



OUTSIDE EDGE THEATRE COMPANY

**ANNUAL REPORT
AND ACCOUNTS
2019/2020**



**COMPANY LIMITED BY GUARANTEE (03871591)
REGISTERED CHARITY (1080948)**

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SUPPORTERS



City of Westminster



THE CARNE TRUST
Supporting young talent in the performing arts



Garfield Weston
FOUNDATION



GreenHall
FOUNDATION



SUPPORTED BY
MAYOR OF LONDON



London ♦ Catalyst

COMPANY INFORMATION

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

Directors

Michael Angus (appointed 1 May 2019)
Mary Ballard
Philippa Cambell (Chair)
Emily Doherty
John Gordon-Smith (resigned 1 November 2019)
Anu Makaan
Dr Yvonne Robinson (resigned 11 December 2019)
Shereen Sadiq (resigned 1 November 2019)
Glyn Smythson (appointed 16 October 2019)
Poppy Reindorp (appointed 16 October 2019)
Teresa Wirz (appointed 16 October 2019)

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

Accountants

Peter Cload
Finance 4
Broomans Terrace
Broomans Lane
Lewes
BN7 2BH

Honorary Counsel

DLA Piper UK LLP
Victoria Square House
Victoria Square
Birmingham
B2 4DL

Registered Office

Outside Edge Theatre Company
61 Philpot Street
London
E1 2JH

CHAIR'S REPORT

As I reflect back on the year that Outside Edge has had, I am struck by the many significant milestones we have achieved, all of which have made us a more resilient, agile, and impactful organisation.

The previous 12 months have been a tremendous year of transition, growth, challenge and celebration, all against the backdrop of our 20th anniversary year. Our celebration event in November was a chance to publicly pay tribute and reflect on the impact that Outside Edge has had across two decades, and it was wonderful to bring such a broad cross-section of service users and supporters together.

From a Productions point of view, there have been some significant achievements, notably producing work in such high-profile settings as Soho Theatre, with the service users presenting Shoreditch Town Hall and even on the BBC, all of which (amongst others) helped us broaden the reach of our artistic output. Our programme delivery went from strength to strength, with participation in our drama activity sessions increasing by 50% vs 2018/19. Write Now in particular saw a particular increase in new attendees.

Whilst it is important that we don't let the arrival of Covid-19 at the end of the year overshadow what has gone before, we must also acknowledge its impact on our operation. Although we aren't yet able to quantify the long-term impact on us and on our participants, it is a testament to the dynamic approach of our Senior Management Team that we were able to transition so quickly to an online service delivery across 4 of our recovery maintenance programmes, and that in spite of the increased challenges around loneliness, boredom and depression that the pandemic has brought (so often triggers for relapse), we have seen a 40% increase in attendance.

The focus we took earlier in the year to formalise our Participation Pathways and wraparound support have set a solid foundation to the enhanced pastoral care we introduced at the end of the year, with our Theatre Club and Peer-led Check-in being well attended and providing opportunities for engagement across the week. Theatre Club has been a particular success, with our participants bringing a huge amount of passion and enthusiasm since its inception.

Going into the year, our main priorities were to find an alternative home to our premises on Munster Road (which we have been successful in), and to increase our reserves to ensure our long-term financial resilience. Here, too, we have been successful, ending the year in a healthy position to ensure our long term survival.

As we look ahead, our immediate priority is to move to a hybrid model of programme delivery that is suitable for the ongoing challenges being wrought by the pandemic, whilst cementing the long-term engagement of our participants, whatever their individual needs. A sure highlight will also be the culmination of our Phil Fox Award for Playwriting - we have assembled a hugely respected panel and the standard of work being submitted makes it crystal clear that there is an ongoing need for creative outlets to support the challenges faced around addiction and substance misuse.



ARTISTIC DIRECTOR/ CEO'S MESSAGE

In November last year we gathered together at a local theatre in Hammersmith and Fulham to celebrate the 20th Anniversary of Outside Edge Theatre Company. The palpable feeling of community amongst service users, audience members, friends, Patrons, staff and Trustees was extraordinary. The stories of recovery shared that evening demonstrated a throughline from Phil Fox founding the charity in 1999 to the achievement felt by service users performing on stage in 2019. With the announcement of our inaugural script competition it was also a moment in which we looked towards our future and welcomed more members into our community.

Of course, at the time we had no idea what lay ahead in 2020. But the enthusiasm, energy and excitement felt by everyone at that Anniversary event is precisely what has allowed our small arts organisation to beat the odds and survive 20 years and it is what has sustained us during the global pandemic this year. In the face of these challenges, Outside Edge has managed to grow and thrive. Our staff have innovated our offer and Trustees have worked tirelessly to ensure the charity can meet the growing needs within our community.

During this milestone year, we said goodbye to three long standing Trustees (John Gordon-Smith, Shereen Sadiq and Yvonne Robinson), without whom Outside Edge would probably not have made it to this benchmark anniversary. On a personal note, their support and intimate knowledge of the organisation have been invaluable for me over the past few years and I will greatly miss having them on the Board.

As you will see, this year's Annual Report tells a compelling story of growth and change. We are now part way through an organisational strategy that will allow us to impact more vulnerable people with our innovative recovery maintenance support whilst also engaging more artists and more audience members with our unique brand of theatre. This year we welcomed four new Trustees with an incredible range of skills and experience who will help us to achieve these goals. And in March, our company's ambition and excellence was recognised by the National Campaign For The Arts with a 2020 Hearts For The Arts Award (Best Arts, Health and Wellbeing Project).

The work we are currently undertaking is laying the foundation upon which Outside Edge will flourish across the next two decades. I am immensely proud and grateful to everyone who has contributed to our story thus far. Thanks to the hard work of our staff, the resilience of our service users and volunteers and the creativity of our freelance artists, Outside Edge is ready to meet the challenges ahead with the strength of our convictions and an optimism that we will recover from Covid-19 through contributing to a world that is more inclusive and fair.





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

For over 20 years OETC has created theatre productions about issues related to addiction and offered free drama activities to help people at-risk and affected by addiction to live healthier lives. Our inclusive weekly arts activities encourage service users and audiences to develop healthy habits, discover new talents and reclaim centre stage in their own lives.

**PURPOSE
AND
ACTIVITIES**



Six 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.

In 2019/20 we identified the following key objectives to help informally guide our service delivery, programming and organisational strategy:

Support people to achieve their recovery maintenance or harm reduction goals.

Prevent the development of harmful behaviours in people at-risk of addiction.

Provide relief for people affected by someone else's addiction.

Raise awareness about the impact of addictive behaviours, from drug abuse to alcoholism to problem gambling.

Develop and share evidence-based, creative interventions that improve health and wellbeing to maintain recovery.

OUR YEAR IN NUMBERS

1,681

INDIVIDUAL
ATTENDANCES

3

SERVICE USER
SOCIAL EVENTS

97%

OF SERVICE USERS
AGREE OETC
STRENGTHENED
THEIR RECOVERY

£501,260

SOCIAL RETURN
ON INVESTMENT

231

PARTICIPANTS

226

FREE DRAMA
WORKSHOP
SESSIONS

33

PERFORMANCES

15

THEATRE TRIPS

1,663

AUDIENCES

PARTICIPATORY DRAMA ACTIVITIES

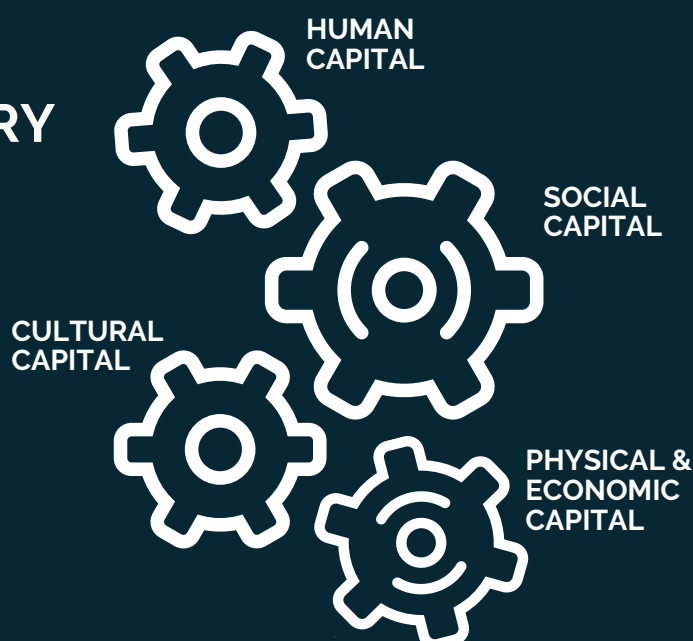
OETC co-produces evidence-based, peer-support activities with local communities that improve wellbeing to prevent relapse. Every year OETC's holistic, asset-based approach promotes the Five Ways to Wellbeing¹ (connect, take notice, be active, keep learning and give) to help hundreds of London service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

This approach accounts for why in 2019/20 97% of service users said that OETC strengthened their recovery, 87% did not use drugs or alcohol in the past week, 90% did not use substances in the past month and 90% did not use substances in the past year.

FIVE WAYS TO WELLBEING



RECOVERY CAPITAL



Service users join OETC's drop-in activities through Taster Session outreach work in treatment facilities, word of mouth self-referrals and recommendations from key workers, social workers and NHS social prescribing link workers. In 2019/20 OETC offered three drop-in groups: Drop-in Drama, Write Now and Women's Drama Group. Following sustained commitment and engagement, service users are invited to join intermediate and advanced groups, which in 2019/20 included Edge Two and The Company. These activities are free at the point of access and the only requirement for participation is that service users are abstinent and sober on the day of the activity.

This year, OETC's core offer of activities were successful and well attended. The unique impact of our arts-based interventions have been recognised by West London's public health commissioners for the past 20 years. In 2019/20 three of our drop-in groups were funded by integrated commissioning teams in Hammersmith & Fulham, the City of Westminster and the Royal Borough of Kensington and Chelsea.

At the end of this year our innovative work was honoured by the National Campaign for the Arts with a 2020 Hearts for the Arts Award (Best Arts, Health and Wellbeing Project).

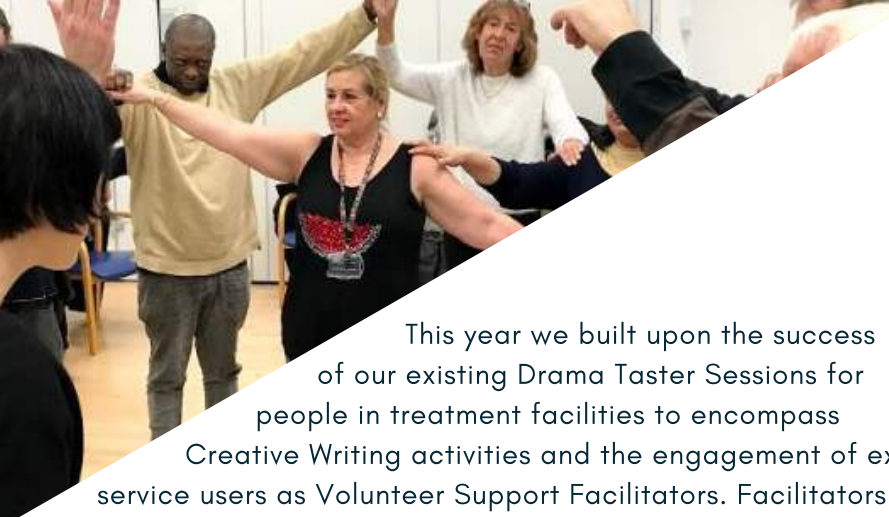
"As Commissioners we have found that OETC's approach is a unique model as a dedicated and continuing service for adults. It is a company that continues to grow and innovate and attracts a more diverse user group than national averages for people in treatment. The feedback from service users demonstrates that workshops are strengthening their recovery and meeting individual goals."

- Hammersmith & Fulham Substance Misuse Commissioners



"From our recent review the majority of OETC service users agree that the workshops have helped their recovery, including improvement of both mental and physical well being, helps them to remain abstinent and provides a safe social space where they can connect to others."

Westminster and Royal Borough of
Kensington and Chelsea Commissioning Team



DRAMA AND CREATIVE WRITING TASTER SESSIONS

This year we built upon the success of our existing Drama Taster Sessions for people in treatment facilities to encompass

Creative Writing activities and the engagement of existing OETC service users as Volunteer Support Facilitators. Facilitators use drama and/or creative writing games to teach service users in treatment facilities and mental health settings about the Five Ways to Wellbeing and the value of arts-based recovery maintenance activities. These 1hr peer-led Taster Sessions were developed and designed by OETC's Associate Theatre Facilitators, who are ex-service users and acclaimed theatre makers. We were invited by Liverpool John Moores University to share findings from our successful Taster Sessions delivery at their Recovery and the Arts Conference in September 2019.

Taster Sessions are consistently the best way to market our weekly activities to service users and therefore these sessions are an important recruitment tool for our organisation. Unfortunately, this year due to a gap in funding between the end of a grant for Taster Sessions delivery in Q1 and new funding to restart delivery in Q4, we delivered far fewer sessions than we had initially anticipated. As discussed later, this impacted our overall number of beneficiaries this year, but with funding secured for Taster Sessions throughout 2020/21 we expect to meet our anticipated targets for the coming year.

In 2019/20, OETC's Taster Sessions in public treatment facilities were funded by the Mayor of London with a GLA Team London grant. Additional support was provided by London Catalyst and the Green Hall Foundation, along with deferred income from the Ashley Family Foundation.

Taster Sessions 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.



18

TASTER
SESSIONS



135

NUMBER OF
TREATMENT
FACILITY
PARTICIPANTS

**“It engaged everyone, it helped
people relax, it was non-
judgmental and an enjoyable
session.”**

Taster Session Participant



32%

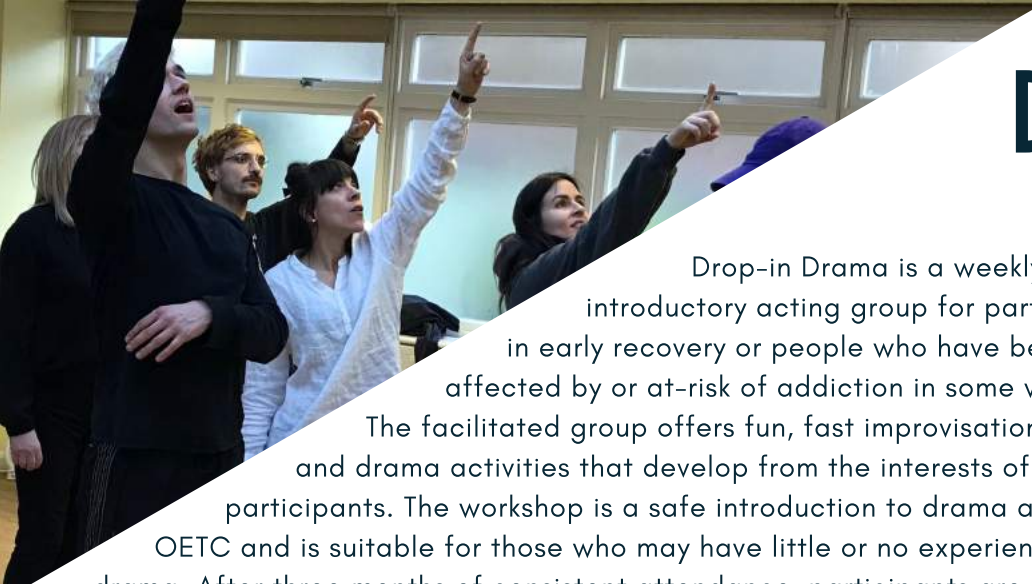
PARTICIPANTS
IDENTIFYING AS
DISABLED



38%

PARTICIPANTS
ENGAGING WITH
DRAMA FOR THE
FIRST TIME

DROP-IN DRAMA



Drop-in Drama is a weekly 2-hour introductory acting group for participants in early recovery or people who have been affected by or at-risk of addiction in some way.

The facilitated group offers fun, fast improvisation games and drama activities that develop from the interests of the participants. The workshop is a safe introduction to drama and OETC and is 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. We were on track to meet this target, but unfortunately the final two sessions in Q4 had to be cancelled due to Covid-19.

This group is currently funded by Hammersmith & Fulham's public health department.

“When I come here I always feel a weight has been lifted. It’s such a magical place to be.”

Session Participant

“So happy to be here; I was tired and anxious before and now I feel the opposite. I feel so welcomed here, it’s a place I can express myself, forget about my troubles and be in the moment.”

