

ANNUAL REPORT & ACCOUNTS



2023/24

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

**OUTSIDE
EDGE** THEATRE
COMPANY

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	20
THEATRE PRODUCTIONS	24
ACHIEVEMENTS AND PERFORMANCE	28
CASE STUDIES	44
FINANCIAL REVIEW	48
FUTURE PLANS	53
STRUCTURE, GOVERNANCE AND MANAGEMENT	55
FOOTNOTES	56
SIGNED ANNUAL ACCOUNTS	57

COMPANY INFORMATION

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

DIRECTORS

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

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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.

OUR SUPPORTERS

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Foundation**

*Kensington
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RELIEF**
CHANGING PLACES
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The Vintners' Company



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Supporting young talent in the performing arts



Wakefield
Tetley
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The London
Community
Foundation

COCKAYNE



The
CHARLES S FRENCH
CHARITABLE
TRUST



INSPIRING
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TOWER HAMLETS

CHAIR & ARTISTIC DIRECTOR /CEO'S MESSAGE

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

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

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

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

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



Matt Steinberg
Artistic Director / CEO



Tom Robertson
Chair of the Board of Trustees



PURPOSE & ACTIVITIES

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

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

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

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

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

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

OUR YEAR IN NUMBERS

446

FREE ARTS
ACTIVITY SESSIONS

667

PARTICIPANTS

4,228

INDIVIDUAL
ATTENDANCES

8,112

HOURS OF CREATIVE
RECOVERY ACTIVITY

6

PERFORMANCES

254

AUDIENCES

33

VOLUNTEERS

339

VOLUNTEERING
HOURS

87%

SERVICE USERS AGREE
OETC STRENGTHENED
THEIR RECOVERY

£844,272

SOCIAL RETURN
ON INVESTMENT

PARTICIPATORY ARTS ACTIVITIES

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

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

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

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

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

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

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



DRAMA, DANCE & CREATIVE WRITING TASTER SESSIONS

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

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

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

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

61

**NUMBER OF
TASTER SESSIONS**

428

**NUMBER OF TREATMENT
FACILITY PARTICIPANTS**

55%

**PERCENTAGE OF PARTICIPANTS
ENGAGING WITH DRAMA FOR
THE FIRST TIME**



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

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

“It helped me with confidence.”

