

ANNUAL REPORT & ACCOUNTS



2024/25

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

**OUTSIDE
EDGE** THEATRE
COMPANY

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COMPANY INFORMATION

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

DIRECTORS

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

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

ACCOUNTANTS

Grass and Holm
27 Pelham Road
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REGISTERED OFFICE

Outside Edge Theatre Company
Brady Arts Centre
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OUR SUPPORTERS

**The Baring
Foundation**

*Kensington
+ Chelsea
Foundation*
A better life together

**THE
GROCCERS'
CHARITY**

**The Vincent
Commission**

**THE BORG FOUNDATION OF
KENSINGTON
AND CHELSEA**

W
**Garfield Weston
FOUNDATION**

**CITY BRIDGE
FOUNDATION**

**COMMUNITY
FUND**

**EARLS COURT
COMMUNITY
FUND**

TOWER HAMLETS

**THE
LEIGH
TRUST**

**Social
Investment
Business**

Schroder Charity Trust

City of Westminster

CHAIR & ARTISTIC DIRECTOR /CEO'S MESSAGE

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

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

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

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

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

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



Matt Steinberg
Artistic Director / CEO



Tom Robertson
Chair of the Board of Trustees



PURPOSE & ACTIVITIES

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

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

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

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

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

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

OUR YEAR IN NUMBERS

490

FREE ARTS
ACTIVITY SESSIONS

837

PARTICIPANTS

5,352

INDIVIDUAL
ATTENDANCES

10,615

HOURS OF CREATIVE
RECOVERY ACTIVITY

3

PERFORMANCES

169

AUDIENCES

34

VOLUNTEERS

754

VOLUNTEERING
HOURS

91%

SERVICE USERS AGREE
OETC STRENGTHENED
THEIR RECOVERY

£1,743,604

SOCIAL RETURN
ON INVESTMENT

PARTICIPATORY ARTS ACTIVITIES

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

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

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

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

Following sustained commitment and engagement, service users are invited to

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

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

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

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



DRAMA, DANCE & CREATIVE WRITING TASTER SESSIONS

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

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

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

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

63

**NUMBER OF
TASTER SESSIONS**

516

**NUMBER OF TREATMENT
FACILITY PARTICIPANTS**

56%

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



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

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

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

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

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

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

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



WEST LONDON DROP-IN DRAMA

50

NUMBER OF
SESSIONS

710

NUMBER OF
ATTENDANCES

83

NUMBER OF
PARTICIPANTS

EAST LONDON DROP-IN DRAMA

50

NUMBER OF
SESSIONS

650

NUMBER OF
ATTENDANCES

94

NUMBER OF
PARTICIPANTS

SOUTH LONDON DROP-IN DRAMA

50

NUMBER OF
SESSIONS

854

NUMBER OF
ATTENDANCES

100

NUMBER OF
PARTICIPANTS

HOUNSLOW DROP-IN DRAMA

16

NUMBER OF
SESSIONS

80

NUMBER OF
ATTENDANCES

36

NUMBER OF
PARTICIPANTS

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

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

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

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

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

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

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

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

WEST LONDON DROP-IN
DRAMA PARTICIPANT

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

EAST LONDON DROP-IN
DRAMA PARTICIPANT

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

EAST LONDON DROP-IN
DRAMA PARTICIPANT

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

SOUTH LONDON DROP-IN
DRAMA PARTICIPANT

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

HOUNSLOW DROP-IN
DRAMA PARTICIPANT

WEST LONDON WRITE NOW

50

NUMBER OF
SESSIONS

435

NUMBER OF
ATTENDANCES

71

NUMBER OF
PARTICIPANTS

EAST LONDON WRITE NOW

50

NUMBER OF
SESSIONS

489

NUMBER OF
ATTENDANCES

71

NUMBER OF
PARTICIPANTS

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

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

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

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

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

WEST LONDON DROP-IN
DRAMA PARTICIPANT

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

EAST LONDON DROP-IN
DRAMA PARTICIPANT

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

WEST LONDON DROP-IN
DRAMA PARTICIPANT

WOMEN'S DRAMA GROUP

26

NUMBER OF
SESSIONS

105

NUMBER OF
ATTENDANCES

14

NUMBER OF
PARTICIPANTS

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

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

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

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

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

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

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

MUSLIM HERITAGE TALES

9

NUMBER OF
SESSIONS

21

NUMBER OF
ATTENDANCES

6

NUMBER OF
PARTICIPANTS

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

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

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

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

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



PEER-LED CHECK-IN

42

NUMBER OF
SESSIONS

153

NUMBER OF
ATTENDANCES

22

NUMBER OF
PARTICIPANTS

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