Session Participant

“Two hours went by so quickly and I feel so much better now...I’m so happy and grateful this place exists.”

Session Participant



48

SESSIONS



511

ATTENDANCES



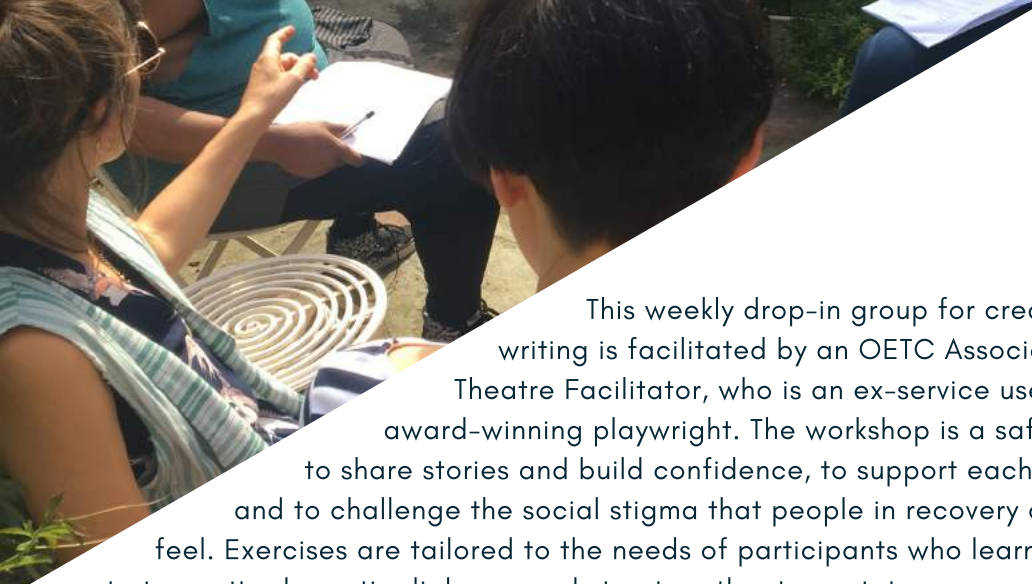
74

PARTICIPANTS



50

NEW
PARTICIPANTS



WRITE NOW

This weekly drop-in group for creative writing is facilitated by an OETC Associate Theatre Facilitator, who is an ex-service user and award-winning playwright. The workshop is a safe space to share stories and build confidence, to support each other and to challenge the social stigma that people in recovery often feel. Exercises are tailored to the needs of participants who learn to tell stories, write dramatic dialogue and structure theatre scripts.

Write Now helps people to develop a personal voice through the written word, create a safe peer-support network and foster personal confidence. Material produced by participants is performed by professional actors in rehearsed readings or semi-staged productions, which this year included *The Crack's in the Castle II* for Recovery Fest, *Telling Tales*, *Our Country's Addiction* and *Totally Addicted to You*, which was rescheduled and eventually put online due to Covid-19.

In 2019/20 this group was funded by the Postcode Community Trust and the Vintners Foundation.



46

SESSIONS



268

ATTENDANCES



46

PARTICIPANTS



26

NEW
PARTICIPANTS

“I really enjoyed it. I’ve written more in the last hour than I have in months and months.”

Session Participant

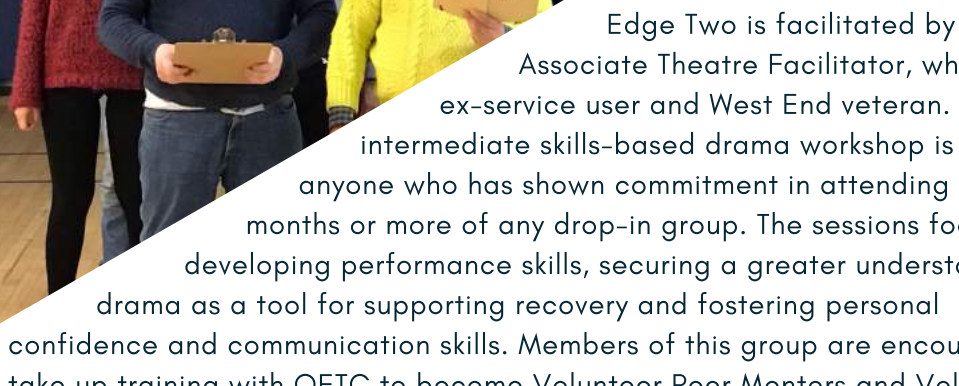
“The encouragement and honesty in the writing group is what I really needed today.”

Session Participant

“I’m walking towards my future and I’m absolutely loving this creativity for my recovery. I find it so fulfilling.”

Session Participant

EDGE TWO



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

Every nine weeks participants collectively choose a single transferable skill to focus on, which culminates in a showing for friends and family. This year the performance skills explored included Working As An Ensemble, Movement, Acting Through Song and Poetry. In addition to 2 sharings in a rehearsal room, Edge Two also shared work with audiences at Recovery Fest and our 20th Anniversary Party.

In 2019/20 this group was funded by the City of Westminster and Royal Borough of Kensington and Chelsea's public health departments.

"I am blessed to be part of this group. Everyone is so talented. I've never done poetry before and I love it!"

Session Participant

"I enjoy having fun in a safe space with no judgement, where you can lose your inhibitions. OETC is amazing for what it does for my self-esteem and self-worth."

Session Participant

"A good combination of fun and hard work and it is amazing seeing it come together."

Session Participant

"This group enriches my life."

Session Participant

"I was out of my comfort zone and that's what I like because that is when you grow."

Session Participant



40

SESSIONS



319

ATTENDANCES



21

PARTICIPANTS



12

NEW
PARTICIPANTS



THE COMPANY

The Company is OETC's advanced acting group, which aims to produce 2-4 productions for paying audiences per year. 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.

This year The Company created three new productions (*The Case Files of Andrew Blin*, *A Very Happy Scrappy Sackler Family Thanksgiving* and *SEE ME NOW*), which were collectively seen by 195 audience members. The group also remounted their 2019 VAULT Festival hit, *Check-in/Check-out*, for BBC's Sunday Morning Live, Central School of Speech and Drama's Recovery Cafe, OETC's 20th Anniversary Party and the Crossroads Conference.

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.

In 2019/20 The Company was funded by the Hammersmith & Fulham's public health department.

"I love acting, it takes me away from the world out there. It is a break from reality."

Session Participant

"I come here stressed, but I always feel better when I leave."

Session Participant

"Fun, humour, support, feeling of inclusion, serious address of issues that affect me, in close and wider contexts."

Session Participant

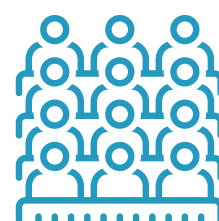
"A safe environment that's substance free and a cathartic way of dealing with my emotional wellbeing."

Session Participant



74

SESSIONS



448

ATTENDANCES



12

PARTICIPANTS



4

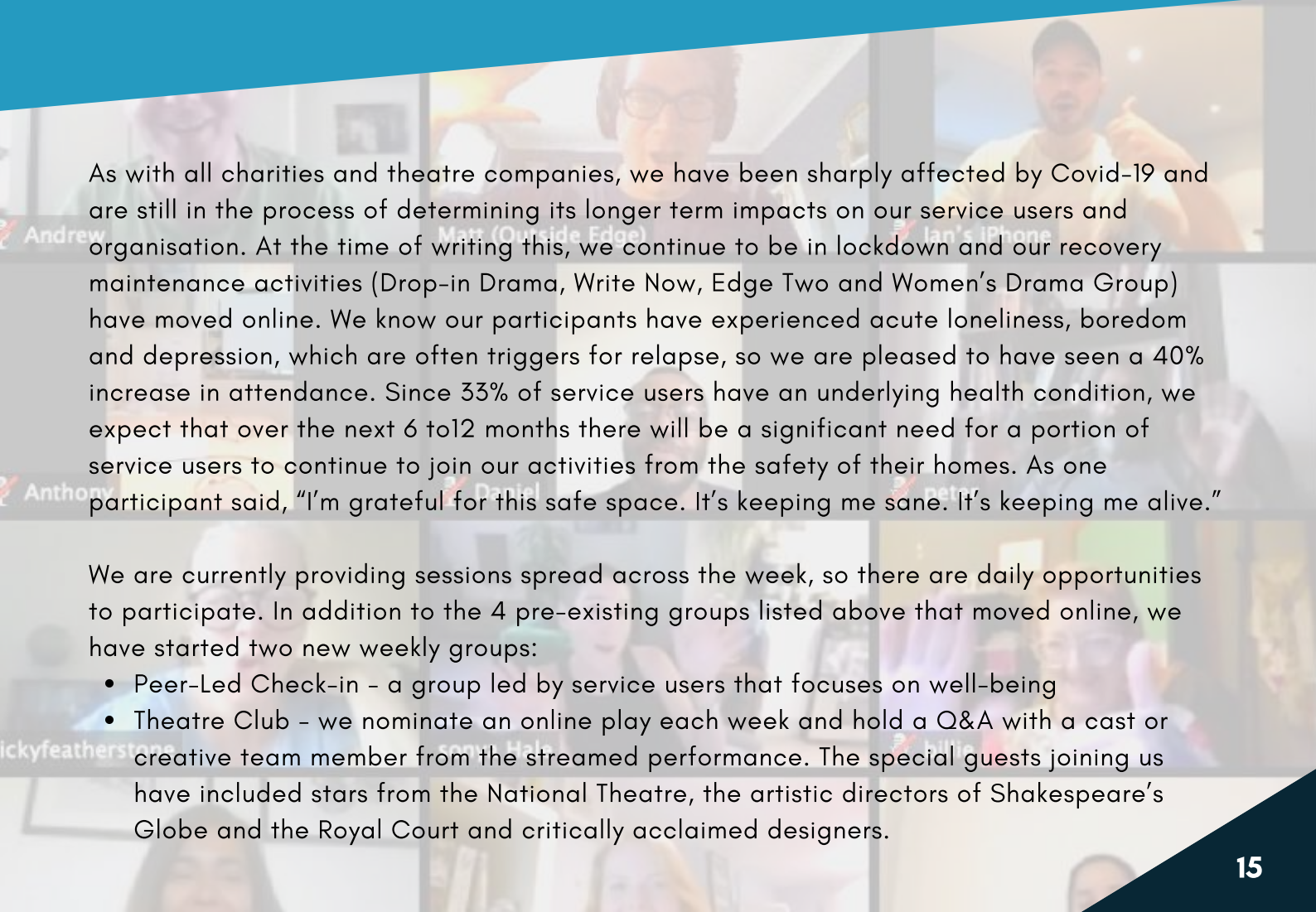
NEW
PARTICIPANTS

WOMEN'S DRAMA GROUP

We successfully secured funding to re-start our female only drama group from the Tampon Tax Community Fund. We spent January and February 2020 preparing a trauma-informed drop-in service that empowers women to co-produce the group's design and delivery, whilst nurturing peer-support and creative expression.

The start date for delivery was the same week we had to pause in-person activities due to Covid-19. The group was finally able to start nine weeks later in May 2020, but unfortunately this means that we have no feedback or service user data available for the Women's Drama Group this year.

COVID-19 UPDATE



As with all charities and theatre companies, we have been sharply affected by Covid-19 and are still in the process of determining its longer term impacts on our service users and organisation. At the time of writing this, we continue to be in lockdown and our recovery maintenance activities (Drop-in Drama, Write Now, Edge Two and Women's Drama Group) have moved online. We know our participants have experienced acute loneliness, boredom and depression, which are often triggers for relapse, so we are pleased to have seen a 40% increase in attendance. Since 33% of service users have an underlying health condition, we expect that over the next 6 to 12 months there will be a significant need for a portion of service users to continue to join our activities from the safety of their homes. As one participant said, "I'm grateful for this safe space. It's keeping me sane. It's keeping me alive."

We are currently providing sessions spread across the week, so there are daily opportunities to participate. In addition to the 4 pre-existing groups listed above that moved online, we have started two new weekly groups:

- Peer-Led Check-in - a group led by service users that focuses on well-being
- Theatre Club - we nominate an online play each week and hold a Q&A with a cast or creative team member from the streamed performance. The special guests joining us have included stars from the National Theatre, the artistic directors of Shakespeare's Globe and the Royal Court and critically acclaimed designers.

A background image showing a man in a dark jacket and cap, and a woman in a patterned dress, both looking at a poster on a wall. The poster has text including 'PRESENTS', 'a play about', 'MARRIED', 'AND SEVERAL', 'OTHER STORIES', 'WINTER/SUMMER', and 'OCT 2001'.

We have plans to start:

- Ballet at Home – since physical exercise is one of the pillars of the Five Ways to Wellbeing and Recovery Capital, we plan to partner with recovery specialist Fallen Angels Dance Theatre to deliver a new online group that provides exercise through dance and creative movement.
- Theatre Design – a designer will work with the group to create model scenic elements using materials shipped to participants ahead of video chat tutorial sessions.
- Script Reading – a ‘book club’ for theatre scripts, including discussion and reading scenes together.

Between the start of lockdown in March and restarting our service delivery in April, we undertook a consultation process with service users (online surveys, conference calls, video chats and one-to-one phone calls). 25% of our service users responded and requested the continuation of existing activities (e.g., Write Now) and the co-design of new activities (e.g., Ballet at Home and a Virtual Theatre Club). Service users also decided to self-organise a weekly Peer-led Check-in for wellbeing and recovery on our Zoom account. We have more consultations planned as the situation continues to evolve.

The consultation allowed us to determine the means by which service users wanted to engage with activities during lockdown. This brought to light that some of our participants are digitally excluded, therefore we have ensured they can connect by non-smart phone (i.e., like a telephone conference call). We also want to ensure that the cost of technology and mobile data is not a barrier for service users accessing our activities, therefore we plan to provide tablets and mobile WiFi devices to digitally excluded participants.

Although Covid-19 continues to be a challenge for our charity and the wider community, it has also shown the resilience of our service users and the resourcefulness of our staff. Out of these troubling times we know that we will be a stronger and more innovative organisation. We were able to quickly adapt service delivery without compromising our core values or impact. And as we move forward into a ‘new normal’ we are already seeing how some of our new online activities might offer opportunities to remove the barrier of geography and help us to reach people further afield and generate new sources of income.

PASTORAL CARE AND WRAPAROUND SUPPORT

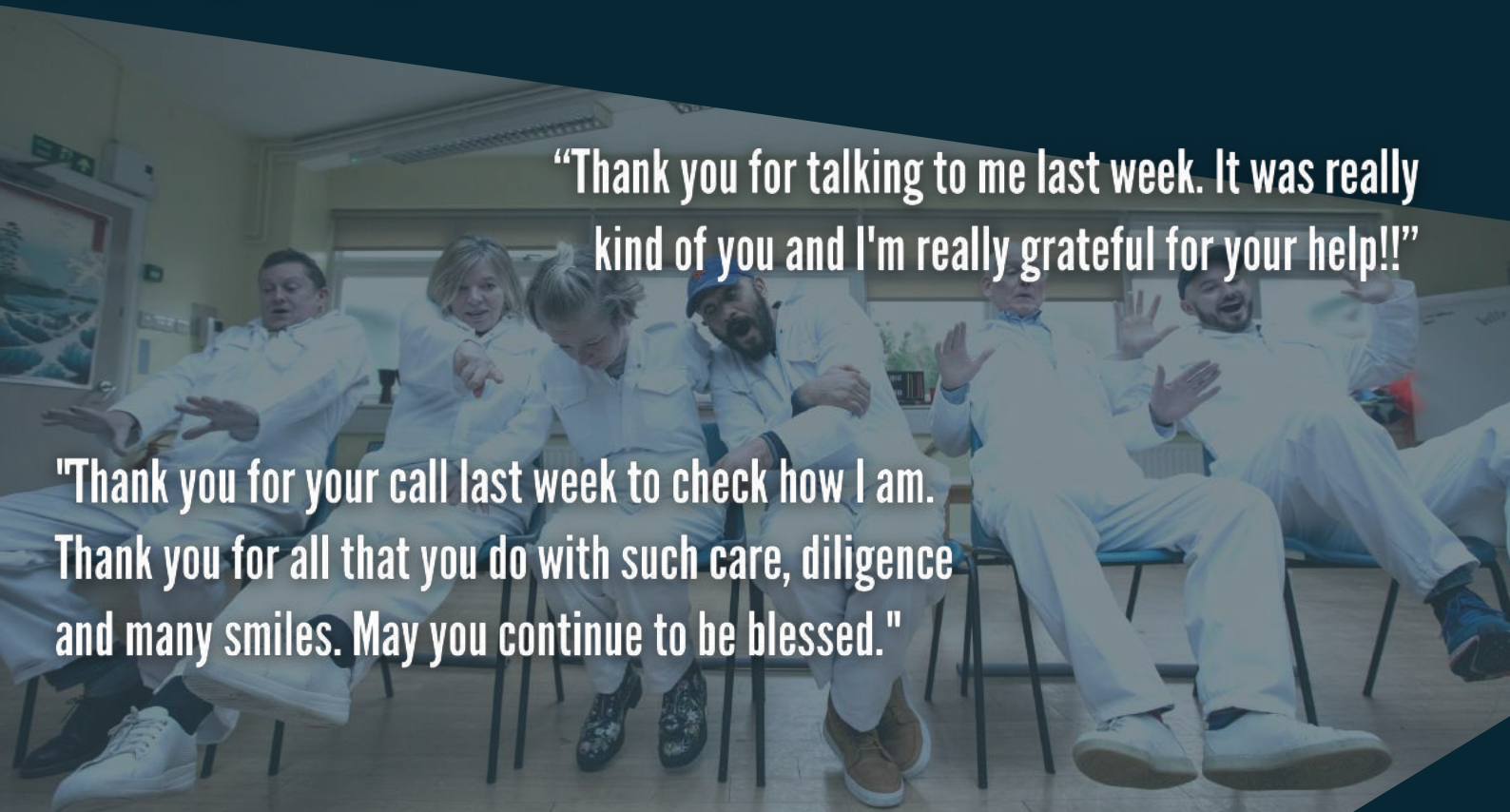
This year we made a concerted effort to formalise our Participation Pathways and offer a more robust journey for service users, including a clearer offer of our pastoral care and wraparound support.

