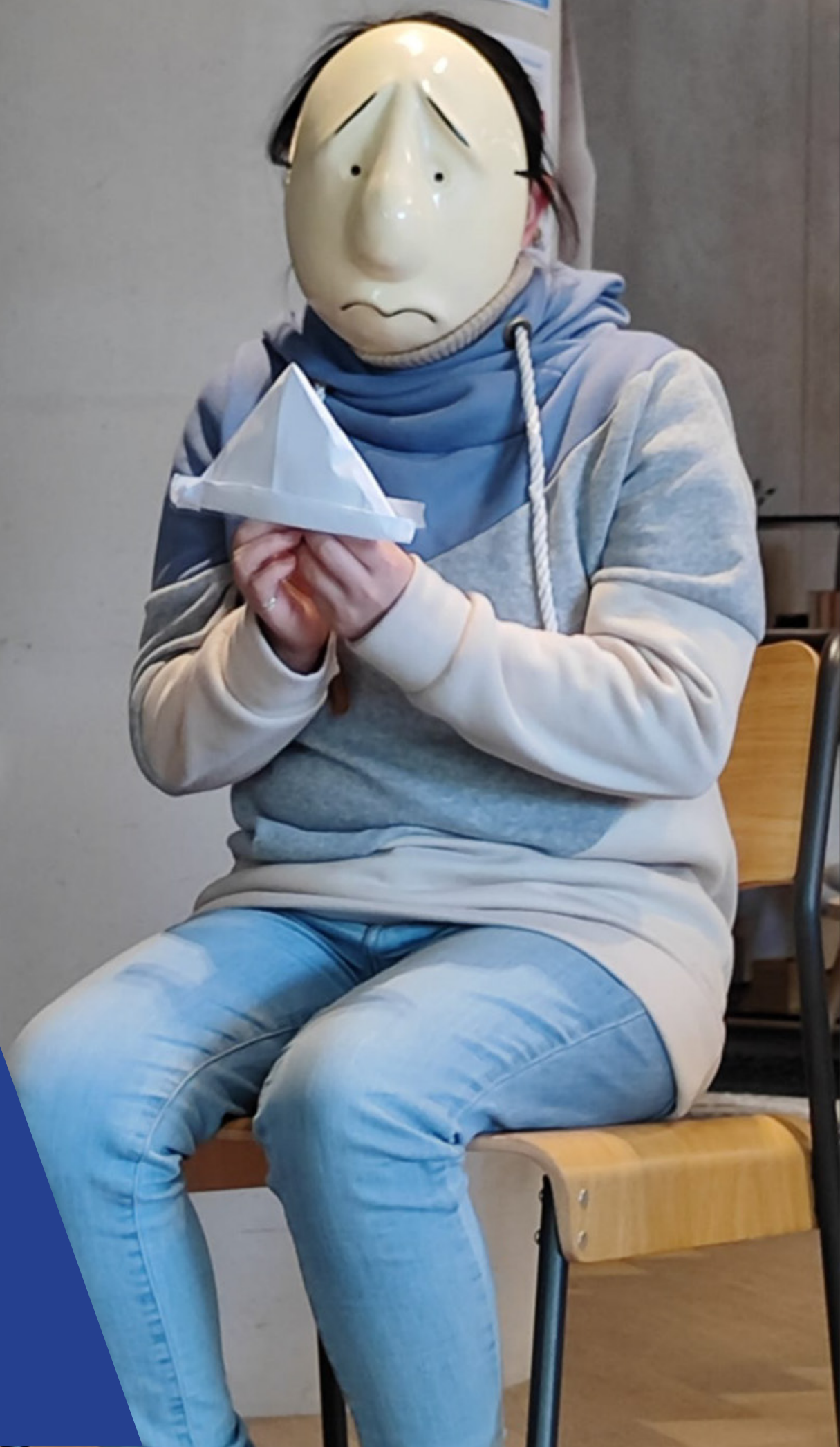




two groups the 'Roomers' and the 'Zoomers') with the assistance of specialist wide lens web cameras. We continued to offer this delivery model across 2022/23 for all of our drop-in groups to ensure that clinically vulnerable service users could continue to access our activities.