EDGE TWO

35

NUMBER OF
SESSIONS

666

NUMBER OF
ATTENDANCES

33

NUMBER OF
PARTICIPANTS

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

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

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

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

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

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

WRITE TWO

12

NUMBER OF
SESSIONS

96

NUMBER OF
ATTENDANCES

9

NUMBER OF
PARTICIPANTS

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

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

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

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

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



THE COMPANY

2

NUMBER OF
SESSIONS

10

NUMBER OF
ATTENDANCES

5

NUMBER OF
PARTICIPANTS

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

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

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

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

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

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



MASTERCLASSES

10

NUMBER OF
SESSIONS

111

NUMBER OF
ATTENDANCES

53

NUMBER OF
PARTICIPANTS

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

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

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

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

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

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



PARTICIPATION PATHWAYS, PASTORAL CARE & WRAPAROUND SUPPORT

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

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

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

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

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

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

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



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

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

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

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



THEATRE CLUB

19

NUMBER OF
SESSIONS

197

NUMBER OF
ATTENDANCES

82

NUMBER OF
PARTICIPANTS

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

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

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



SCRIPT CLUB

2

NUMBER OF
SESSIONS

56

NUMBER OF
ATTENDANCES

45

NUMBER OF
PARTICIPANTS

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

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

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

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

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



SERVICE USER SOCIAL EVENTS

4

NUMBER OF
SESSIONS

179

NUMBER OF
ATTENDANCES

138

NUMBER OF
PARTICIPANTS

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

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

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

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



THEATRE PRODUCTIONS

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

BODY TALKS

Brady Arts Centre

24/06/2024

Audience: 37

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

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

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

AUDIENCE FEEDBACK

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

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

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

LIGHTHOUSES

Brady Arts Centre

16/12/2024

Audience: 28

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

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

AUDIENCE FEEDBACK

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

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

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

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



MUM POINTS - R&D

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

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

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





OETC'S 25TH ANNIVERSARY CELEBRATION

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

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

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



ACHIEVEMENTS & PERFORMANCE

OUTPUT

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

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

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

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

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

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

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

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

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

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

SERVICE USER DEMOGRAPHICS

% Gender Breakdown

51% Female
48% Male
2% Use another term

% Ethnicity Breakdown

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

% Top Boroughs Breakdown

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

% Addiction History Breakdown

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

% Substance Misuse History Breakdown

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

% Depression

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

% Age Breakdown

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

% Housing Breakdown

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

% Sexuality Breakdown

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

% Income Breakdown

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

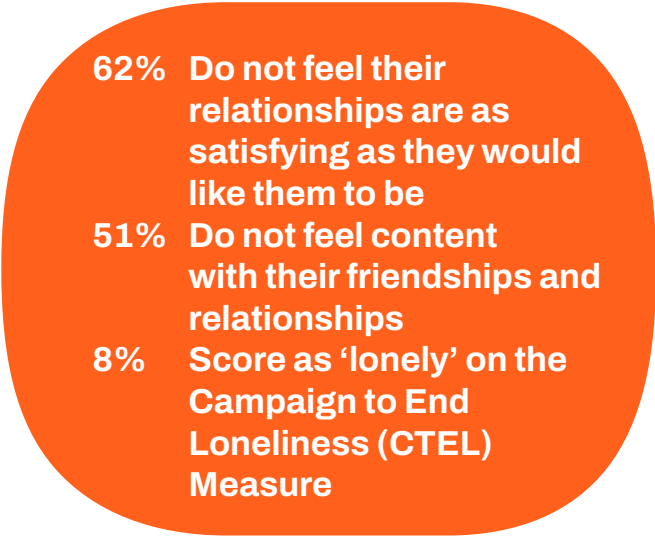
% Disability

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

% Employment Breakdown

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

Loneliness Breakdown

- 
- A large orange rounded rectangle containing three lines of text. Each line starts with a percentage followed by a description of a loneliness metric.
- 62%** Do not feel their relationships are as satisfying as they would like them to be
 - 51%** Do not feel content with their friendships and relationships
 - 8%** Score as 'lonely' on the Campaign to End Loneliness (CTEL) Measure