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

"Outside Edge is like a family: they support everyone that comes through the doors, they never judge, they offer support and advice."

"Thank you for talking to me last week. It was really kind of you and I'm really grateful for your help!!"


"Thank you for your call last week to check how I am. Thank you for all that you do with such care, diligence and many smiles. May you continue to be blessed."



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.

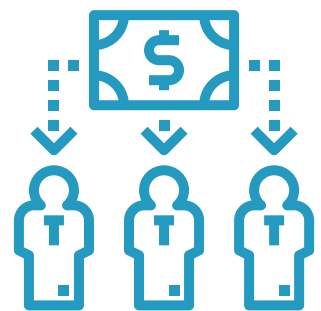
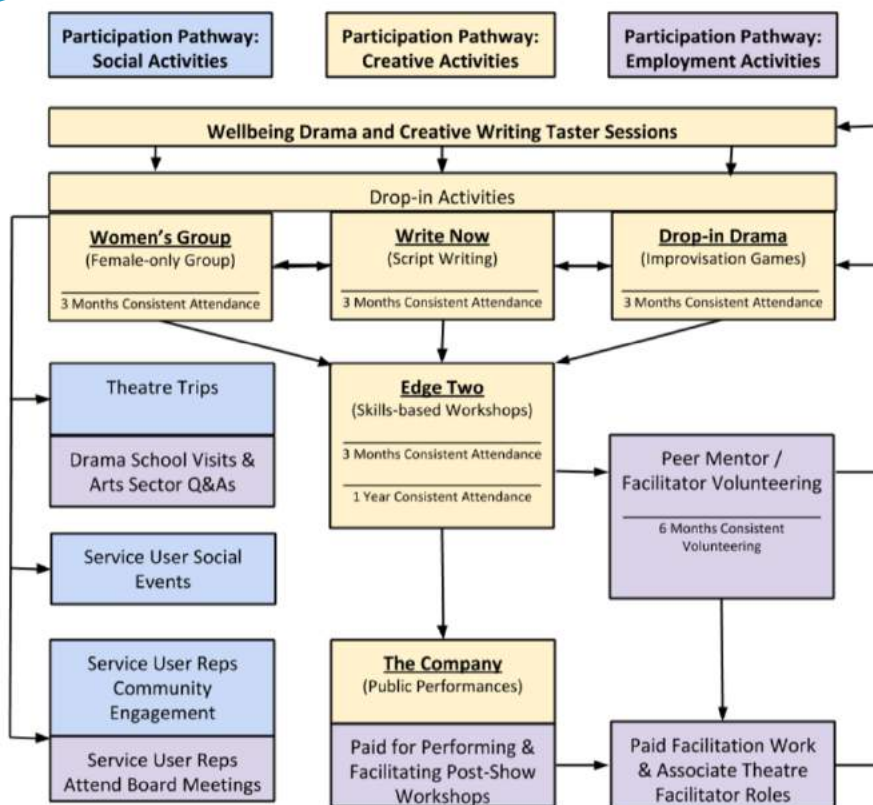
OETC's Participation Pathways empower service users to decide which outcomes they would like to achieve for themselves. This robust and holistic scheme for charting service user journeys includes progressing from drop-in activities to advanced actor training, free theatre trips, peer mentoring, volunteering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

For example, as part of the formalisation of our Participation Pathways this year, we were able to successfully integrate a volunteering component into our Drama and Creative Writing Taster Sessions activity in treatment facilities. With a grant from the Mayor of London, we trained 7 service users to act as Volunteer Support Facilitators for this project with training for at least a further 5 planned and a total of 350 volunteer hours allocated to the Taster Session project alone.



"Outside Edge has given me the confidence to volunteer...That is not something I would ever have done before joining."

"This time last year I hadn't heard of Outside Edge, now I honestly can't imagine my life without it!"



**PROVIDED
PAID EMPLOYMENT
TO 10 CURRENT OR
FORMER SERVICE
USERS**



**SUPPORTED 21
SERVICE USERS TO
FIND EMPLOYMENT IN
OTHER
ORGANISATIONS**

In terms of Social Activities, in conjunction with performances from Creative Activity groups and individual service users, this year we held three large scale social events for service users: Recovery Fest, OETC 20th Anniversary Party and an Anti-Valentine's Day Event.

Recovery Fest was produced in conjunction with H&F Arts Fest in June. Service users performed *The Case Files of Andrew Blin* at our local library before festivities continued at our base in Munster Road with a BBQ, live music from Tale of Two, a story circle and further performances from Edge Two and Write Now's *The Crack's In The Castle II*. The event was attended by 55 service users and members of the community.



**SUPPORTED
29 SERVICE USERS
INTO TRAINING OR
EDUCATION**

In November we celebrated the twentieth anniversary of our company's founding with a big party at Troubadour Theatre White City. The event drew 77 people and saw performances from Edge Two and The Company. Throughout the evening service users performed their own work on stage and we took a trip down memory lane with short performances from OETC's back catalogue of productions, which were performed by current service users and some of the original cast members. It was a wonderful evening for service users, friends and Patrons of OETC to mingle and celebrate making theatre and changing lives together for the past twenty years.

Finally, to coincide with The Company's performance of *SEE ME NOW*, we held our second annual Anti-Valentine's Day Event. After the performance we shared pizza and creative games to help 60 service users create a sense of community on a day in which many of them feel very lonely.

Our successful Theatre Trips project distributed 109 free or heavily discounted tickets to service users to attend 15 productions, including shows at the Bush Theatre, LAMDA, Soho Theatre and the West End.

"I can't believe Outside Edge has got me watching theatre plays and I love them!!"

"I just wanted to say thank you for sorting out the tickets on Monday. The show was great and the quality of acting was fantastic."



THEATRE PRODUCTIONS

This year, OETC produced 13 productions about issues related to addiction for a total of 33 public performances. The productions ranged in size from a three week season with professional actors at a leading off-West End theatre to intimate sharings of work created by service users. In total, 1,663 audience members attended our productions, not including the viewers for our segment on BBC One's Sunday Morning Live. The scope and number of productions and audience numbers represent a significant growth from previous years.

“Fantastic, amazing, inspirational. It really lifted my mood. This is a way out of addiction and I can see ambition in drama for all in the room.”

The Crack's In The Castle II Audience Feedback

TUMULUS

An off-West End run of a chilling queer noir murder mystery set in the chemsex scene. Starring: Ian Hallard, Harry Lister Smith and Ciarán Owens.

When Anthony's one-night stand turns up dead on the Hampstead Heath tumulus, everyone assumes he's another casualty of London's chemsex culture. But after a second body is discovered Anthony suspects foul play and is thrust into a terrifying, drug-fuelled journey to uncover the truth.

From an acclaimed writer The Guardian said "should be taught on creative writing courses", *Tumulus* is brought to life onstage by an award-winning team. This fast-paced, unflinching queer noir by Christopher Adams (The Royal Court, Theatre503, Bruntwood Prize longlist) pulses with energy. Like a gay (well, gayer) *Murder She Wrote* episode, an unlikely detective races to solve two murders before a killer strikes again.

Tumulus was supported by funding from Arts Council England and The Royal Victoria Hall Foundation.




Soho Theatre



April 16th-May 4th



Audience: 1,361



★★★★★ "Every now and again, there is a piece of theatre that comes about, rekindles that fire inside you as to why you love theatre...Drop what you are doing and book to see this. Now."

Pocket Size Theatre

★★★★★ "A determined and dynamic show that's compelling on all dimensions."

Broadway World

"Where the result of such meta-theatre that reveals – and revels in – the machinery of its theatre-making might easily have jarred, it works to great, playful effect. It also, ironically, adds to the suspense, even as it removes the fourth wall...*Tumulus*'s slick meta-theatre is an original way to deliver a thriller."

The Guardian

★★★★★ Boyz Magazine
★★★★★ The Gay UK
★★★★★ Love London Love Culture
★★★★★ Remote Goat
★★★★★ The Upper Circle
★★★★★ South London Press

THE CASE FILES OF ANDREW BLIN



Fulham Library



8th June



Audience: 55

The privilege of judgement isn't always reserved for a judge and jury, as these characters know all too well.

The successful lawyer Andrew Blin is an advocate for justice, but as legal proceedings unfold it becomes clear that he might be on the wrong side of the bench. Secrets of addiction and betrayal plague this courtroom drama, devised and performed by The Company.

"Excellent. Very thought provoking."

"It was amazing. So much work and great to see people achieve things."

"Inspirational, fantastic and fun."

The Case Files of Andrew Blin Audience Feedback

EDGE TWO - RECOVERY FEST

Following three months learning about movement and ensemble work through Viewpoints, the Edge Two participants performed a piece of devised work created during their weekly sessions. The five minute movement piece explored how we connect with each other in space and how individuals take notice of their surroundings and group dynamics.

“Excellent. Very creative.”

“Awesome.”

“A great experience.”

Edge Two Recovery Fest Audience Feedback



Munster Road



8th June



Audience: 55

THE CRACK'S IN THE CASTLE II



Munster Road



8th June



Audience: 55

Write Now participants spent four months expanding their earlier version of *The Crack's in the Castle*, which was loosely based on the Brothers' Grimm fairytale *Jorinda and Jorindel*. They created a one of a kind play that draws on their personal experience to put a modern twist on this classic story. Inspired by immersive theatre companies, such as Punchdrunk, the production took audiences through OETC's entire premises in Munster Road in a thrilling and dark promenade theatrical experience.

"Fantastic, amazing, inspirational. It really lifted my mood. This is a way out of addiction and can see ambition in drama for all in the room."

"Amazing! Such a simple but powerful way to be creative and help improve lives. Keep up the great work."

"Marvelous event. Fantastic to see the great work that goes on here and meet such a friendly supportive group of people."

The Crack's In The Castle II Audience Feedback

CHECK-IN/CHECK-OUT



Various



Various



Audience: 172

The Company remounted their 2019 VAULT Festival hit *Check-in/Check-out* for various events throughout the year, including for BBC's Sunday Morning Live, Central School of Speech and Drama's Recovery Cafe, OETC's 20th Anniversary Party and the Crossroads Conference.

Check-in/Check-out is an authentic account of living with addiction. Plunging the audience into the heart of addiction, the production presents the performers' personal narratives of recovery and positions these stories in context next to contributing social factors.

Co-facilitated by OETC's Artistic Director Matt Steinberg and veteran West End performer Christopher Holt, *Check-in/Check-out* follows the structure of Alcoholics and Narcotics Anonymous 12 steps of recovery and blurs the lines between performance and confession. Using Outside Edge's unique brand of anarchic energy and outsider humour, our performers share the oppression and violence felt by substance misuse.

Check-in/Check-out is not a cautionary tale about addiction. It is an authentic account of what it feels like to live on the edge of society and on the edge between life and death.

Additional tour dates for Drink and Drug News (DDN) Conference and iCAAAD were postponed due to Covid-19.



AUTHENTIC VOICES

Edge Two focused on developing their voice and speech skills over the summer, tackling Laban Efforts, breath, projection and much more. Participants invited friends and family to a short performance of their energising and empowering voice work. The performance featured use of chorus, sound machines and even some lines from Shakespeare. It was a great demonstration of how to feel empowered by raising your voice to be heard!



St Gabriel's Hall



31st July



Audience: 5

"I was amazed at how the group could create such an immersive atmosphere using just their voices, it was incredibly rousing and affective."

Authentic Voices Audience member

TELLING TALES

A rehearsed reading of short scripts crafted by the Write Now group. Throughout the summer participants focused on moving from writing monologues to short, multi-character plays with dialogue.

"I liked the different scenarios and liked brief pieces from those early in the group to more developed pieces."

Telling Tales Audience Feedback

"Brilliant and inspiring."

Telling Tales Audience Feedback



Munster Road



15th August



Audience: 5

"Superb with fascinating aspects and thought provoking issues in the scripts. Well done one and all!!"

OETC Patron Jimmy Page Telling Tales Audience Feedback

A VERY HAPPY SCRAPPY SACKLER FAMILY THANKSGIVING



**Munster Road &
Shoreditch Town Hall**



October 24th-26th



Audience: 90

A Very Happy Scrappy Sackler Family Thanksgiving explores the civil lawsuits suing individual members of the billionaire family who own Purdue Pharma, the maker of the opioid prescription painkiller OxyContin.

With dialogue drawn from statements made by members of the Sackler family named as defendants in civil lawsuits filed by multiple American states, the production imagines a Thanksgiving in which generations of a philanthropic family sit down over turkey and pie to give thanks with the knowledge that everyday 130 people in America die from opioid related overdoses.

A Very Happy Scrappy Sackler Family Thanksgiving was commissioned for Upstart Theatre Company's DARE Festival at Shoreditch Town Hall. All performers in the production were in recovery from substance misuse and addiction.

"The play was extremely creative, professional and immersive. Really different and exciting take on an important topic that needs to be spoken about!"

**A Very Happy Scrappy Sackler Family Thanksgiving
Audience Feedback**

EDGE TWO - 20TH ANNIVERSARY



Munster Road



12th December



Audience: 77

After three months learning to Act Through Song, the Edge Two participants performed a five minute vocal piece centred around Benjamin Britten's Old Abram Brown. They brought to life different characters in the world of song and explored making active acting choices whilst singing.

OUR COUNTRY'S ADDICTION

A rehearsed reading of short scripts written over the course of three months by the Write Now group in response to the theme of 'Our Country's Addiction'. The group used the title as a provocation to build monologues and duologues to share with an audience of supporters.

"All three plays were interesting and well constructed."

"Very interesting subjects and I think it was very well thought out. The writing was clever and everyone was talented and confident."

Our Country's Addiction Audience Feedback



Munster Road



12th December



Audience: 5

"Great to hear different voices/stories. I'm interested to see if they can be developed further."

SEE ME NOW

Think about a time when you've felt invisible, unheard, unseen. *SEE ME NOW* is about more than just watching, it is about the art of seeing. If you allow yourself to see things differently, can you be changed by what you've witnessed? The Company bring ten stories of (in)visibility to your eyes.

SEE ME NOW was devised and performed by The Company and directed by Stewart Melton.



Munster Road



14th February



Audience: 50

"Very moving and professionally performed and delivered. I really enjoyed it."

See Me Now Audience Feedback

"I thought it was moving, real, very creatively directed and captivating to watch. There was great team spirit on the stage."

See Me Now Audience Feedback



EDGE TWO MEETS POETRY

Edge Two performed a sharing of their work with text, prose and poetry. The ensemble experimented with a variety of approaches to text including classic texts such as Shakespeare's sonnets. Created and performed by the Edge Two ensemble and directed by OETC's Associate Theatre Facilitator Christopher Holt and Julia Couto.