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

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

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

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

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



WEST LONDON DROP-IN DRAMA

51

NUMBER OF
SESSIONS

499

NUMBER OF
ATTENDANCES

72

NUMBER OF
PARTICIPANTS

EAST LONDON DROP-IN DRAMA

51

NUMBER OF
SESSIONS

426

NUMBER OF
ATTENDANCES

63

NUMBER OF
PARTICIPANTS

SOUTH LONDON DROP-IN DRAMA

49

NUMBER OF
SESSIONS

568

NUMBER OF
ATTENDANCES

71

NUMBER OF
PARTICIPANTS

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

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

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

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

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

WEST LONDON DROP-IN
DRAMA PARTICIPANT

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

EAST LONDON DROP-IN
DRAMA PARTICIPANT

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

EAST LONDON DROP-IN
DRAMA PARTICIPANT

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

EAST LONDON DROP-IN
DRAMA PARTICIPANT

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

EAST LONDON DROP-IN
DRAMA PARTICIPANT

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

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

EAST LONDON DROP-IN
DRAMA PARTICIPANT

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

EAST LONDON DROP-IN
DRAMA PARTICIPANT

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

SOUTH LONDON DROP-IN
DRAMA PARTICIPANT

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

SOUTH LONDON DROP-IN
DRAMA PARTICIPANT

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

SOUTH LONDON DROP-IN
DRAMA PARTICIPANT

WEST LONDON WRITE NOW

51

NUMBER OF
SESSIONS

399

NUMBER OF
ATTENDANCES

61

NUMBER OF
PARTICIPANTS

EAST LONDON WRITE NOW

51

NUMBER OF
SESSIONS

534

NUMBER OF
ATTENDANCES

57

NUMBER OF
PARTICIPANTS

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

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

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

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

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

WEST LONDON DROP-IN
DRAMA PARTICIPANT

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

EAST LONDON DROP-IN
DRAMA PARTICIPANT

WOMEN'S DRAMA GROUP

26

NUMBER OF
SESSIONS

142

NUMBER OF
ATTENDANCES

20

NUMBER OF
PARTICIPANTS

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

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

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

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

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

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

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

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

MOVING RECOVERY

12

NUMBER OF
SESSIONS

127

NUMBER OF
ATTENDANCES

22

NUMBER OF
PARTICIPANTS

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

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

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

PEER-LED CHECK-IN

39

NUMBER OF
SESSIONS

156

NUMBER OF
ATTENDANCES

20

NUMBER OF
PARTICIPANTS

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



EDGE TWO

36

NUMBER OF
SESSIONS

500

NUMBER OF
ATTENDANCES

30

NUMBER OF
PARTICIPANTS

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

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

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

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

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

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

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

MASTERCLASSES

9

NUMBER OF
SESSIONS

132

NUMBER OF
ATTENDANCES

66

NUMBER OF
PARTICIPANTS

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

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

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

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

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



PARTICIPATION PATHWAYS, PASTORAL CARE & WRAPAROUND SUPPORT

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

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

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

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

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

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

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

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

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

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



THEATRE CLUB

10

NUMBER OF
SESSIONS

118

NUMBER OF
ATTENDANCES

66

NUMBER OF
PARTICIPANTS

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

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

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



SERVICE USER SOCIAL EVENTS

2

NUMBER OF
SESSIONS

85

NUMBER OF
ATTENDANCES

70

NUMBER OF
PARTICIPANTS

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

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

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



THEATRE PRODUCTIONS

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

WRITE NOW SHARING

Brady Arts Centre
02/05/2023
Audience: 29

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

AUDIENCE FEEDBACK

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

“The quality of the scripts was tip top!”

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

SPRING SHOWCASE

LAMDA
29/06/2023
Audience: 46

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

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

AUDIENCE FEEDBACK

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

WE ARE HOME

Brady Arts Centre

25/09/2023

Audience: 47

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

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

AUDIENCE FEEDBACK

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

EVER CHANGING MOMENTS

The Study Society

28/09/2023

Audience: 16

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

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

AUDIENCE FEEDBACK

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

TRAGEDY AT THE EDGE

Brady Arts Centre

11/12/2023

Audience: 70

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

AUDIENCE FEEDBACK

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

“It captured a real sense of ancient theatre.”