% Criminal Justice System

- 
- A smaller orange rounded rectangle containing one line of text.
- 26%** Previous contact with the criminal justice system

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

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

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

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

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

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

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

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

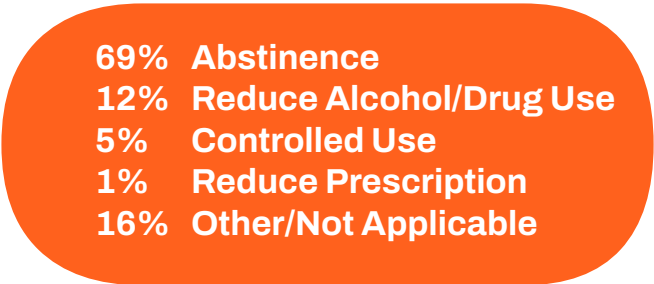
Otherwise, approximately the same percentage of service users presented with the same substance misuse histories as last year.

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



IMPACT ON SERVICE USERS

Service User Recovery Goal Breakdowns



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

Are you achieving your recovery goal?



73% Yes
27% No

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

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

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

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

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

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

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

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

Social Capital

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

Physical Capital

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

Human Capital

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

Cultural Capital

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

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

- 91% Service users say OETC strengthened their recovery

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

SERVICE USER FEEDBACK

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

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

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

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

“It helped me forget my problems.”

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

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

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

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

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

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

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

“I felt valued and seen.”

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

“I liked that I felt I wasn’t alone.”

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

“The physical activity was great and thought provoking.”

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



as a result of coming to OETC and how the activities have helped to bring about these changes:



LONG-TERM IMPACT ON SERVICE USERS

We monitor and evaluate OETC's impact using quantitative and qualitative data generated through longitudinal 'tracking' of participants across their engagement with our service. We use components of the Office for Health Improvement and Disparities' Outcomes Profile (TOP), the Warwick-Edinburgh Mental Wellbeing Scale (WEMWBS) and the Campaign to End Loneliness scale (CTEL) to measure our impact and determine a theory of

change based on the Recovery Capital model for participants' wellbeing and substance use.

Since implementing a new set of monitoring and evaluation tools in 2021, OETC has started to build up a significant data set that enables us to track individual service users and aggregate ‘distance travelled’ statistics to better measure our impact.

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

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

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

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

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

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

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



In terms of loneliness, scores in this report are based on information gathered between 2021/22 - 2024/25 from 108 service users for whom we have obtained CTETL 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 CTETL scores allow us to track loneliness based on a service users’ experience of feeling a sense of loneliness or not feeling a sense of loneliness across a long period of time.¹⁴

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

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

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

they achieve long-term recovery whilst attending OETC.