St Gabriel's Hall



2nd March



Audience: 15

**"Fantastic, fun, friendly,
informal and joyful!"**

Edge Two Meets Poetry Audience Feedback

TOTALLY ADDICTED TO YOU

This production was originally planned as a rehearsed reading of original short scripts, written and performed by Write Now. The collection explores themes inspired by the title 'Totally Addicted To You' and was curated by Sonya Hale (OETC Associate Facilitator and Playwright) and Gemma Rogers (OETC facilitator).

Due to Covid-19 this was unable to take place as planned. Keen to still share and celebrate their efforts, we published the participants' writing on our webpage for people to read whilst in lockdown.



Online



25th March



Audience: Unknown

PHIL FOX AWARD FOR PLAYWRITING

The Phil Fox Award for Playwriting, which is named after OETC's founder, invites playwrights with any level of experience from across the UK to submit full-length scripts about issues related to addiction. OETC's inaugural new writing competition opened for entries on March 16th. Playwrights have until June 16th to submit their scripts with the winner announced in early November.

The competition winner will receive a £6,000 commission from OETC to continue developing the winning script or to develop a new script about issues related to addiction. They will also receive mentoring from multi-award winning playwright Enda Walsh, who chairs the judging panel.

Judges for this year's award include:

Enda Walsh (Tony Award-winning playwright)

Simon Stephens (Tony and Olivier Award-winning playwright)

Barbara Broccoli OBE (James Bond films and West End & Broadway theatre producer)

Indhu Rubasingham (Artistic Director of the Kiln Theatre)

Denise Gough (Olivier Award-winning actress)

Matt Applewhite (Nick Hern Books Managing Director & Commissioning Editor)

Sonya Hale (OETC Associate Theatre Facilitator and Synergy Theatre Project & Heretic Voices award-winning playwright)

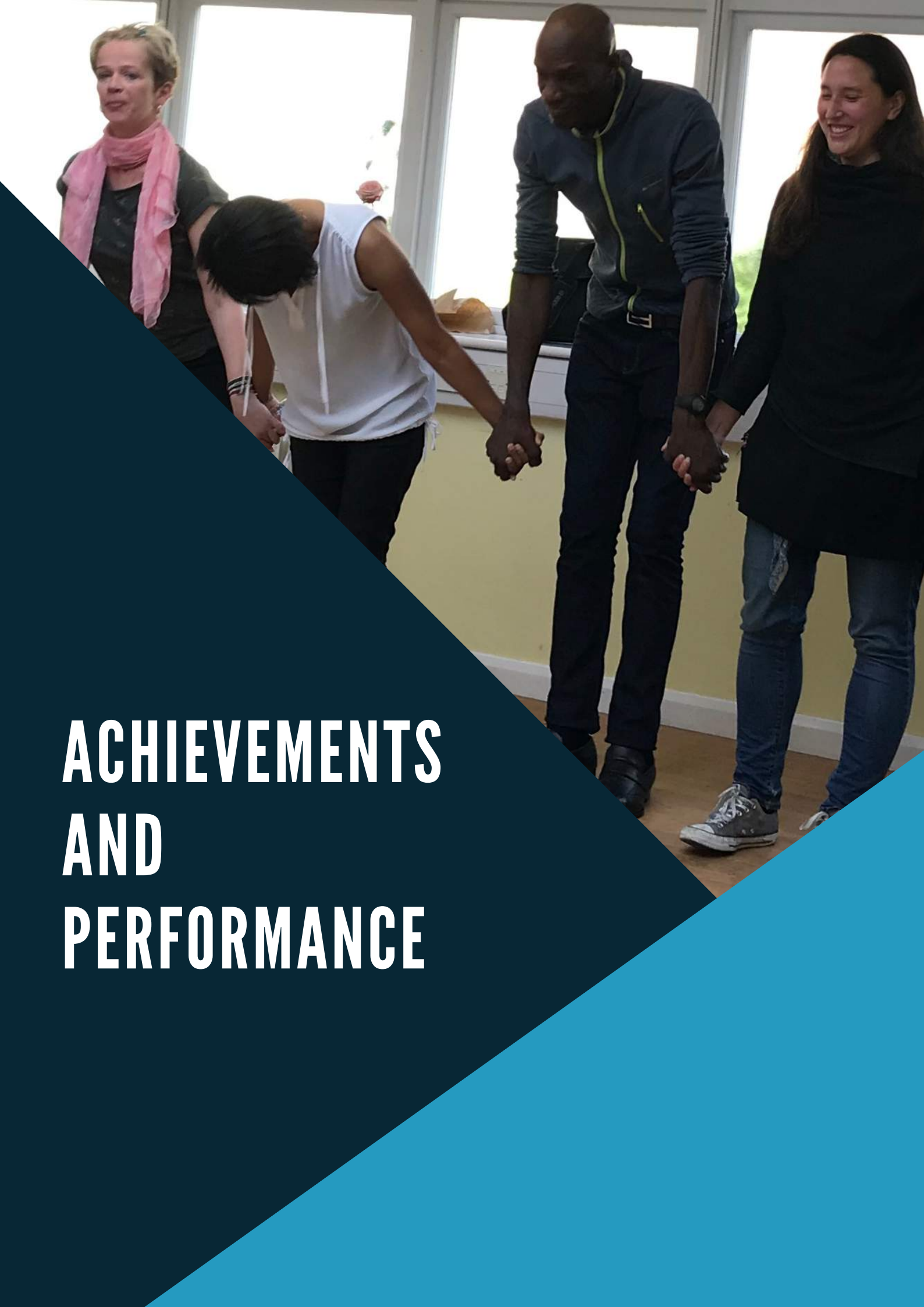
Matt Steinberg (OETC Artistic Director)

The Phil Fox Award for Playwriting is generously supported by An Anonymous Friend of OETC, The Carne Trust and The Unity Theatre Trust.

A photograph showing a group of people, including Enda Walsh, sitting around a table in a meeting or judging session. The image is partially obscured by a dark blue diagonal shape in the bottom right corner.

"We've assembled a fantastic judging panel who share my admiration and respect for Outside Edge Theatre Company. We are all very much looking forward to receiving these plays."

Enda Walsh, Chair of the Judges Panel
for The Phil Fox Award



ACHIEVEMENTS AND PERFORMANCE

OUTPUT

**INCREASE/DECREASE
IN OUTPUT FROM 2018/19
TO 2019/20**

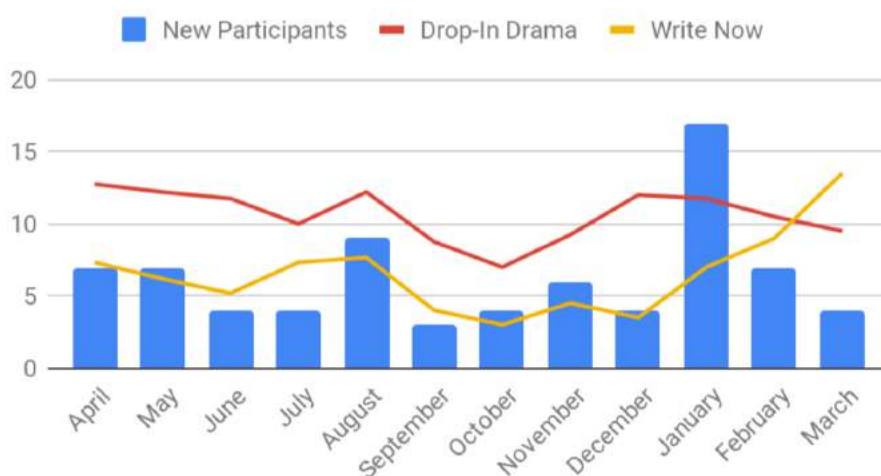


This year, OETC delivered 226 participatory drama activity sessions for people affected by addiction. Participation in these activities significantly increased by +50% from 1,120 attendances last year to 1,681 in 2019/20.

This increase is particularly impressive considering that due to a funding gap in our Taster Sessions and the onset of Covid-19, we eventually worked with fewer total service users across the last year than the year before. Despite a slight decrease in overall service user numbers from 276 last year to 231 in 2019/20, we still saw an increase in the average number of service users attending each session grow by +40% from 5 to 7 people per session this year.

One of the methods we use to track the success of our outreach and engagement is by measuring the number of new participants we attract to our drop-in groups (Drop in Drama and Write Now), which totalled 59 new service users this year. As you can see in the table comparing the number of new participants with attendance in the drop-in groups, the overall attendance normally ebbs and flows in line with the recruitment of new service users.

New Participants & Attendance For Drop-in

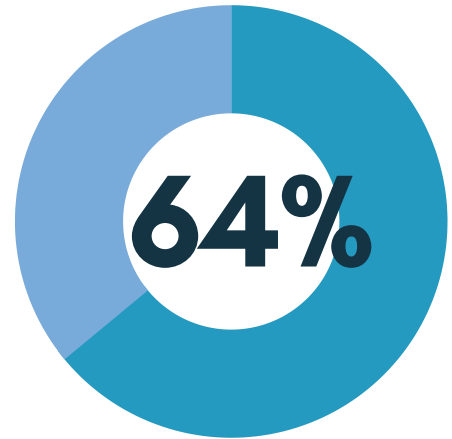


The number of new service users also relates directly to the number of Taster Sessions we delivered in treatment facilities, which is why we see higher levels of participation at the beginning of the financial year (April and May) as we delivered the final Taster Sessions funded in 2018/19 and another significant spike in attendance around January and February as a result of our new batch of Taster Session delivery that started in December. The rise in the number of new participants in January is also a historic pattern that we see every year and relates to the phenomenon of making New Year resolutions.

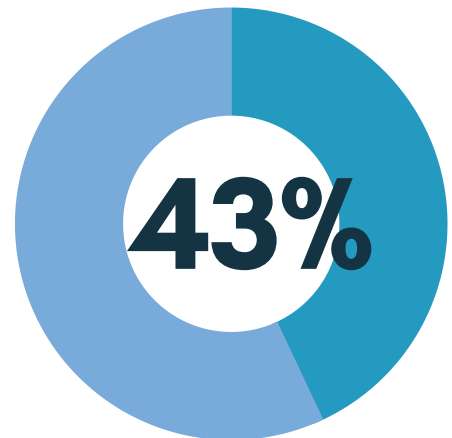
Despite a tapering off of new service users in March, which was due to the onset of Covid-19 on service users' travel patterns and cancelled Taster sessions, the rising attendance for Write Now continues to prove that once people are engaged in our activities we retain participants thanks to the uniqueness and quality of our offer.

Our impressive increase in number of attendances indicates to us that we are retaining more service users than ever before. We measure the level of service user retention and engagement by capturing the number of service users who access our sessions more than once and the number of service users who attend more than one group across a year. We did have a dip in the number of service users returning to more than one session from 89% last year to 64% in 2019/20. The onset of Covid-19 and subsequent lockdown impacted the new service users who first attended sessions with us in the beginning of 2020, but once we moved our activities online we saw the return of many new faces to our activities. Impressively, we experienced a +23% increase since last year for service users who attend more than one group, which means that in 2019/20 we had more in-depth and long-term contact with service users.

With the NHS investing to hire 1,000 social prescribing link workers this year (growing to 4,500 by 2023/24³) we saw an opportunity to capitalise on a new referral pathway into our services. With funding from the Mayor of London we adapted our Drama and Creative Writing Taster Sessions in treatment facilities to also work as an outreach tool that will help us engage sustainably with social prescribing over the next ten years in line with the NHS funding strategy. Over the past twelve months we have already developed close working relationships with West London social prescribing link workers and have accepted a number of referrals into our activities. Our Artistic Director / CEO has also become a respected advocate of arts-based social prescribing interventions and has been invited to conferences and cross-sector events to talk about our work in this area.



**PARTICIPANTS
ATTENDING MORE
THAN ONCE**



**PARTICIPANTS
ATTENDING MORE
THAN ONE GROUP**

OUTPUT

INCREASE/DECREASE
IN OUTPUT FROM 2018/19
TO 2019/20



+188%

AUDIENCE
MEMBERS



+175%

NUMBER OF
PERFORMANCES

This year the number of productions we produced grew from 7 to 13, which accounts for a growth in our performance dates from 12 to 33 and a growth in audience from 568 to 1,663. This represents a concerted effort on the part of the company to produce more mainstream work, such as our successful three-week season of *Tumulus* at Soho Theatre, as well as an increase in the performance opportunities available to service users in recovery. Following the success of last year's VAULT Festival production of *Check-in/Check-out*, which was able to be remounted throughout this year, we were commissioned by Upstart Theatre to create a new piece of work for the DARE Festival at Shoreditch Town Hall. This invitation represents an important milestone in our participatory work because it acknowledges the artistic merit of working with people who have lived experience of addiction. These commissions and invitations will also help us to fulfil our service users' desires for longer runs and more professional experiences.

Over the course of the year OETC provided 114 theatre tickets to service users to attend a total of 15 productions. We were pleased once again to work with local arts organisations, such as LAMDA and the Bush Theatre, and also companies further afield including Ambassador Theatre Group, Soho Theatre and the Young Vic.

OETC was fortunate to be able to provide rehearsal space and additional support to other theatre companies, such as Part of the Main and Toil and Trouble, as well as numerous freelance theatre artists affected by addiction. The work of these groups aligns with OETC's own interest in creating innovative new work that is accessible to everyone. We were also able to continue to use our building as a community asset by providing free space to West London drug and alcohol treatment services, including Turning Point's structured day programme and aftercare group, a weekly yoga class for people in recovery and staff training events.

This year, we remained committed to providing unique training opportunities to our service users. As mentioned earlier, we provided training to 7 service users to act as Volunteer Support Facilitators and trained a further 10 current or past service users as paid Facilitators. We also helped coach service users for professional productions throughout the year and helped one service user to prepare for drama school auditions, which eventually resulted in the offer of a place at one of the UK's most prestigious training programmes.

OETC also continued to share best practice with the next generation of practitioners through academic partnerships with Applied Theatre programmes, hosting 6 student placements from the University of Kingston, Central School of Speech and Drama and University of Gloucestershire.

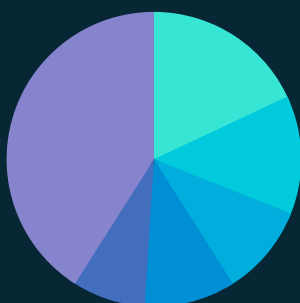
"Once again, I want to thank you for the amazing opportunity to work with you guys and the amount that I learned while I was there, you have truly inspired me for the future."