TWISTED TALES FROM THE EDGE

Brady Arts Centre

25/03/2024

Audience: 46

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

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

AUDIENCE FEEDBACK

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

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



ACHIEVEMENTS & PERFORMANCE

OUTPUT

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

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

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

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

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

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

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

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

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

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

SERVICE USER DEMOGRAPHICS

% Gender Breakdown

55% Female
43% Male
2% Use another term

% Ethnicity Breakdown

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

% Top Boroughs Breakdown

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

% Addiction History Breakdown

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

% Substance Misuse History Breakdown

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

% Depression

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

% Age Breakdown

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

% Housing Breakdown

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

% Sexuality Breakdown

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

% Income Breakdown

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

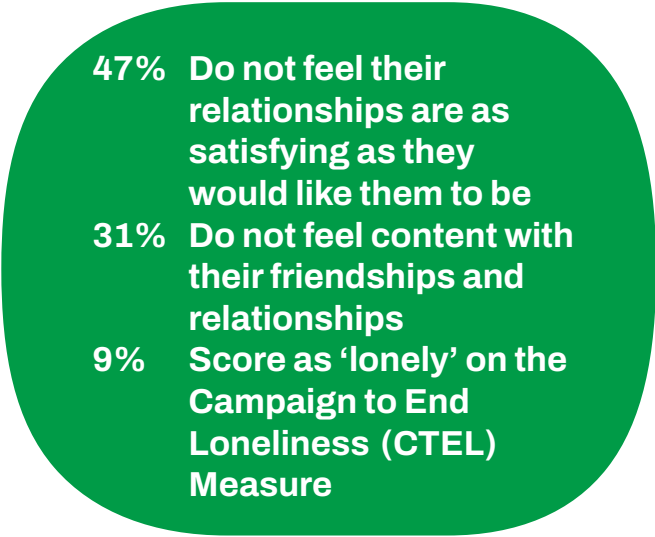
% Disability

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

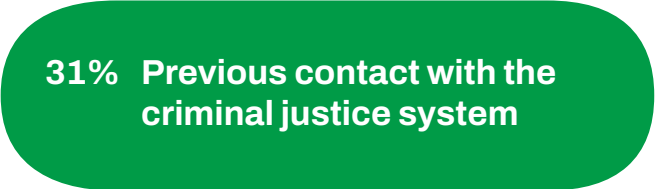
% Employment Breakdown

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

Loneliness Breakdown

- 
- A green rounded rectangle containing three lines of white text. The first line says '47% Do not feel their relationships are as satisfying as they would like them to be'. The second line says '31% Do not feel content with their friendships and relationships'. The third line says '9% Score as 'lonely' on the Campaign to End Loneliness (CTEL) Measure'.
- 47%** Do not feel their relationships are as satisfying as they would like them to be
 - 31%** Do not feel content with their friendships and relationships
 - 9%** Score as 'lonely' on the Campaign to End Loneliness (CTEL) Measure

% Criminal Justice System

A green rounded rectangle containing one line of white text: '31% Previous contact with the criminal justice system'.

31% Previous contact with the criminal justice system

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

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

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

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

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

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

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

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

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

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

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



IMPACT ON SERVICE USERS

Service User Recovery Goal Breakdowns

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

Are you achieving your recovery goal?

78% Yes
22% No

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

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

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

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

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

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

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

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

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

Social Capital

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

Physical Capital

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

Human Capital

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

Cultural Capital

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

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

- 87% Service users say OETC strengthened their recovery**

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

SERVICE USER FEEDBACK

“I’m more confident about my recovery.”

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

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

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

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

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

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

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

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



Finally, the word cloud below captures service user responses from a question asking them to describe what has changed



LONG-TERM IMPACT ON SERVICE USERS

our impact and determine a theory of change based on the Recovery Capital model for participants' wellbeing and substance use.

travelled' statistics to better measure our impact.

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

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

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

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

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

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





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

In terms of loneliness, scores in this report are based on information gathered between 2021/22 - 2023/24 from 95 service users for whom we have obtained 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.¹⁴

As you will see below, for this cohort of service users, 8% reported an improvement in their CTCL scores, 77% 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)	23	15 (16%)	8 (8%)	0 (0%)
Neutral (>3-<10)	61	1 (1%)	54 (57%)	6 (6%)
Not Lonely (<=3)	11	0 (0%)	7 (7%)	4 (4%)