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.

The 2022/23 Young People's Project was funded by the 7 Stars Foundation

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.



# 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 myself ....I 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 <sup>3</sup>) 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 services<sup>4</sup>.

Compared with the Office for Health Improvement and Disparities' National Drug Treatment Monitoring System (NDTMS) statistics for 2022<sup>5</sup> 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 wellbeing<sup>6</sup>. 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.<sup>7</sup>

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.<sup>8</sup>

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.<sup>9</sup>

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.<sup>10</sup>

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.<sup>11</sup>





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.<sup>12</sup>

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.<sup>13</sup> 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  $\leq 18$  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  $\leq 18$  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'.

		Follow Up Assessment WEMWBS Scores		
Baseline WEMWBS Scores	Number of Respondents	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 CTCL 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 CTCL 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.<sup>14</sup> As you will see below, for this cohort of service users,

12% reported an improvement in their CTCL scores, 73% reported no change in their scores and 15% reported a decline in scores.

In general, the CTCL 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 CTCL Scores		
Baseline CTCL Scores	Number of Respondents	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
<b>Alcohol - most recent use (17 respondents)</b>					
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%
<b>Amphetamines - most recent use (1 respondent)</b>					
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%
<b>Cannabis- most recent use (39 respondents)</b>					
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%
<b>Cocaine - most recent use (3 respondents)</b>					
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%
<b>Crack - most recent use (21 respondents)</b>					
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%
<b>Opiates - most recent use (41 respondents)</b>					
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%
<b>Other - most recent use (33 respondents)</b>					
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.<sup>15</sup> 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.”**