Student Placement

SERVICE USER DEMOGRAPHICS

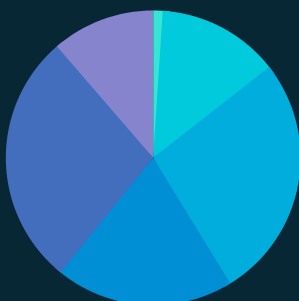
TOP BOROUGHES

18% Hammersmith & Fulham
13% Islington
10% Kensington & Chelsea
10% Hounslow
8% Westminster



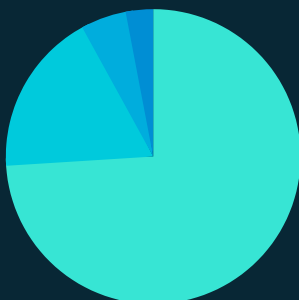
AGE

1% Under 20
13% 20-29
26% 30-39
19% 40-49
27% 50-59
11% 60-69



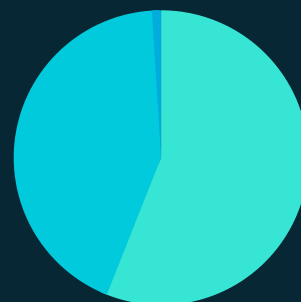
SEXUALITY

74% Heterosexual
18% Homosexual
5% Other
3% Bisexual



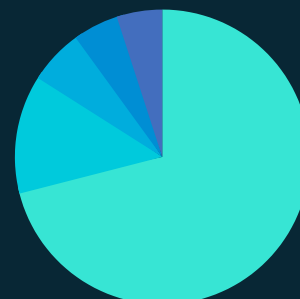
GENDER

56% Male
43% Female
1% Other

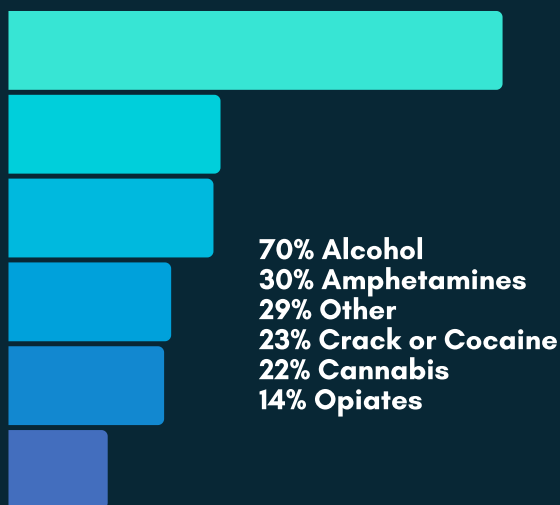


ETHNICITY

71% White (Any)
13% Mixed (Any)
6% Black (Any)
5% Asian (Any)
5% Other



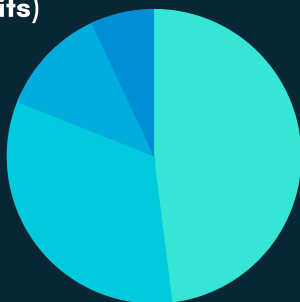
SUBSTANCE MISUSE HISTORY



SERVICE USER DEMOGRAPHICS

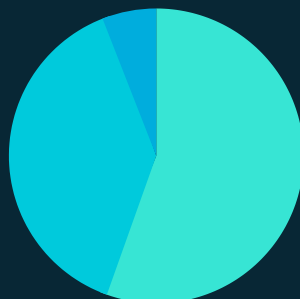
HOUSING

48% Council tenants
(housing benefits)
33% Rent property
12% Own property
7% Vulnerably
housed



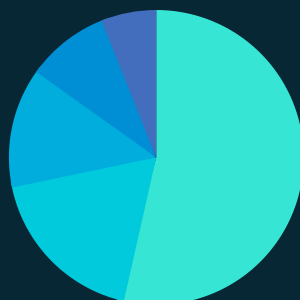
INCOME

56% Earn less than
£11,850 per year
39% Earn between
£11,851-£46,350
6% Earn between
£46,351-£150,000



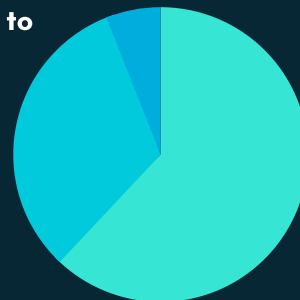
EMPLOYMENT

53% Unemployed
18% Part-time
employment
13% Self-employed
9% Full-time
employment
6% Other



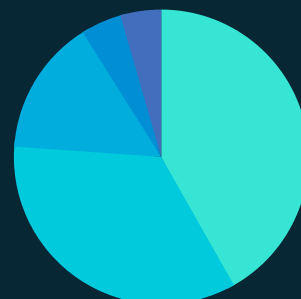
DISABILITY

62% Consider themselves to
have a disability
32% Do not consider
themselves to
have a disability
6% Do not know whether
they have a disability



DISABILITY

28% Behavioural and
emotional
23% Other
10% Progressive condition
3% Manual dexterity
3% Learning disability



LONELINESS



75% Feel that they lack
companionship
69% Feel isolated from others
55% Feel left out

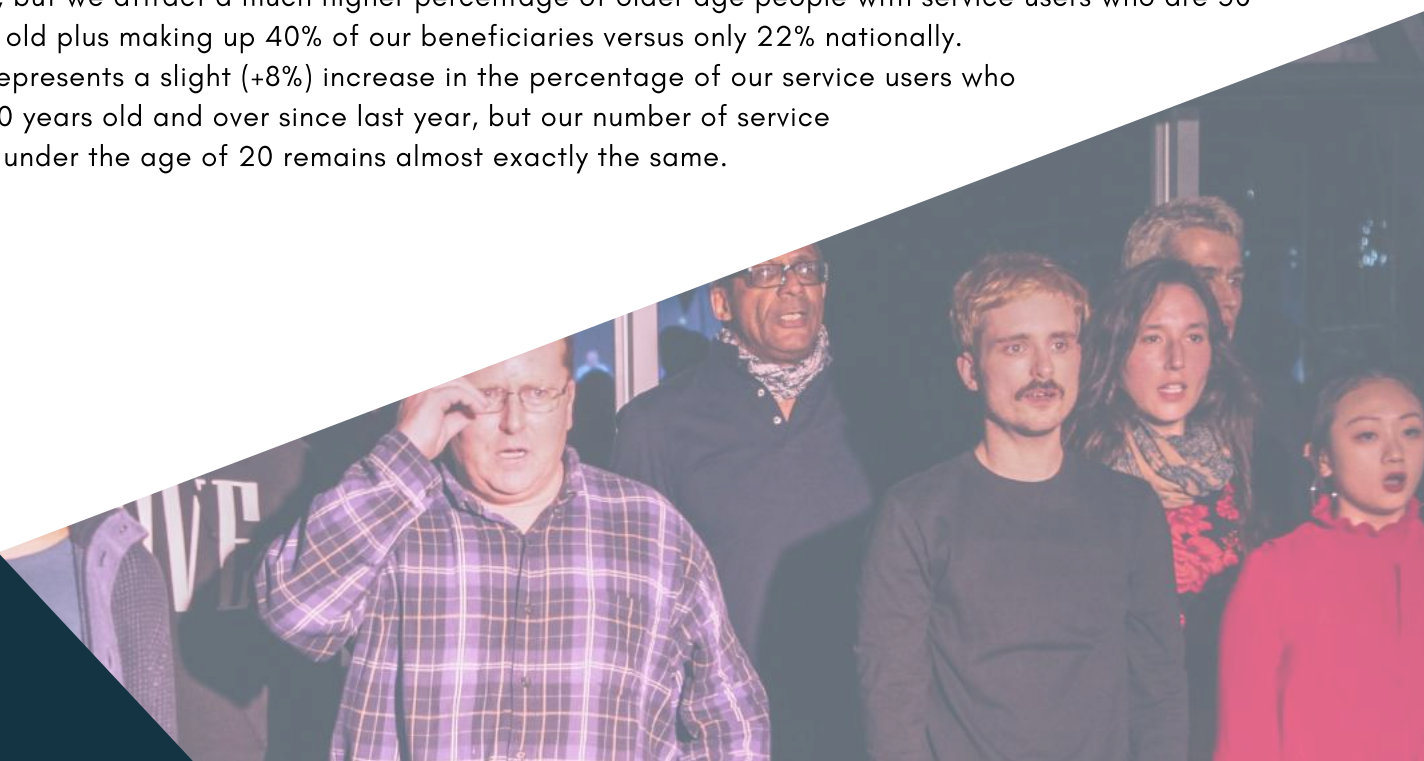
Over the past ten years, service users have conveyed to us the crisis of overstretched statutory provision, with an increased need for community-based prevention, treatment and recovery maintenance services in the face of reduced spending from local authorities.

NHS statistics show that in 2018/19 there were 2,917 deaths related to poisoning by drug misuse. This represents a +17% increase from 2017 and +46% higher than ten years ago.⁴ The Office for National Statistics (ONS) shows that 7,551 deaths were registered in the UK in 2018 related to alcohol-specific causes, which is the second highest since the time series began in 2001.⁵ NHS statistics show 18,053 hospital admissions for poisoning by drug misuse in 2018/19, which is a +6% increase from 2017/18 and +16% higher than in 2012/13. Admissions were around 5 times more likely in the most deprived areas, compared to the least deprived areas.⁶ NHS statistics show there were 337,870 alcohol-related hospital admissions in 2017/18.⁷ Yet, despite these increases, analysis by the BBC found that due to austerity measures £162 million (18%) has been cut from local authority drug and alcohol treatment budgets since 2013/14.⁸

The National Drug Treatment Monitoring System (NDTMS) and Public Health England (PHE) show that in 2018/19 there were 268,251 adults in contact with drug and alcohol services.⁹ The number of adults entering treatment increased by +4% from the previous year. This is the first increase since 2013/14, possibly reflecting recent increases in the prevalence of illicit drug use.¹⁰ In 2018/19 in London alone there were 37,390 people in treatment, with 1,270 in Hammersmith & Fulham and 2,425 in Westminster and the Royal Borough of Kensington & Chelsea, which are the local communities in which OETC currently delivers its services.¹¹

In 2019/20 OETC participants came from 21 London boroughs. Compared with Public Health England's National Drug Treatment Monitoring System (NDTMS) statistics for 2018/19¹², OETC has a more diverse service user group than the averages for people in treatment in England. Public treatment service users are disproportionately male (69%), whereas OETC service users have a better gender balance with only 56% male, 43% female and 1% identifying as 'Other', which is consistent with previous years. We had a slight (-5%) drop since last year in the number of service users identifying as either BAME or Other, but our service users are still +20% more ethnically diverse than the national average in treatment, which is only 9% non-white. Also similar to last year, 26% of OETC's service users identify as LGBTQ+ or Other, compared to only 9% in national treatment services.

In terms of age ranges, our number of service users under 30 years old is on par with national averages (14%), but we attract a much higher percentage of older age people with service users who are 50 years old plus making up 40% of our beneficiaries versus only 22% nationally. This represents a slight (+8%) increase in the percentage of our service users who are 50 years old and over since last year, but our number of service users under the age of 20 remains almost exactly the same.





OETC service users have marginally better employment prospects than their counterparts in public treatment programmes, with only 53% unemployed versus 66% in public treatment programmes. Not surprisingly, the number of OETC service users who earn less than £11,850 per year, which is the personal allowance threshold for 2019, is almost the same percentage as those who are unemployed. With a common measure for the UK poverty line being outlined in the Child Poverty Act 2010 as being 60% of the nation's median income, which the ONS lists as £29,600 in 2019,¹³ means the majority of our service users' income this year falls well below the £17,760 poverty line. This represents a significant -20% drop from last year when 76% of service users said they earned less than £11,850. One reason for this decrease might be that we delivered fewer Taster Sessions in treatment facilities and therefore came into less contact with people who are currently unemployed and we relied more heavily on recruiting service users who have already reintegrated into the community.

Our service users who are vulnerably housed (7%) are on par with the national averages for service users with urgent housing problems (8%). This represents a slight increase of +3% from last year when only 4% of our service users were living in a hostel or vulnerably housed. The 48% of service users identifying as council tenants is once again almost exactly the same as the percentage last year (42%) who received government housing support.

Compared to last year, the number of our service users identifying as having either a mental or physical disability almost doubled from 33% to 62% this year, which is in part a response to an organisation-wide effort to discuss disability and access more openly with service users, especially in the context of performance (e.g., providing support to people with dyslexia when rehearsing text), which we know has led to an increase in the number of existing service users disclosing disabilities on feedback forms. Although NDTMS does not collect data on physical disability, statistics show that 53% of people accessing public treatment services identified as having a mental health problem, which is significantly higher than the 28% of OETC service users who identify as having emotional or behavioural disabilities.



This year we also did more outreach into the community (e.g., social prescribing link workers, mental health settings, etc) beyond traditional drug and alcohol treatment services, which accounts for why we have seen an increase in people with mental health problems and physical disabilities. This work with social prescribers and other community adult social care and health and wellbeing services also accounts for why so many of our service users this year reported they felt that they lacked companionship (75%) and felt isolated from others (69%), which is why our social events and group creative activities are such important interventions in the lives of service users.

In terms of substance use, this year OETC service users who had problems with opiates and crack was somewhat lower (37%) than the national average (55%), but the number of our service users with alcohol problems (70%) was drastically higher than national averages (39%). Similarly, at least 30% of OETC's service users identify as having a problem with non-opiate substances compared to only 20% nationally. Compared to last year, we saw a 22% decrease in the number of service users with opiate and crack problems, which is the opposite trend to the rising rates seen in national statistics, caused in part by a spike in use in the North of England, but it remains in line with the rates seen across London's treatment facilities. We saw a -13% decrease in those with alcohol problems, which is not too far off the plateau in numbers seen nationally, and the number of service users with amphetamine and cannabis problems remained relatively the same, which is also consistent with the national trend in treatment programmes.

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.



IMPACT ON SERVICE USERS

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.¹⁴ As you can see below, feedback from OETC's participants supports this claim with 78% feeling more physically active and 88% experiencing improved wellbeing.

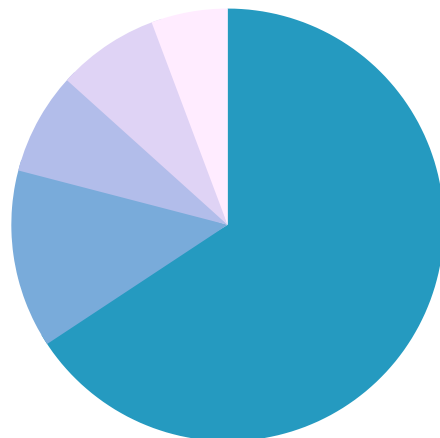
The World Health Organisation (WHO) 2019 report on 'What is the evidence on the role of the arts in improving health and well-being?' cites the following physiological responses to engaging or participating in the arts: reduced stress hormones, modulation of neurotransmitters such as serotonin, improved brain function and enhanced neuroplasticity.¹⁵ 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.¹⁶

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.

17

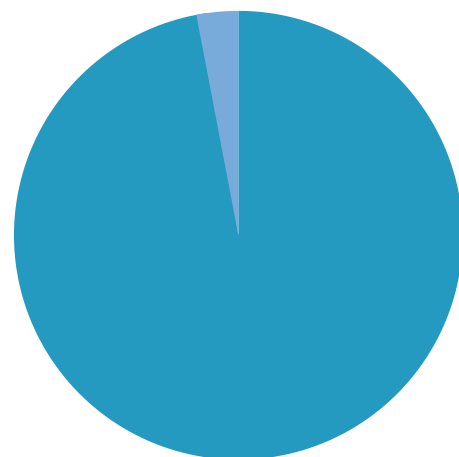
SERVICE USER RECOVERY GOALS

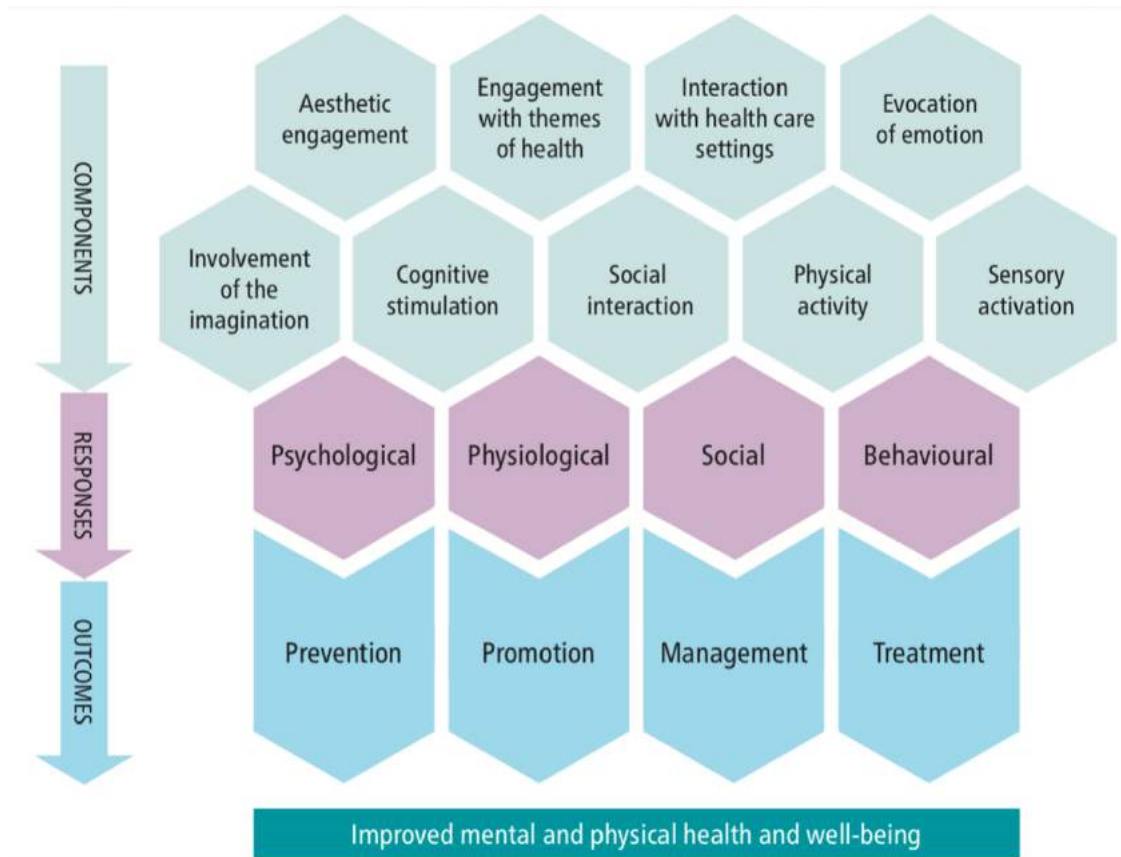
69% Abstinence
14% Controlled Use
8% Reduce Alcohol /Drug Use
8% Not Applicable
6% Reduce Script



ARE YOU ACHIEVING YOUR RECOVERY GOAL?