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



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

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

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

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

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

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

IMPACT ON AUDIENCES

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

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

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



CASE STUDIES

LIZ

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

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

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

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

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

STEVE

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

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

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

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

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

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

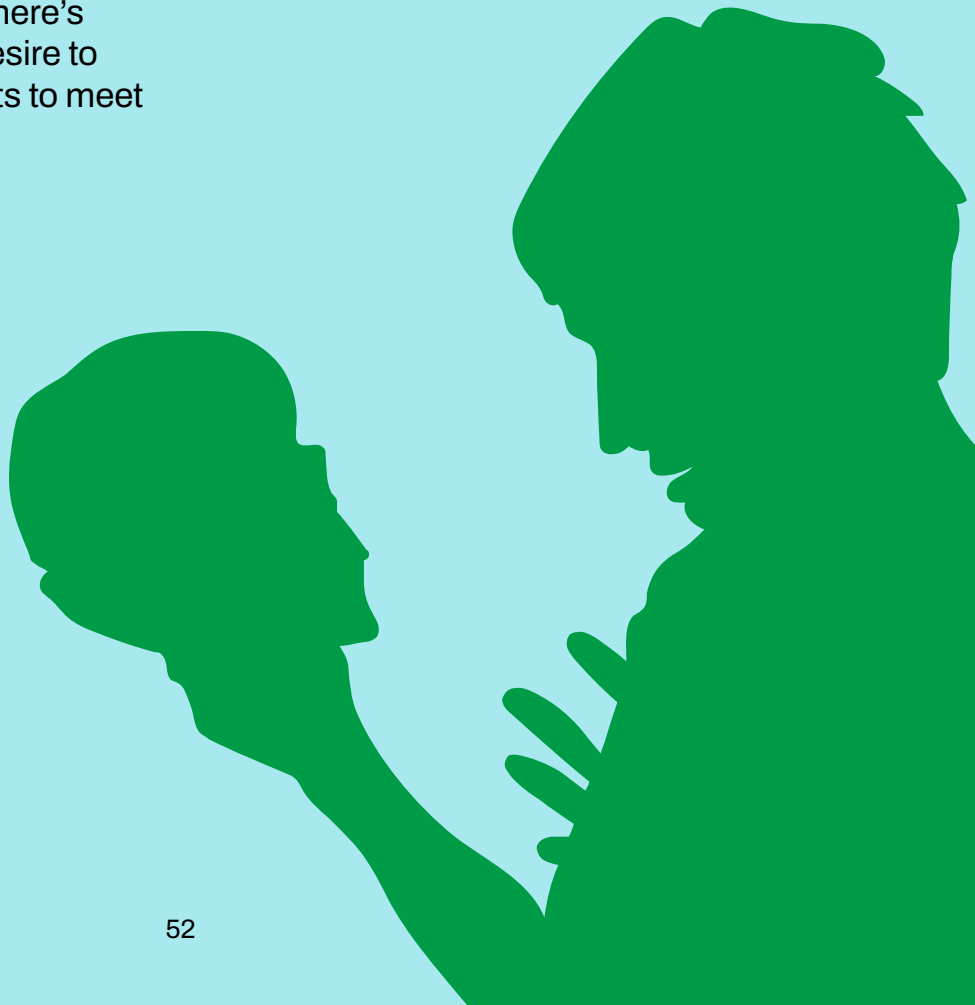
ASMA

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

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

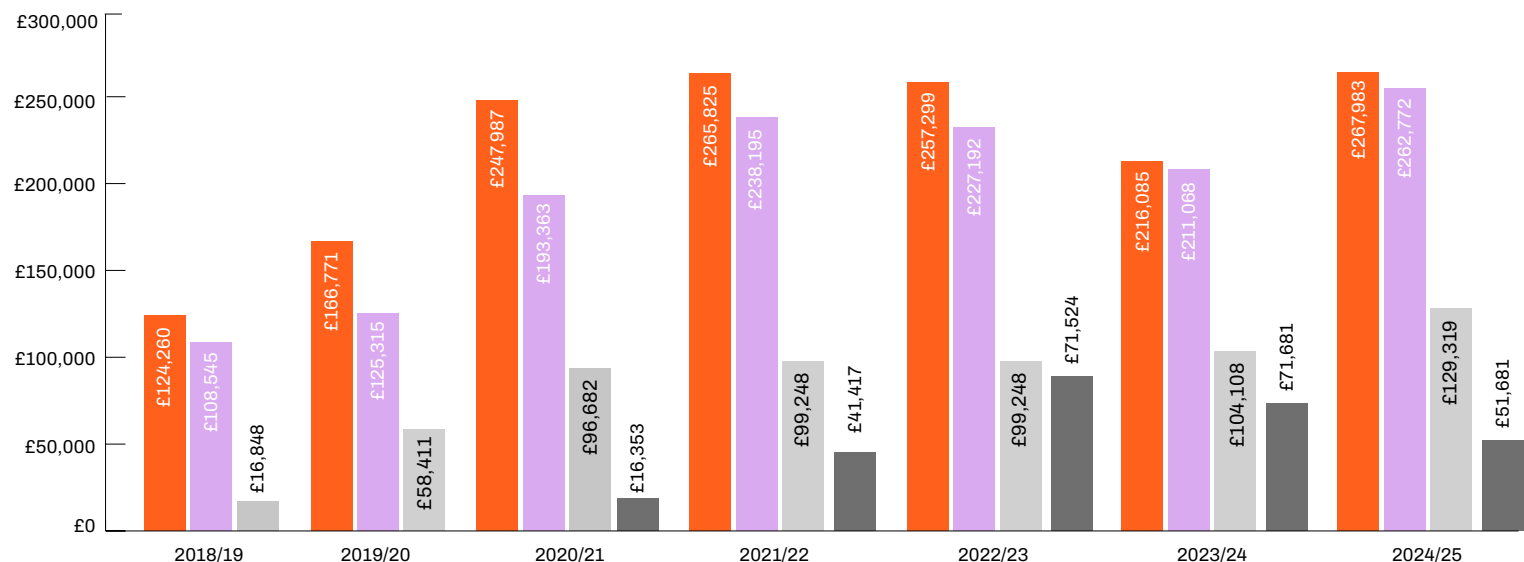
people in the groups that she would never normally come across. The consistency and stability of the group facilitators mean a lot to Asma, as she feels that not a lot of people can be consistent, and the facilitator's consistency shows they care about the group and its participants.