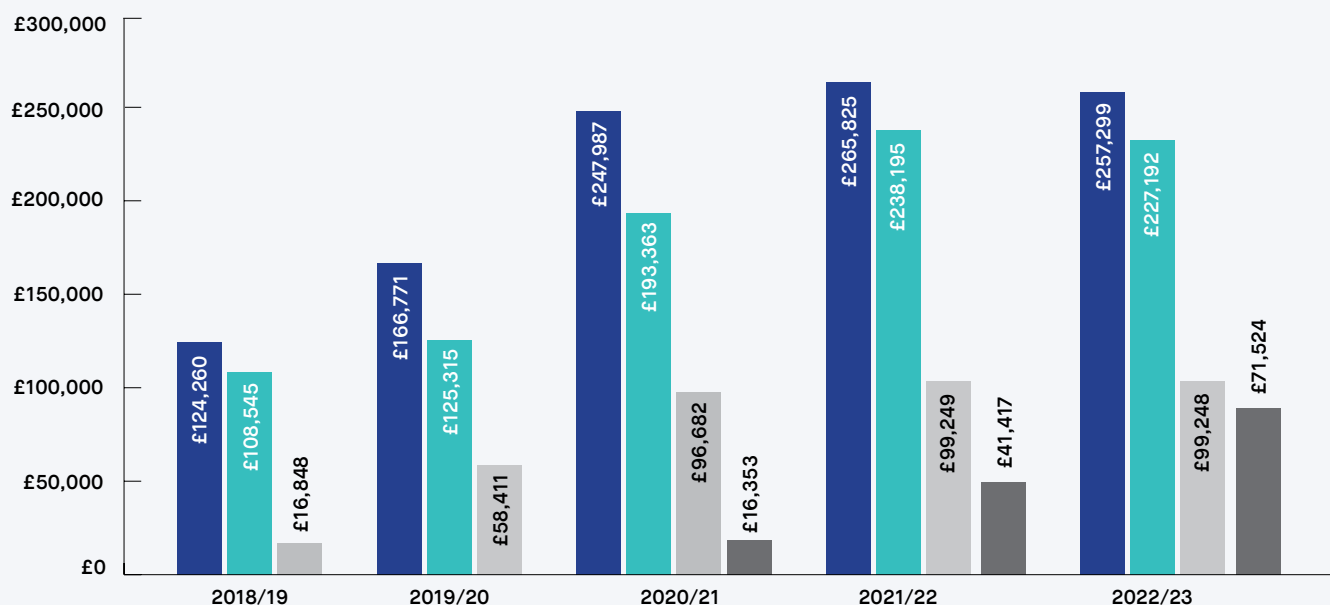


# FINANCIAL REVIEW

## 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

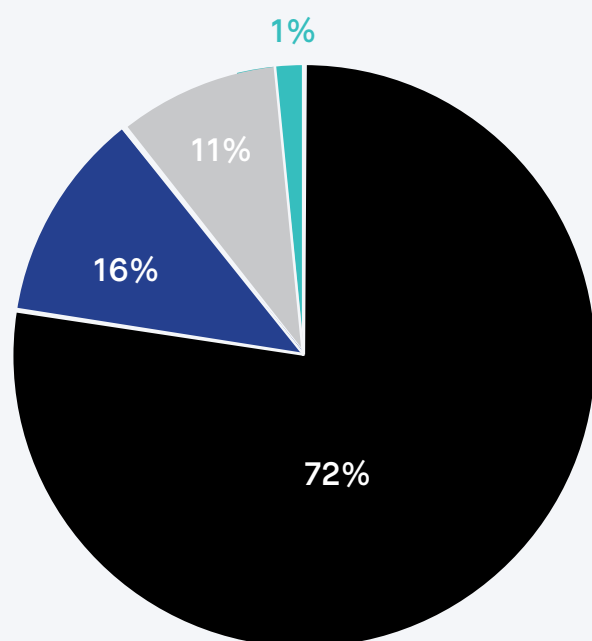
Income

Expenditure

Unrestricted Reserves

Designated Funds

## INCOME



### INCOME SOURCES 2022/23

Trusts & 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.

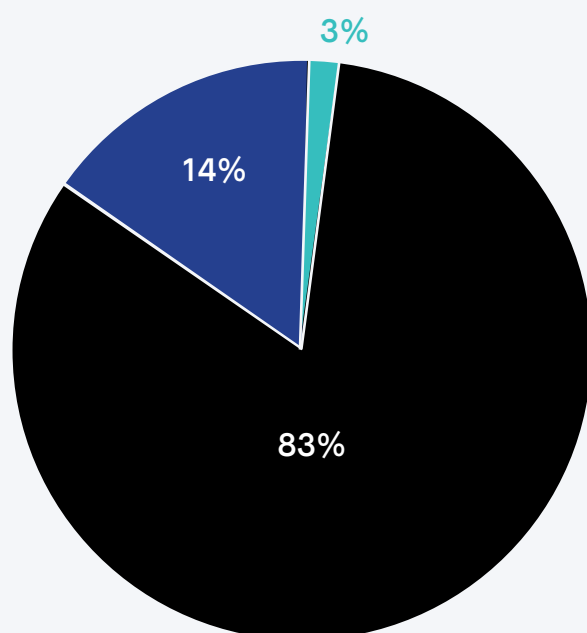
Our total income from Trusts and Foundations was £186,178, which is a slight decrease from £184,735 last year.

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.<sup>16</sup> 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**