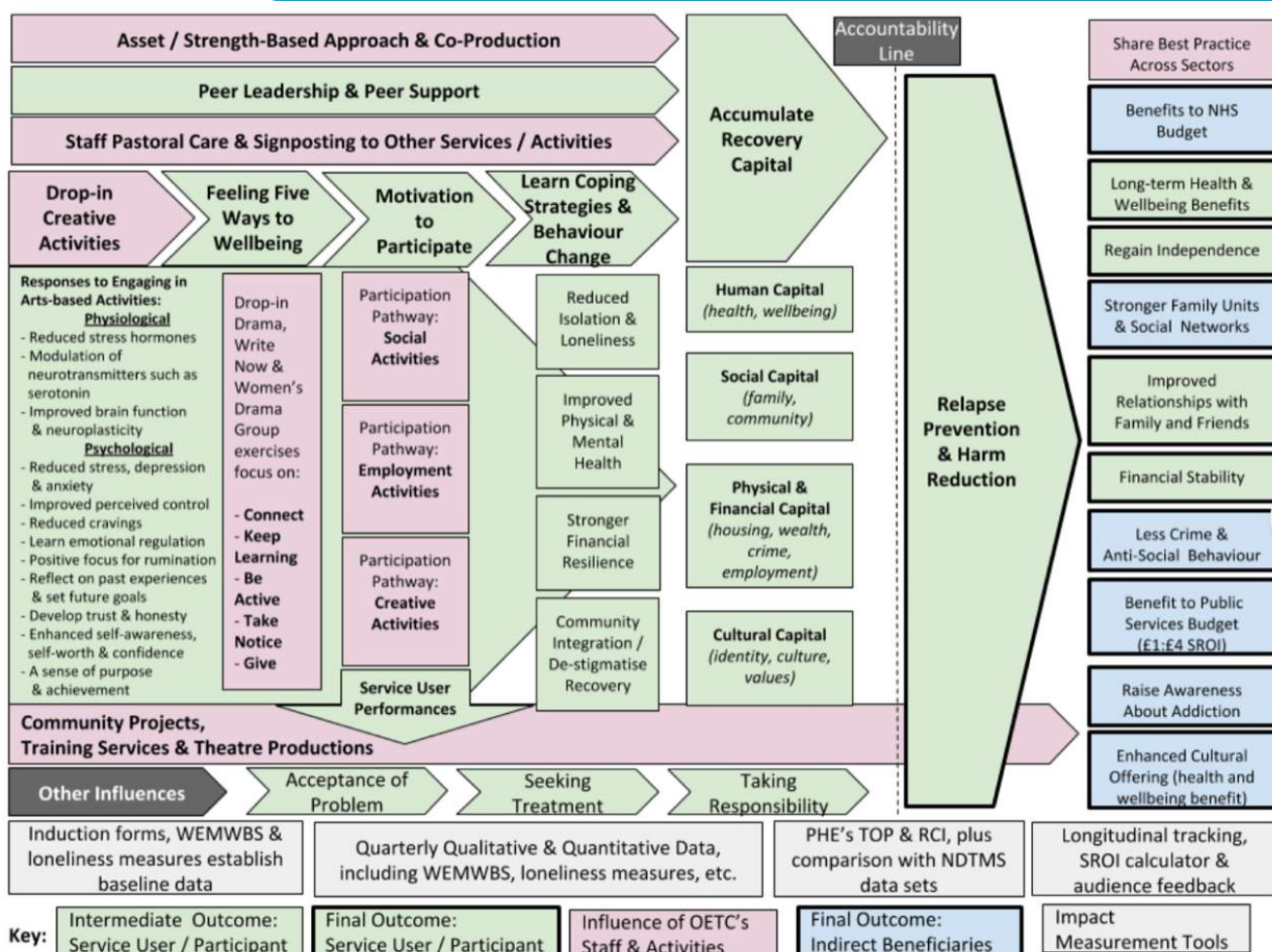
97% Yes
3% No





The Arts Council England (ACE) 2018 report on 'Arts and Culture in Health and Wellbeing and in the Criminal Justice System' catalogues the effect participating in arts can have on people's health and wellbeing. The report cites the following evidence of positive changes that we have seen in our participants over the past twenty years: encourages the healthy expression of suppressed emotions and processing of experiences, effective non-verbal means of dealing with memories for people with PTSD and diminished anxiety, depression and stress, and increased self-esteem, confidence and purpose.¹⁸

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.¹⁹



This year OETC consolidated this evidence with our twenty years of frontline experience to reimagine our Theory of Change and marry this with our Participation Pathways. This new model of working has helped us offer more impactful service user journeys and ensured that 94% of service users say that the service provided by OETC meets their needs.

97% Service users say OETC strengthened their recovery In 2019/20, OETC provided free arts-based interventions to 231 service users, of which 59 were new participants joining our introductory group activities (Drop-in Drama and Write Now). Our work helps improve wellbeing, builds Recovery Capital and reverberates throughout our participants' lives and the wider community. The impact of our services helps to boost their emotional and physical health, making them more employable and less socially isolated. We currently monitor and evaluate OETC's impact using quantitative and qualitative data generated through longitudinal 'tracking' of participants across their engagement with our service. We use Public Health England's Treatment Outcomes Profile (TOP) and the Warwick-Edinburgh Mental Wellbeing Scale (WEMWBS) to measure our impact and determine a theory of change for participants' wellbeing and substance use.

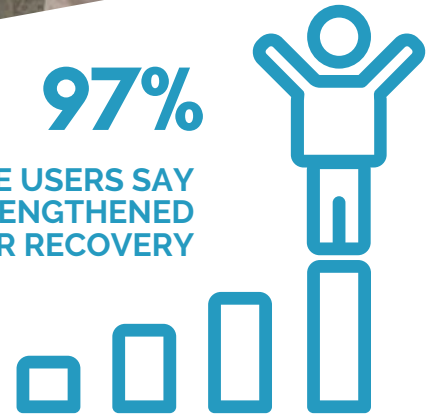
Across the WEMWBS, which is a widely used and validated measure of wellbeing, OETC participants experienced an average of +9% positive change from an average baseline score of 21 to 23 across all questions after engaging in our activities. Of particular note is the +11% improvement in feeling that they have 'been thinking clearly', the +10% improvement in 'feeling useful' and the +8% improvement in feeling they are 'able to make my own mind up about things'.

These differences amount to an important level of change based on evidence measured by this scale, which is important as increased levels of wellbeing and social connectedness are contributing factors in battling mental health issues and addiction, which is reflected in feedback from OETC service users:



97%

SERVICE USERS SAY
OETC STRENGTHENED
THEIR RECOVERY



- 83% feel more useful
- 79% say our activities helped them to feel optimistic about the future
- 75% say participation has helped them to feel more relaxed
- 74% say they now feel closer to other people
- 74% feel they are now better able to make up their minds about things
- 72% are thinking more clearly
- 69% believe we helped them to deal with problems well

When asked to reflect on the impact their engagement with OETC has had on their wellbeing, service users on average scored their experiences out of 10 (with 1 being 'extremely dissatisfied/unhappy or not at all anxious/ worthwhile' and 10 being 'extremely satisfied/happy/anxious/worthwhile') in the following ways:

- Overall, how satisfied are you with your life after joining the programme?: 7.3/10
- Overall, how happy do you feel after joining the programme?: 7.6/10
- Overall, how anxious do you feel after joining the programme?: 5.2/10
- Overall, to what extent do you think the things in your life are worthwhile after joining the programme?: 6.8/10

In terms of improved Recovery Capital, across the year we found our work had the following impact on service users:

Social Capital

- 88% felt supported by their peers at Outside Edge
- 87% felt they made friends at Outside Edge
- 83% felt more connected to others
- 81% felt part of a group
- 74% interact with members of the group outside of our activities
- 58% had improved relationships with friends and family

Physical Capital

- 79% felt they were comfortable to ask for help at any time
- 42% were helped to return to school, training or university
- 38% were helped to find a job

Human Capital

- 88% felt improved wellbeing
- 83% felt more able to focus on the present
- 78% were more physically active
- 75% felt less vulnerable

Cultural Capital

86% felt they were able to understand more about themselves

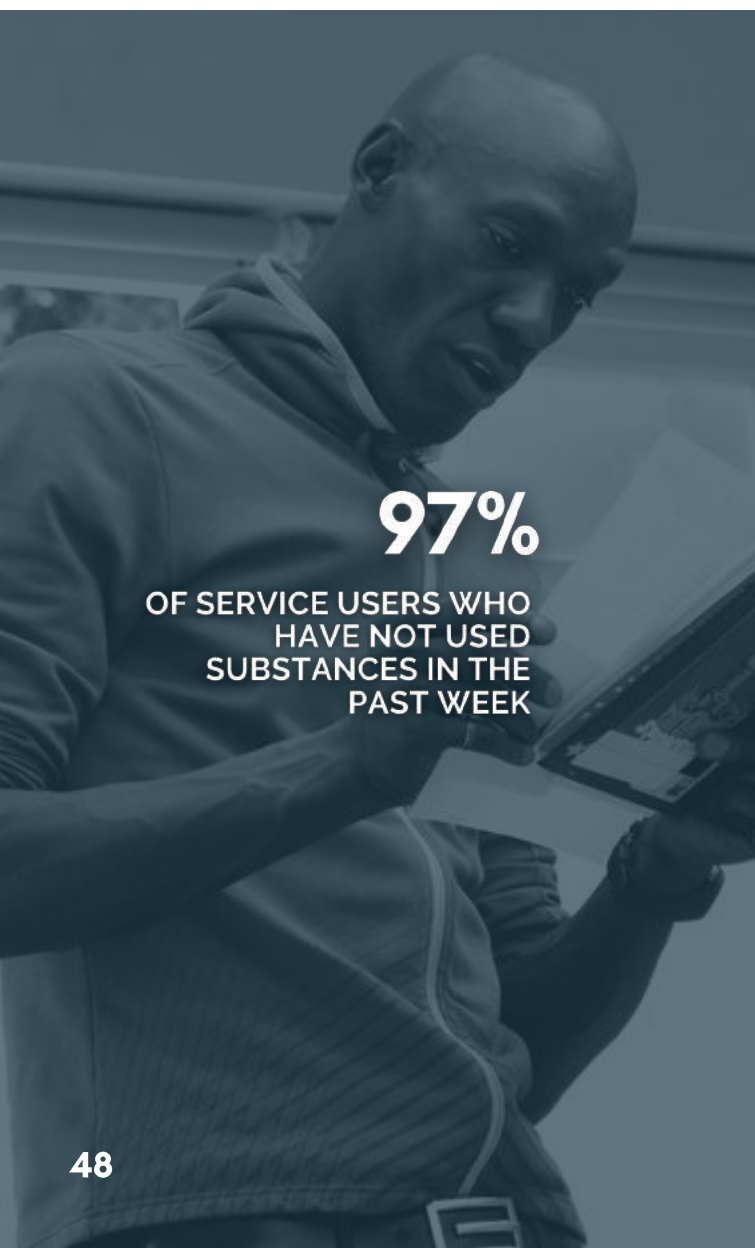
81% said they had discovered a hidden talent, skill or aspiration

70% felt they could take control of their life

We take these numbers as clear evidence that OETC's arts-based interventions and wraparound support increases service users' wellbeing and builds Recovery Capital. The result is that based on final evaluations in 2019/20:

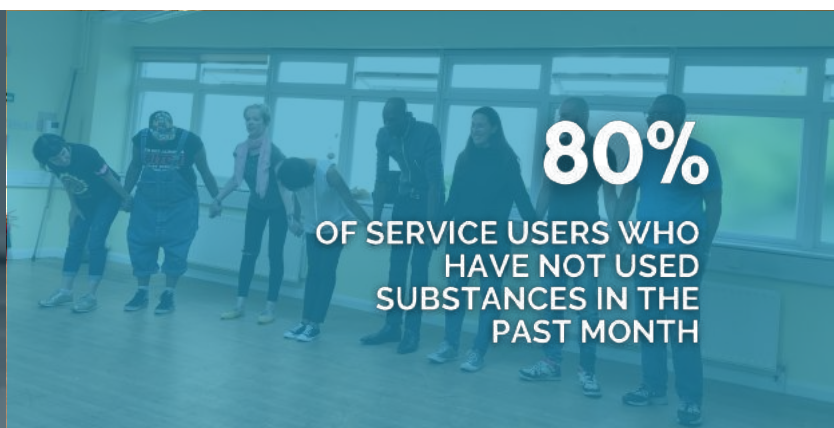
As a comparison to last year, we saw some impressive improvements (+9%) in our ability to support 21 service users to find a job and support for 29 people to return to school, training or university (+24%). We also saw improvements for helping people to feel optimistic about the future (+18%), helping people to feel less vulnerable (+28%), help to feel more useful (+27%) and help to feel they can take control of their lives (+19%). This year more service users felt that they had come to understand more about themselves (+17%), more people felt connected to others (+21%) and more people felt they had improved relationships with friends and family (+16%).

Overall, +3% more service users this year felt that engaging with our activities helped to strengthen their recovery. +28% more service users had not used substances in the past 6 months, which we take as a positive sign of OETC's impact during a year in which we retained more service users across a 12 month period and saw them engage in more activities.