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



FINANCIAL REVIEW

INCOME AND EXPENDITURE



INCOME AND EXPENDITURE

Income

Expenditure

Unrestricted Reserves

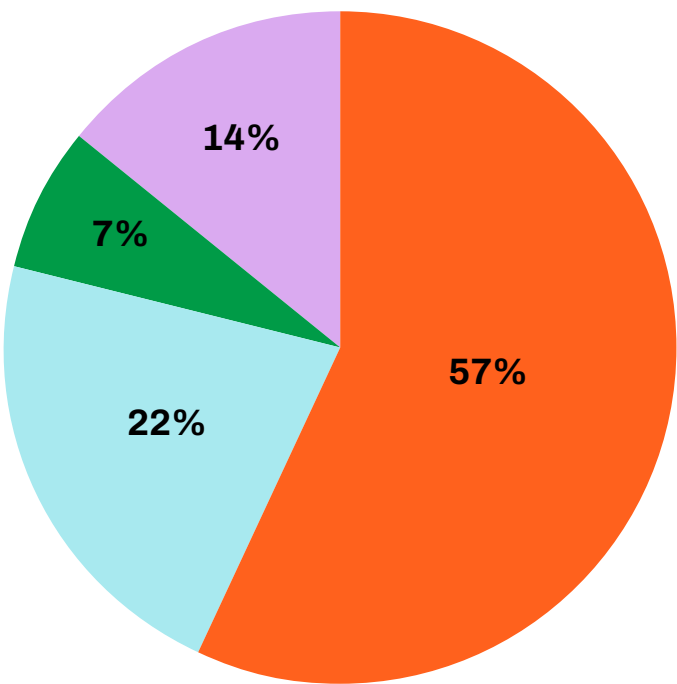
Designated Funds

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

INCOME

INCOME SOURCES 2024/25

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



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

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

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

to support suicide prevention activities across the next five years.

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

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

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

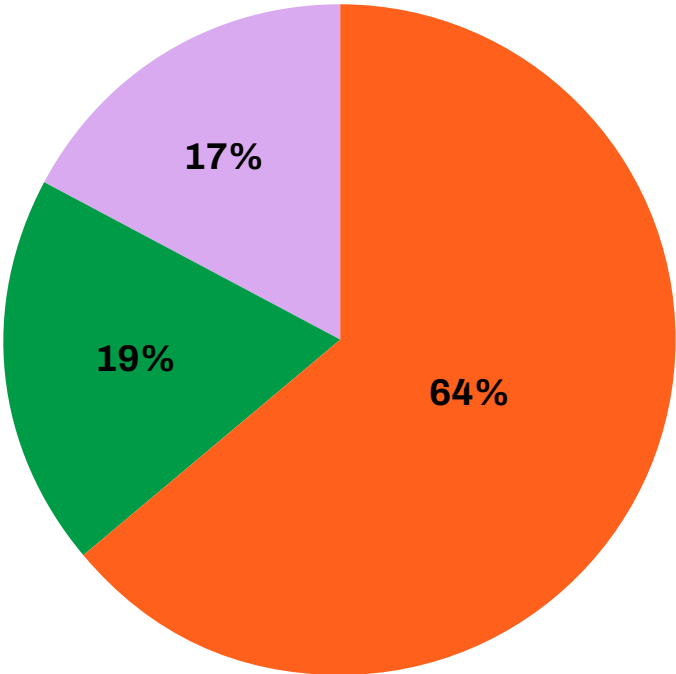
and Northwest London NHS Foundation Trust contracts to deliver activities for Arc Hounslow and ARCH Hillingdon drug and alcohol treatment services, as well a commission to create a theatre production for King’s College London. Our new fundraising strategy includes a focus on the business development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