**Contents of the Financial Statements  
for the Year Ended 31 March 2023**

	<b>Page</b>
<b>Report of the Trustees</b>	1
<b>Statement of Financial Activities</b>	2
<b>Balance Sheet</b>	3
<b>Notes to the Financial Statements</b>	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 on .....22/12/2023..... 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 £
<b>INCOME AND ENDOWMENTS FROM</b>					
Donations and legacies	2	1,987	186,175	188,162	204,912
<b>Charitable activities</b>					
Project costs		53,342	-	53,342	49,416
Other income		15,795	-	15,795	11,497
<b>Total</b>		<u>71,124</u>	<u>186,175</u>	<u>257,299</u>	<u>265,825</u>
<b>EXPENDITURE ON</b>					
Raising funds		1,928	-	1,928	1,871
<b>Charitable activities</b>					
Project costs		36,048	186,175	222,223	234,884
Other		3,041	-	3,041	1,440
<b>Total</b>		<u>41,017</u>	<u>186,175</u>	<u>227,192</u>	<u>238,195</u>
<b>NET INCOME</b>		30,107	-	30,107	27,630
<b>RECONCILIATION OF FUNDS</b>					
<b>Total funds brought forward</b>		140,665	-	140,665	113,035
<b>TOTAL FUNDS CARRIED FORWARD</b>		<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 £
<b>FIXED ASSETS</b>					
Tangible assets	8	1,592	-	1,592	-
<b>CURRENT ASSETS</b>					
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>
<b>CREDITORS</b>					
Amounts falling due within one year	10	(11,394)	(78,963)	(90,357)	(132,323)
<b>NET CURRENT ASSETS</b>		<u>169,180</u>	<u>-</u>	<u>169,180</u>	<u>140,665</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		<u>170,772</u>	<u>-</u>	<u>170,772</u>	<u>140,665</u>
<b>NET ASSETS</b>		<u>170,772</u>	<u>-</u>	<u>170,772</u>	<u>140,665</u>
<b>FUNDS</b>	11				
Unrestricted funds				170,772	140,665
<b>TOTAL FUNDS</b>				<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

- 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.

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

The notes form part of these financial statements



**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.

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 £
<b>INCOME AND ENDOWMENTS FROM</b>			
Donations and legacies	20,976	183,936	204,912
<b>Charitable activities</b>			
Project costs	49,416	-	49,416
Other income	11,497	-	11,497
<b>Total</b>	<u>81,889</u>	<u>183,936</u>	<u>265,825</u>
<b>EXPENDITURE ON</b>			
Raising funds	561	1,310	1,871
<b>Charitable activities</b>			
Project costs	52,258	182,626	234,884
Other	1,440	-	1,440
<b>Total</b>	<u>54,259</u>	<u>183,936</u>	<u>238,195</u>
<b>NET INCOME</b>	27,630	-	27,630
<b>RECONCILIATION OF FUNDS</b>			
<b>Total funds brought forward</b>	113,035	-	113,035
<b>TOTAL FUNDS CARRIED FORWARD</b>	<u>140,665</u>	<u>-</u>	<u>140,665</u>

8. TANGIBLE FIXED ASSETS

	Computer equipment £
<b>COST</b>	
Additions	<u>1,709</u>
<b>DEPRECIATION</b>	
Charge for year	<u>117</u>
<b>NET BOOK VALUE</b>	
At 31 March 2023	<u>1,592</u>
At 31 March 2022	<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
	£	£	£	£
<b>Unrestricted funds</b>				
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>
<b>TOTAL FUNDS</b>	<u>140,665</u>	<u>30,107</u>	<u>-</u>	<u>170,772</u>

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 £
<b>Unrestricted funds</b>			
General Fund	71,124	(41,017)	30,107
<b>Restricted funds</b>			
Restricted Income	186,175	(186,175)	-
<b>TOTAL FUNDS</b>	<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 £
<b>Unrestricted funds</b>				
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>
<b>TOTAL FUNDS</b>	<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 £
<b>Unrestricted funds</b>			
General Fund	81,889	(54,259)	27,630
<b>Restricted funds</b>			
Restricted Income	183,936	(183,936)	-
<b>TOTAL FUNDS</b>	<u>265,825</u>	<u>(238,195)</u>	<u>27,630</u>

**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 £
<b>Unrestricted funds</b>				
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>
<b>TOTAL FUNDS</b>	<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 £
<b>Unrestricted funds</b>			
General Fund	153,013	(95,276)	57,737
<b>Restricted funds</b>			
Restricted Income	370,111	(370,111)	-
<b>TOTAL FUNDS</b>	<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.