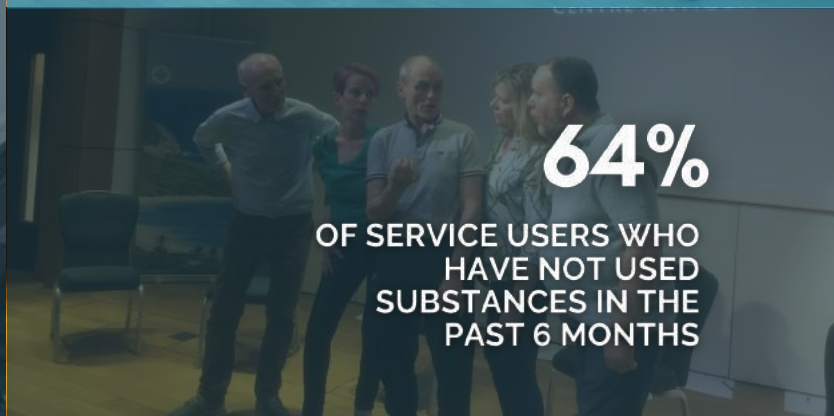
97%

OF SERVICE USERS WHO
HAVE NOT USED
SUBSTANCES IN THE
PAST WEEK



80%

OF SERVICE USERS WHO
HAVE NOT USED
SUBSTANCES IN THE
PAST MONTH



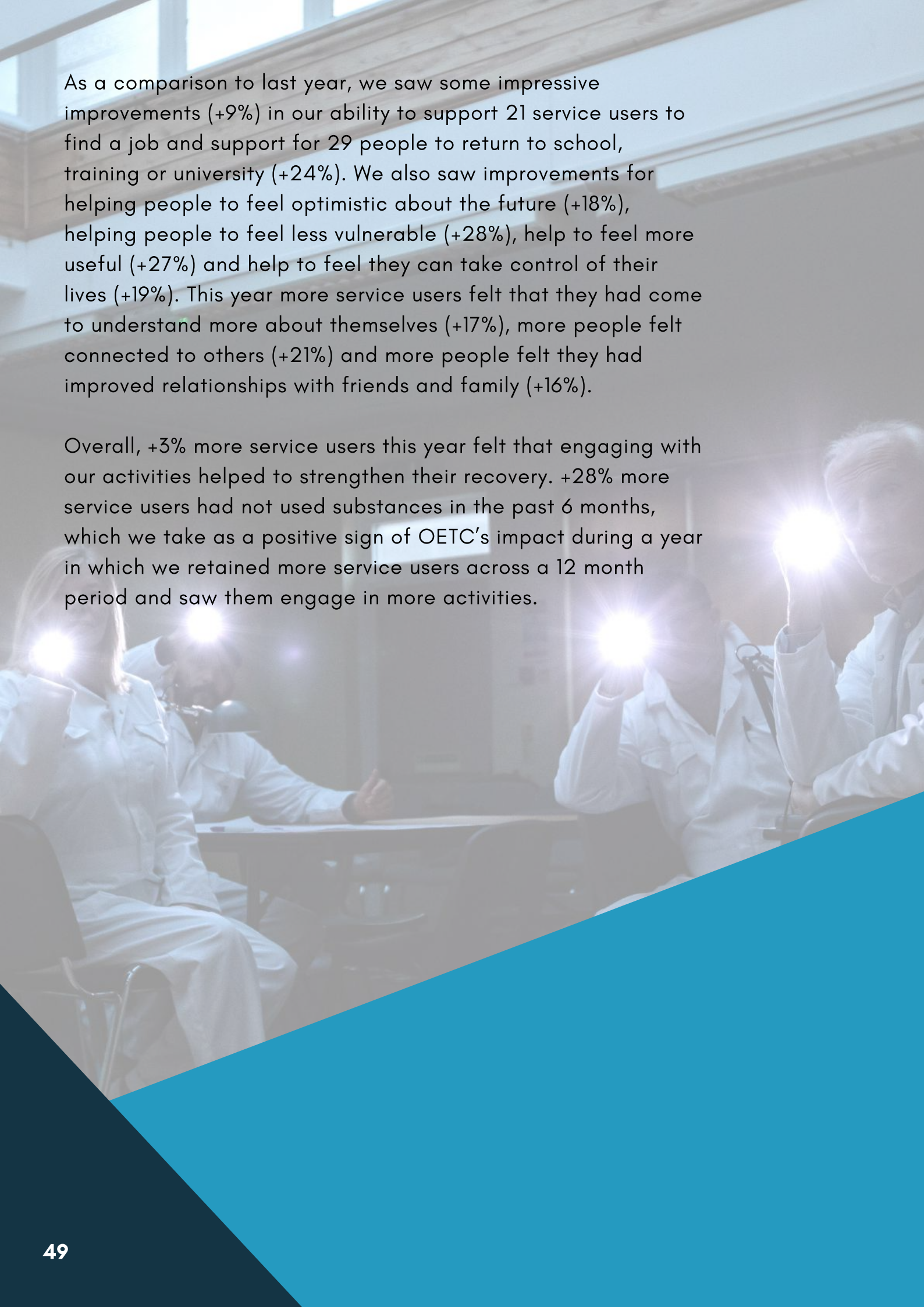
64%

OF SERVICE USERS WHO
HAVE NOT USED
SUBSTANCES IN THE
PAST 6 MONTHS



52%

OF SERVICE USERS WHO
HAVE NOT USED
SUBSTANCES IN THE
PAST YEAR



As a comparison to last year, we saw some impressive improvements (+9%) in our ability to support 21 service users to find a job and support for 29 people to return to school, training or university (+24%). We also saw improvements for helping people to feel optimistic about the future (+18%), helping people to feel less vulnerable (+28%), help to feel more useful (+27%) and help to feel they can take control of their lives (+19%). This year more service users felt that they had come to understand more about themselves (+17%), more people felt connected to others (+21%) and more people felt they had improved relationships with friends and family (+16%).

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SERVICE USER FEEDBACK

WHAT IS YOUR OVERALL PERCEPTION OF OUTSIDE EDGE?

“It strengthens my recovery, gives me a voice and I feel worthy.”

“It offers companionship and a sense of belonging.”

“It has saved me from going over the edge!”

“I love it. It's such a supportive environment. I get to act in things. I can make friends here in a safe space.”

“Very good, helpful, good outcome. People complimented me on my work in the performances and that made me feel valued.”

“Great vibe. Being around people with similar struggles. A great place to gain a greater understanding of self.”

“It saved my life.”

“Creative, playful, confidence building, allows me to focus my energy into something positive.”

“I feel lifted every week, re-energised, the atmosphere and the people make me come back.”

SERVICE USER FEEDBACK

WHAT DO YOU LIKE ABOUT THE WORKSHOPS?

“The way it's geared up for recovering addicts, but it does not particularly focus on addiction or recovery. It's a safe place without judgement.”

“The people and the atmosphere. It's built my confidence up from rock bottom, it's given me a sense of purpose and I've made meaningful friends and connections.”

“It's helped me build my confidence and find my passion and purpose.”

“A safe environment that's substance free and a cathartic way of dealing with my emotional wellbeing.”

“That you are listened to and that you can be yourself.”

“I can meet and connect with other people, using skills like communicating, supporting and socialising...Also the facilitators are very supportive and encouraging.”

“Everything. Creativity, learning skills, making friends, good support and advice, nice events.”

“It's a safe environment to express yourself. You can connect with people and be active which I like.”

“I enjoy the creativity. Coming here keeps me busy as well and keeps my mind occupied from negative thinking.”



IMPACT ON AUDIENCES

AUDIENCE DEMOGRAPHICS

52%
FEMALE

48%
MALE

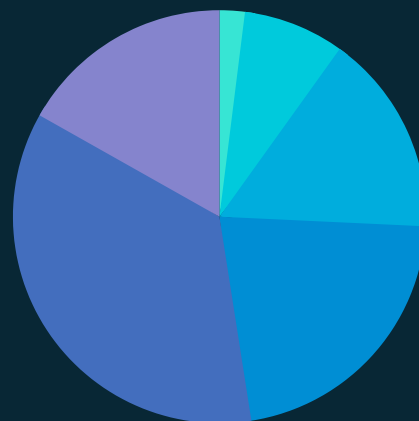
73%

SUFFERED FROM
SUBSTANCE MISUSE

2019/20 marked a significant shift in our artistic programming and growth as a producing theatre company with +175% more performance dates across the year and +188% more audience members experiencing our work. With longer runs and higher-profile venues, we were able to remain accessible and reach a wide demographic of people. As context, the National Theatre's audience in 2018/19 was only 9% BAME and 19% under 35 years old,²⁰ which means that our audience is +18% more diverse and +7% more youthful than the country's largest theatre company.

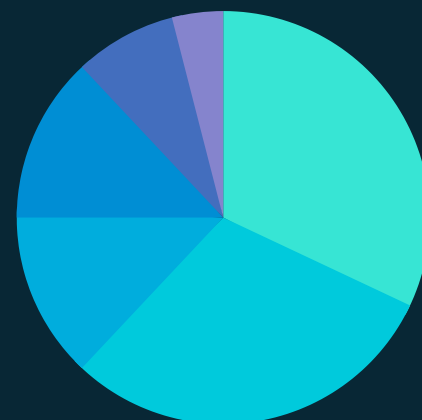
AGE

2% Under 16
8% 17-25
16% 26-35
22% 36-50
36% 51-65
17% Over 65



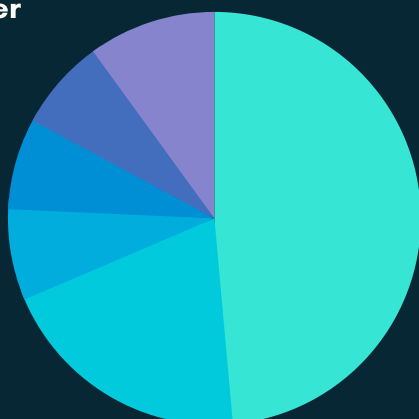
EDUCATION

32% Undergraduate degree
30% Graduate degree
13% Technical/Professional diploma
13% GCSE
8% Other
4% A-Levels



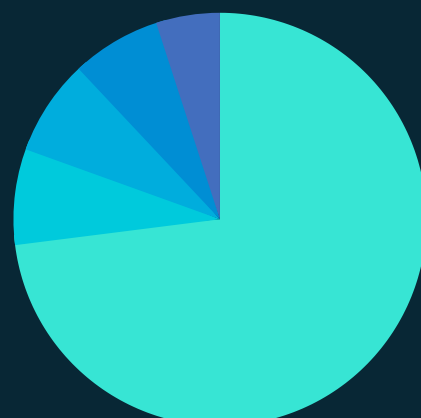
TOP BOROUGHES OF RESIDENCY

34% Hammersmith & Fulham
14% Wandsworth
5% Westminster
5% Lewisham
5% Islington
7% Outside of London



RACE

73% White (Any)
7.5% Asian (Any)
7.5% Mixed (Any)
7% Other
5% Black (Any)





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.²¹ This ability for theatre to help improve the health and wellbeing of audiences is central to our artistic vision since we engage professional playwrights, directors and actors, often with lived experience of addiction, to create high-calibre theatre productions about issues related to addiction. Our critically acclaimed productions were presented this year at two leading off-West End venues, in educational settings, community settings and on national television, helping to generate publicity about issues related to addiction.

In April, we co-produced the queer-noir thriller *Tumulus* with commercial producer Paul Casey Productions at Soho Theatre in the heart of London's gay community. The production was supported by 56 Dean Street, which is the nation's leading sexual health clinic with a specialism in chemsex. Throughout the three week run we were pleased to offer a series of Q&As and talkbacks with Lord Brian Paddick, 56 Dean Street chemsex lead David Stuart, therapist Dorota Mucha, Chemsex & Crime Lead for the London Division of HM Prison & Probation Service Stephen Morris and comedian James Barr. These important outreach and engagement events were central to the production's run and helped inform audiences about issues of addiction in the LGBTQ community.

In line with our mission to raise awareness about addiction and recovery, as well as promote the use of arts-based interventions, we were pleased to remount a selection from last year's hit production of *Check-in/Check-out* on BBC's Sunday Morning Live. We were asked to contribute to a show on the startling drug death figures released by Scotland over the summer of 2019 and our service users were pleased to be interviewed alongside the performance to discuss how drama and creativity have helped their recoveries. We went on to present additional versions of the production at Central School of Speech and Drama's Recovery Cafe event, which was organised by former OETC Creative Director Cathy Sloan, and also for Crossroads Centre Antigua's conference on trauma informed treatment practice.

We were excited by the invitation from Upstart Theatre to develop a commission for DARE Festival at Shoreditch Town Hall based on our reaction to the American opioid crisis and the historic lawsuits filed against members of the Sackler family. The result was a formally innovative piece of theatre, *A Very Happy Scrappy Sackler Family Thanksgiving*, which brought to light for UK audiences the complicated legal proceedings occurring across multiple cities, counties and states in America. The production garnered media attention in the UK and USA and caught the attention of artist-activist Nan Goldin and her global Sackler P.A.I.N. group.

With our production of *SEE ME NOW* we challenged audiences and performers in recovery with an abstract piece about feeling seen or feeling invisible. For possibly the first time in OETC's history, this was directed by an external director, which allowed us to introduce new aesthetic ideas and tastes into our theatre company. The result was a resounding success and helped us to begin reimagining our future as a producing theatre that mixes high-quality mainstream theatre productions with high-quality participatory arts, but always with a focus on the authenticity and power of lived experiences.

OETC is committed to developing the next generation of theatre artists interested in exploring stories about addiction through commissioning opportunities, seed funding and R&D support. We recently launched the Phil Fox Award for Playwriting to help cultivate diverse plays from across the UK about issues related to addiction. As part of the lead up to the Phil Fox Award we undertook extensive outreach work across the country to engage people in treatment services with the competition, which was featured in an article in Drink and Drug News.





AWARDS AND HONOURS


This year the unique work and extraordinary impact of OETC's work was recognised by academic institutions, multi-sector organisations and advocates for the arts.

In September we were invited by Liverpool John Moores University to discuss our Drama Taster Sessions in treatment facilities for the inaugural Recovery and the Arts Conference. This was an important gathering of academics, practitioners and service users from across the country, including groups from Theatre Royal Plymouth, Geese Theatre Company and Fallen Angels Dance Theatre. OETC's Artistic Director and Associate Theatre Facilitator presented findings from our work and led delegates through an entire Taster Session.

OETC's work was featured in important publications this year, including the Baring Foundation Creatively Minded: An initial mapping study of participatory arts and mental health activity in the UK and the Local Government Association (LGA) Culture Hub case studies.

Our Artistic Director / CEO was invited to speak to sector leaders at the Association of Chief Executives of Voluntary Organisations (ACEVO) Collaboration Between Culture and Health event and LGA's Harnessing Culture and Sport To Deliver Social Prescribing conference. He was also a guest, along with one of our Service User Representatives, on an episode of Men's Radio Station's Healthy Acting, which focuses on mental health in the entertainment industry.

At the end of 2019/20, we were honoured to receive the National Campaign for the Arts 2020 Hearts for the Arts Award for Best Arts, Health & Wellbeing Project, along with our three commissioning boroughs (Hammersmith & Fulham, City of Westminster and Royal Borough of Kensington and Chelsea). This recognition of our work, alongside other arts projects from across the country, showcased the impact and value that culture and creativity can have when it is supported by local governments.



"Full marks in every category for this extraordinary company that doesn't just improve lives but saves them. Far-reaching and ambitious in its remit, it has transformed the lives of people living with addiction and the subsequent poor mental health beyond measure. I wish every town, city, community in the country could offer what they do."

Julie Hesmondhalgh, actor (Hearts for the Arts Award Judge)

CASE STUDIES

TOMMY

In his late-20's, Tommy was accessing different statutory services, but near the end of his treatment he felt very isolated and was looking for a non-clinical, social activity. Drama had been an interest for a long time, but he lacked confidence following long-term drug use stemming from childhood abuse and shame around his sexuality.

One year after joining OETC's creative recovery support activities and volunteering as a peer drama facilitator, Tommy decided to train as an actor. With personalised career development advice and one-to-one coaching from our specialist staff, he was accepted to a leading drama school.

"OETC has given me passion and purpose that I am now turning into a career. It gave me room to take early steps and not feel judged whilst I work through my mistakes. As my confidence grew I sought out more and more acting and writing opportunities. This year I applied to drama schools, secured offers to three programmes and I've accepted a place at one that is renowned for its work and that suits my career goals. A year ago I found it hard to just turn up for an OETC group, but as a result of stepping out of my comfort zone I've gained so much.

I love everything that I'm achieving as a two-year clean and sober person. OETC is such an accepting warm community that has made me less scared and less ashamed of my past, whilst also affirming the fact that I never want to use drugs again. It's a safe space that allows me to play and have a healthy outlet for self-expression. I feel like I've been given a second chance at life and I want to make the most of it."

PATRICK

Patrick lives in supported housing in West London and found out about OETC from a local arts organisation after being signposted to their activities through the mental health charity Mind. Over the past year he has progressed from our drop-in groups (Write Now and Drop-in Drama) to our intermediate acting group (Edge Two) where he has enjoyed the rehearsals and performing in front of audiences.

“I love the comradery, the fellowship, the laughter, the joy, the happiness, the facilitators and the spontaneity. I love the discipline and the action. I love meeting new people and having friendships outside the groups too!

Since starting at OETC I'm taking my recovery more seriously. I went back to AA because a lot of people at OETC are in the fellowship and that's encouraged me to feel more responsible in my recovery. It's about honouring my recovery and being honest and truthful when I share things in the groups. OETC has made me a better person and made me appreciate life more.”

STELLA

Stella started attending OETC's Women's Drama Group when she was in her early 50's. Many years of active heroin addiction had left her anxious, with low self-esteem and feeling terrified of other people.

As a consequence she had become extremely isolated and felt suicidal. But over the past 4 years, Stella has progressed from our drop-in activities to attend Edge Two and The Company. She has now performed in 12 public performances, including in front of thousands of viewers on the BBC, and started to volunteer as a Peer Support Facilitator for Taster Sessions. During the Covid-19 crisis, Stella co-facilitated our weekly Peer-led Check-in.

“Participating in OETC activities has changed my life beyond measure. It is a safe, creative space with so many things to do and explore; you can just show up and take part or be more involved and committed to projects that involve achieving larger goals. Everyone is treated equally with opportunities to forget about the stresses of life and be creative in a healthy, safe manner.

The sessions have enabled me to bring structure to my life with a sense of purpose, acceptance and belonging. Performing has given me much needed self-confidence. I am able to look people in the eyes again without a deep sense of shame and I no longer need drugs to feel fulfilled.

I have made new connections with people in the drama groups and have hopefully made friends for life. I can give back to others struggling with addiction with compassion and, most importantly, I have compassion for myself too. OETC has given me back the voice I had lost.”



FINANCIAL REVIEW

INCOME AND EXPENDITURE

2019-2020



£166,771

INCOME



£125,315

EXPENDITURE



£58,411

RESERVES

Two years ago OETC found itself in a challenging position having run an operating deficit and ending the 2017/18 year with only £1,132 of reserves. The charity's Board of Trustees responded quickly and, following a change in the Senior Management Team in June 2018, OETC has now ended its second year in a row with an operating surplus and refreshed unrestricted reserves made up through a significant increase in individual giving and new trading income.