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

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



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

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

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

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

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

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

IMPACT ON AUDIENCES

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

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



CASE STUDIES

CHARLIE

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

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

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

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

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

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

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

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

JILL

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

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

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

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

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



MARY

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

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

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

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

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

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

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



TOM

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

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

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

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

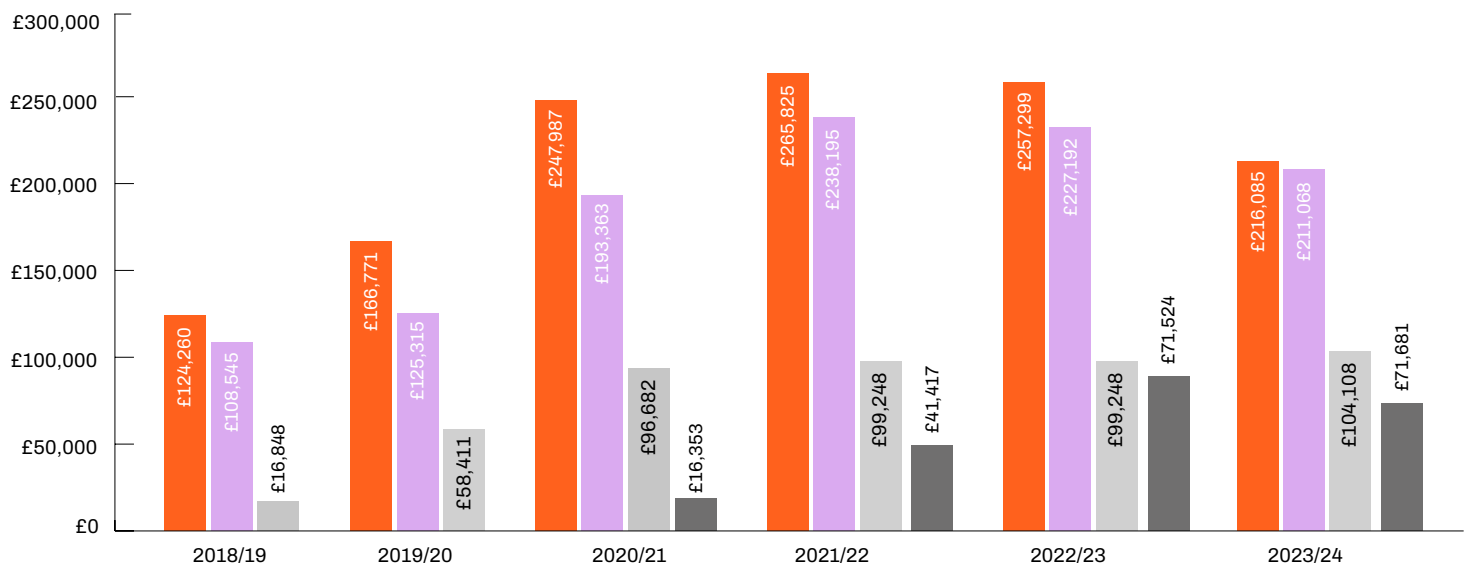
session at an away day for professionals from the CNWL NHS Trust. Tom enjoys *'bringing the dramatic arts to other people and being able to pass over what we do in class to somebody else.'* He says *'it is good to go to places where people can see what OETC does to help their recovery, it's good to help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

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

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

FINANCIAL REVIEW

INCOME AND EXPENDITURE



INCOME AND EXPENDITURE

Income

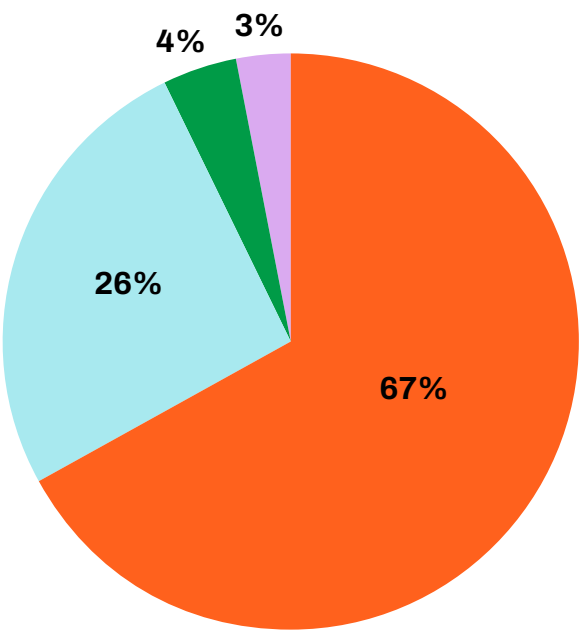
Expenditure

Unrestricted Reserves

Designated Funds

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

INCOME



INCOME SOURCES 2023/24

- Trusts & Foundations
- Local Authority Contracts
- Individual Giving and Major Donors
- Trading and Other Income

Our total income in 2023/24 was £216,085, which represents a -16% decrease from the previous year’s income of £257,299. This is in line with the decrease in the number of participatory arts sessions and the decrease in production costs for the artistic programming we delivered in 2023/24 compared with 2022/23.