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

EXPENDITURE

ALLOCATION OF RESOURCES 2024/25

- Charitable Activities (Workshop Delivery and Theatre Productions)
- Core Staffing
- Core Overheads (including Fundraising and Governance)



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

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

SOCIAL RETURN ON INVESTMENT

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

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

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

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

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



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

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



RESERVES AND GOING CONCERN

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

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

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

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

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



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

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

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

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



FUTURE PLANS

SERVICE DELIVERY AND ARTISTIC PROGRAMMING PLANS

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

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

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

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

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

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

DIVERSITY AND INCLUSION PLANS

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

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

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

ENVIRONMENTAL RESPONSIBILITY

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

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

In addition, this year we have begun:

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

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



STRUCTURE, GOVERNANCE & MANAGEMENT

GOVERNING DOCUMENTS

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

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

ORGANISATION AND MANAGEMENT

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

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

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

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

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

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

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

APPOINTMENT OF TRUSTEES

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

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



FOOTNOTES

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



SIGNED ANNUAL ACCOUNTS

BOARD OF TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

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

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

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

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

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

INDEPENDENT EXAMINER

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

Signed



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

Signed



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

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

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

Outside Edge Theatre Company

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

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

Outside Edge Theatre Company

Report of the Trustees for the Year Ended 31 March 2025

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2025. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

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

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

03871591 (England and Wales)

Registered Charity number

1080948

Registered office

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

Trustees

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

Independent Examiner

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

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



T Robertson - Trustee

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

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

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

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

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

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

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

Outside Edge Theatre Company

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

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

The notes form part of these financial statements

Outside Edge Theatre Company

Balance Sheet 31 March 2025

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

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

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

The trustees acknowledge their responsibilities for

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

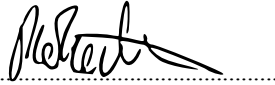
Outside Edge Theatre Company

Balance Sheet - continued

31 March 2025

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

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

A handwritten signature in black ink, appearing to read 'Robertson', written over a dotted line.

T Robertson - Trustee

Outside Edge Theatre Company

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

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

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

Income

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

Expenditure

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

Tangible fixed assets

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

Computer equipment - 20% on reducing balance

Taxation

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

Fund accounting

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

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

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

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

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

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

Outside Edge Theatre Company

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

1. ACCOUNTING POLICIES - continued

Pension costs and other post-retirement benefits

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

2. DONATIONS AND LEGACIES

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

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

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

Outside Edge Theatre Company

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

3. INCOME FROM CHARITABLE ACTIVITIES

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

Service contracts received in the year, are as follows:

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

4. NET INCOME/(EXPENDITURE)

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

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

5. TRUSTEES' REMUNERATION AND BENEFITS

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

Trustees' expenses

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

6. STAFF COSTS

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

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

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

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

7. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

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

8. TANGIBLE FIXED ASSETS

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

Outside Edge Theatre Company

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

9. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

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

10. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

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

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

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

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

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

Outside Edge Theatre Company

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

12. LOANS

An analysis of the maturity of loans is given below:

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

13. MOVEMENT IN FUNDS

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

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

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

Outside Edge Theatre Company

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

13. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

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

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

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

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

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

Outside Edge Theatre Company

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

13. MOVEMENT IN FUNDS - continued

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

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

14. RELATED PARTY DISCLOSURES

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