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

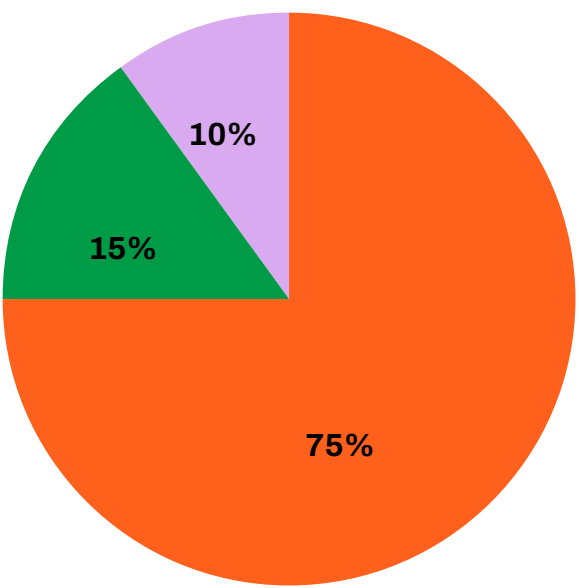
The unique impact of our arts-based interventions have been recognised by West London’s public health commissioners for over 20 years. In 2023/24 we were funded by the integrated commissioning team in the City of Westminster and the Royal Borough of Kensington and Chelsea. These contracts totalled £55,823,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

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

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

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

EXPENDITURE



ALLOCATION OF RESOURCES 2023/24

Charitable Activities (Workshop Delivery and Theatre Productions)

Core Staffing

Core Overheads (including Fundraising and Governance)

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

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

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

RESERVES AND GOING CONCERN

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

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

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

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



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

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

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

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

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



FUTURE PLANS

SERVICE DELIVERY AND ARTISTIC PROGRAMMING PLANS

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

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

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

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

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

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

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

DIVERSITY AND INCLUSION PLANS

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

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

ENVIRONMENTAL RESPONSIBILITY

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

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

In addition, this year we have begun:

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

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



STRUCTURE, GOVERNANCE & MANAGEMENT

GOVERNING DOCUMENTS

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

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

ORGANISATION AND MANAGEMENT

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

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

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

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

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

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

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

APPOINTMENT OF TRUSTEES

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

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

FOOTNOTES

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

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

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

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

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

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

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

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

⁹ Ibid.

¹⁰ Ibid., 32.

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

¹² Ibid., 109.

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

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

¹⁵ Ibid. 16-17.

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

SIGNED ANNUAL ACCOUNTS

BOARD OF TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

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

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

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

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

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

INDEPENDENT EXAMINER

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

Signed



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

Signed



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

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

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

**Contents of the Financial Statements
for the Year Ended 31 March 2024**

	Page
Report of the Trustees	1
Statement of Financial Activities	2
Balance Sheet	3
Notes to the Financial Statements	4 to 10

Outside Edge Theatre Company

Report of the Trustees for the Year Ended 31 March 2024

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2024. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

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

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

03871591 (England and Wales)

Registered Charity number

1080948

Registered office

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

Trustees

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

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



.....
T Robertson - Trustee

Outside Edge Theatre Company

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

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

The notes form part of these financial statements

Outside Edge Theatre Company

Balance Sheet 31 March 2024

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

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

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

The trustees acknowledge their responsibilities for

- 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 12/12/2024 and were signed on its behalf by:



T Robertson - Trustee

The notes form part of these financial statements

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

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Income

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

Expenditure

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

Tangible fixed assets

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

Computer equipment - 20% on reducing balance

Taxation

The charity is exempt from corporation tax on its charitable activities.

Fund accounting

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

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

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

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

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

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

Outside Edge Theatre Company

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

1. ACCOUNTING POLICIES - continued

Pension costs and other post-retirement benefits

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

2. DONATIONS AND LEGACIES

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

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

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

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

3. INCOME FROM CHARITABLE ACTIVITIES

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

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

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

4. NET INCOME/(EXPENDITURE)

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

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

5. TRUSTEES' REMUNERATION AND BENEFITS

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

Trustees' expenses

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

6. STAFF COSTS

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

	31.3.24	31.3.23
	5	5
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 2024

7. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

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

8. TANGIBLE FIXED ASSETS

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

Outside Edge Theatre Company

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

9. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

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

10. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

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

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

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

11. MOVEMENT IN FUNDS

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

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

11. MOVEMENT IN FUNDS - continued

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

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

Comparatives for movement in funds

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

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

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

Outside Edge Theatre Company

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

11. MOVEMENT IN FUNDS - continued

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

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

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

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

12. RELATED PARTY DISCLOSURES

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