Following another successful year of fundraising and cost-effective service delivery and artistic programming, in 2019/20 we ended the year £41,456 in the black, with £58,411 in unrestricted reserves and an additional £48,530 of (restricted) deferred income to be used for charitable activities in 2020/21.

2018-2019



£124,260

INCOME



£108,545

EXPENDITURE



£16,848

RESERVES

2017-2018



£102,552

INCOME



£122,164

EXPENDITURE



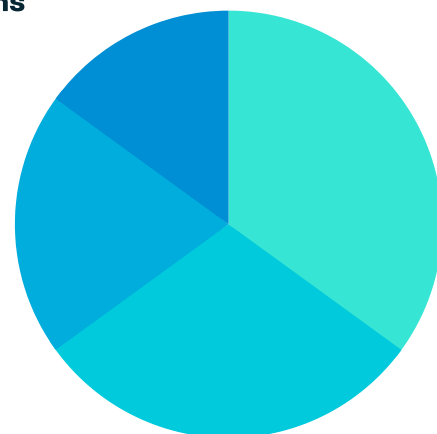
£1,132

RESERVES

INCOME

INCOME SOURCES 2019/20:

35% Trusts & Foundations
30% Local Authority
Contracts
20% Individual Giving
15% Trading and Other
Income



Our total income in 2019/20 was £166,771, which represents a +34% increase from the previous year's income of £124,260.

This year our total income from Trusts and Foundations was £57,693, which is a +40% increase from £41,116 last year.

Income from grants to cover core costs this year included the final portion of a £30,000 per year three-year Henry Smith Charity grant (£12,000), as well as grants from the Garfield Weston Foundation (£10,000), Dr Edwards and Bishop King's Charity (£5,165), United in Hammersmith & Fulham (£1,000) and the Woodward Charitable Trust (£750). We also received a £15,000 Enable grant from Lloyds Bank Foundation to support fundraising efforts, from which we drew down £850 this financial year.

In terms of project grants, we received funding from Postcode Community Trust (£16,667), the Vintners Foundation (£5,000), London Catalyst (£2,500), United in Hammersmith & Fulham (£925), Green Hall Foundation (£1,000) and the Ashley Family Foundation (£718). We also received project funding from the London Community Foundation's Tampon Tax Community Fund for £15,000, from which we drew down £150 this financial year, and an £8,000 first instalment of a £10,000 grant from the Mayor of London/Team London, from which we drew down £945.

We once again received contracts totalling £50,000 from Hammersmith & Fulham, the City of Westminster and Royal Borough of Kensington and Chelsea to deliver three of our weekly groups in West London for local residents. This amount remains the same as the previous year, but it now accounts for less of our overall income, which is a sign that we are continuing to successfully diversify our income sources whilst retaining existing contracts and sources of income.

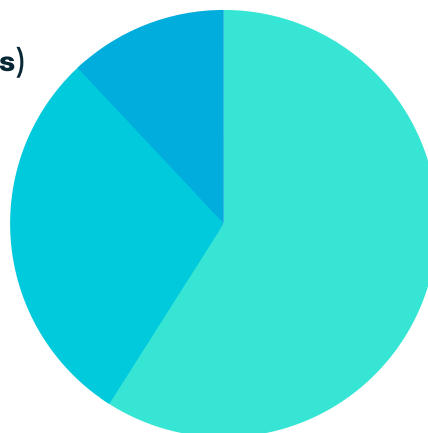
Our income from individual giving increased from £14,185 last year to £34,181 in 2019/20, representing a growth of +7% to the amount that individual giving contributes to OETC's overall income. This substantial +141% increase in donations is a result of our 20th Anniversary fundraising drive and a renewed individual giving and major donor stewardship programme developed in conjunction with our Lloyds Bank Foundation Enhance Programme fundraising consultant. With ongoing support provided by Lloyds Bank Foundation, we expect to continue growing this area of income in the years ahead. Unrestricted individual giving remains essential for OETC to replenish our unrestricted reserves and enables us to maintain cash flow amidst fluctuating fundraising options and expenditure needs year-on-year.

The contribution to OETC's overall income from Trading and Other Income remained stable at around 15%, but this income stream from box office receipts and trading activities delivered to private treatment facilities grew +31% from £16,960 in 2018/19 to £22,761 in 2019/20. Along with plans for more commercial theatre productions, our CEO recently completed the School for Social Entrepreneurs course on Trading and Sustainability for Charities, and this is an income area that we believe will continue to see growth as we move forward with our business strategy.

EXPENDITURE

ALLOCATION OF RESOURCES 2019/20:

59% Charitable Activities (Workshop Delivery and Theatre Productions)
29% Core Staffing
12% Core Overheads (including Utilities and Governance)



In line with an increase in income, this year OETC's expenditure also rose +15% from £108,545 last year to £125,315 in 2019/20.

This modest rise in spending resulted in an increase in attendance of our arts-based interventions by +50%, an increase in audience numbers by +188% and an additional +175% more performances across the year. This is evident in the +23% increase in spend across our charitable activities this year, which includes drama workshop delivery and theatre productions. We were also able to decrease our core overhead costs by -3% and reallocate this to our direct service delivery costs and artistic programming.

One particular point to note is that through an arrangement with a commercial theatre producer, OETC was able to mount Tumulus, a high-profile off-West End production, without taking on any of the financial risk. We provided the director's fee, which was allocated as a portion of our Artistic Director's salary, rehearsal space, outreach and engagement support, but the nature of this investment meant that we did not see any profits from the production. Given the size of our organisation and limited resources, this producing model suited our needs at the time and allowed us to raise our profile and achieve wider impact through our artistic mission without compromising our vital front-line work with people affected by addiction.

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 £554 to run, each attendance at our free activities cost £75 and each of our service users had £542 invested in their recovery maintenance. This investment in people weighs favourably against Public Health England's 2018 drug and alcohol commissioning guidance that states there is a £4 social return on investment (SROI) for every £1 invested in drug treatment.²² Based on PHE's guidelines, this means that in 2019/20 OETC had a SROI of £501,260.

RESERVES AND GOING CONCERN

Over the past couple of years OETC's Board of Trustees exercised good governance and intervened to ensure our vital charity remains a resilient organisation. With unrestricted reserves of £58,411, deferred income of £48,530 and £114,928 cash at bank and in hand, the Trustees are of the view that OETC is and continues to be viable as a going concern.

In last year's Annual Report we acknowledged OETC's unrestricted reserves of £16,848 were below our policy's requirement for funds covering three month's operating costs. Over the past year we have increased our unrestricted reserves by +247% through targeted fundraising efforts and income earned from trading activities. Based on expenditure from 2019/20 we have exceeded our reserves target of three month's operating expenses, but with a significant expansion of service delivery and artistic programming originally planned for 2020/21, we initially planned to set our reserves target at £48,000 to meet three months of operating expenses for a budget of £192,000. The additional £10,411 was then meant to be designated for the creation of new artistic projects, such as script commissions and R&D workshops.

Due to the Covid-19 crisis hitting immediately before the end of the financial year Trustees made the decision to retain as much unrestricted reserves as possible to ensure cash flow remains available to deal with unexpected costs arising from the crisis. For the purposes of good governance and resilience, Trustees have decided to increase the charity's reserves target to six months operating expenses for the duration of the Covid-19 crisis.

At the time of writing this report (June 2020), our re-forecasted annual budget that accounts for increased service delivery and costs associated with Covid-19 conservatively stands at £207,000, therefore the unrestricted reserves we hold once again are under our policy's threshold to meet the required number of months worth of operating expenses. OETC has committed itself to a fundraising drive that will maintain the need to build our reserves in line with growing expenditure in order to cover any emergencies and unexpected expenditures that may arise during the course of the pandemic.



FUTURE PLANS

SERVICE DELIVERY PLANS

As mentioned earlier, despite Covid-19 OETC has managed to remain busier than ever. From the first week in April 2020 we re-started our two drop-in groups (Write Now and Drop-in Drama) with Edge Two and Women's Drama Group following shortly afterwards. We've launched two new weekly groups during lockdown and have plans in place to launch two more during the crisis.

Over the spring of 2020 we are continuing to accept submissions for the Phil Fox Award for Playwriting and will assess plays throughout the summer in time to announce the winner in November. We also have plans to create an online movement piece with service users to mark Overdose Awareness Day in August, which is a nationwide co-production with partners including Theatre Royal Plymouth and Small Performance Adventures in Brighton.

With theatres closed for the foreseeable future, OETC plans to use this time to move forward with plans to commission writers and theatre makers so that we develop a pipeline of productions about addiction for years to come. One of our artistic plans for next year was a festival of work celebrating theatre makers with lived experience of addiction, but this is a project that we will most likely need to push back until 2022.

Alongside this work we have been invited to advocate in the media and lobby at DCMS roundtables and other events for the needs of our service users and the benefit of arts-based interventions during both the lockdown itself and the upcoming period of recovery.

In the longer term, over the next three years OETC will build on our West London presence and set up 'hubs' in North, South and East London by launching its successful weekly Drop-in Drama workshop in Hackney, Greenwich and Brent, which NDTMS statistics show as having some of the highest number of people in drug and alcohol treatment services in London.²³ We will increase access to our service and diversify the demographics of participants we reach by starting groups for people with special interests, such as an LGBTQ+ specific group.

With the expansion of OETC’s service delivery into additional London boroughs and with additional demographic-specific groups, we hope to provide the following outputs over the next three years:

	2020/21	2021/22	2022/23
Number of Service Users	419	629	944
Number of Free Drama Workshops	300	400	450
Number of Individual Attendances	2,700	3,650	4,050

The estimates above for people directly helped by the end of 2023 reflects OETC’s goal to scale up in order to impact +50% more people every year for the next three years. Next year we aim to help 419 people. In 2021 we aim to help 629 people and in 2022 we plan to increase this by +50% by helping 944 people affected by substance misuse to attend approximately 450 free workshops with 4,050 attendances. Alongside this growth in recruitment, we plan to further develop OETC’s Participation Pathways scheme to provide a more robust and clearly articulated service user journey.

In line with the NHS and Arts Council England strategies for the next ten years, we plan to continue building sustainable relationships with social prescribing networks and work collaboratively across sectors to develop more precise arts-based health and wellbeing interventions. We hope to collaborate with leading researchers to evidence and share the impact of OETC’s work with people affected by addiction.

As with our inaugural script competition and acclaimed production of *Tumulus* at Soho Theatre, we want to continue nurturing more artists and produce more high-profile productions about issues related to addiction.

OPERATIONAL DEVELOPMENT PLANS

After twenty year occupying an office and rehearsal space in Fulham, which was owned by the local authority, in March 2020 we downsized and moved to a shared office space in Tower Hamlets. This move means that for the first time OETC will need to pay rent for its offices and will not have free rehearsal and workshop delivery space. Although this will increase our overheads and project delivery cost starting in 2020/21, it means that we are now a more agile organisation and will need to adapt to the requirements of increased remote working and remote service delivery. Also, without the time and effort required to maintain a large Victorian building, our staff have been able to commit more time to frontline work and artistic programming, which will benefit OETC in the long term.

During 2019/20 we worked with Honorary Council from DLA Piper UK LLP, whose services were provided pro bono through LawWorks, to undergo a 'health check' for all of our legal documents and policies. This process has proved to be an invaluable investment in strengthening our charity's governance and systems for oversight. As we move forward into 2020/21 we look forward to putting into practice the advice from our Honorary Council to be up to date with all of our important paperwork, such as employment contracts and data protection policies.

With fundraising support from a Lloyds Bank Foundation Enable grant available until the end of December 2020, we are now in the process of applying for Covid-19 Emergency Funding whilst we wait for other funders to restart their regular grant programmes. We have a strategy in place to hire more core staff members, including a Fundraiser, Financial Controller and Administration and Marketing Assistant. These hires will free our Artistic Director / CEO 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. We also plan to hire 8 new part-time Facilitators, which will include some current service users who already act as peer mentors.

In order to sustain this growth in expenditure, we plan to diversify income with contracts to deliver drama activities at private treatment centres and offer a range of bespoke arts-based training courses for wellbeing organisations. This work will continue our commitment to partner with more voluntary sector and arts sector organisations.

ENVIRONMENTAL RESPONSIBILITY

OETC's core team have embedded practices to help reduce our Carbon Footprint. Innovation in 2019/20 include:

- Continued use of a paperless system for the organisation's administrative and governance processes;
- Encouraging employees to cycle to work (currently 50% of OETC's core team cycle to work);
- Implementing a paperless system for service user recruitment;
- Providing a scrap paper tray to ensure paper is being re-used;
- We moved out of our office and rehearsal space in Fulham, which as a large Victorian building required an enormous amount of gas and electric energy. Our new shared office space in Tower Hamlets and satellite rehearsal and workshop delivery spaces has significantly reduced our energy consumption and emissions.

In addition, this year we have begun:

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

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



STRUCTURE, GOVERNANCE, AND MANAGEMENT

GOVERNING DOCUMENTS

Outside Edge Theatre Company is a company limited by guarantee governed by its Memorandum and Articles of Association, which was revised and dated 25 June 2014. It is registered as a charity with the Charity Commission.

APPOINTMENT OF TRUSTEES

At 31 March 2020 OETC had 8 Trustees. Each Trustee is eligible to serve for a maximum of 6 years unless on the recommendation of the Board, the Trustee is appointed for a further consecutive three-year term. We also have three Service User Representatives who attend and participate in Board Meetings. OETC values a diversity of perspective and lived experience and Trustees are appointed regardless of substance misuse history, age, disability, sex, gender, sexual orientation, race, religion or belief.

At the May 2019 Board Meeting, Philippa Campbell was unanimously voted in as Chair and Michael Angus joined as a Trustee. With the announcement of their retirement from three long-standing Trustees (John Gordon-Smith, Shereen Sadiq and Dr Yvonne Robinson), in the autumn we undertook an open and transparent recruitment process for new Trustees to join OETC's Board. From this recruitment process we were able to appoint three new Trustees, Teresa Wirz, Glyn Smythson and Poppy Reindorp.

ORGANISATION AND MANAGEMENT

A Board of Trustees, led by the Chair, heads OETC and the Board normally meets quarterly.

All Trustees automatically become members of the Charity and membership is not open to any person other than the Trustees. The Board of Trustees, which must have at least 3 members, but is not subject to any maximum number, administers the charity.

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

To ensure service user involvement and oversight from people with lived experience of addiction at the highest level of the charity, we currently have three Service User Representatives who attend and participate in the Board Meetings. OETC also has two Associate Theatre Facilitators, who are ex-service users that have forged successful careers for themselves in the theatre industry, who act as advocates for our work and help the Artistic Director to design participatory and artistic programmes.

OETC's Artistic Director / CEO is Matt Steinberg who is an award-winning theatre director and recent participant of the Clore Leadership programme. Matt is supported by an Administration and Projects Coordinator, Molly Cox, who holds an MA in Applied Theatre from the Central School of Speech and Drama. They manage OETC's team of freelance facilitators, who continue to be recruited from within the workshop groups as much as possible and are trained by us to become Peer Mentors and Peer Support Facilitators.

For the year 2019/20 OETC employed two full-time staff members: an Artistic Director / CEO and Administration and Projects Coordinator. The Artistic Director / CEO reports directly to the Board and the Administration and Projects Coordinator reports to the AD / CEO. OETC workshops are delivered by a team of freelance facilitators who report to the AD / CEO and Administration and Projects Coordinator. In the event of any dispute or issue, any and all staff can request a meeting with members of the Board to discuss issues.

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.

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://digital.nhs.uk/data-and-information/publications/statistical/statistics-on-drug-misuse/2019>
- [5] <https://www.ons.gov.uk/peoplepopulationandcommunity/healthandsocialcare/causesofdeath/bulletins/alcoholrelateddeathsinthetwentyyearsending2018>
- [6] <https://digital.nhs.uk/data-and-information/publications/statistical/statistics-on-drug-misuse/2019>
- [7] <https://digital.nhs.uk/data-and-information/publications/statistical/statistics-on-alcohol/2019>
- [8] <https://www.bbc.co.uk/news/uk-england-44039996>
- [9] Statistics on alcohol and drug misuse treatment for adults from PHE's National Drug Treatment Monitoring System (NDTMS). Adult substance misuse treatment statistics 2018 to 2019: report. 7 November 2019.
- [10] <https://www.gov.uk/government/publications/substance-misuse-treatment-for-adults-statistics-2018-to-2019/adult-substance-misuse-treatment-statistics-2018-to-2019-report>
- [11] <https://www.ndtms.net/ViewIt/Adult>
- [12] Statistics on alcohol and drug misuse treatment for adults from PHE's National Drug Treatment Monitoring System (NDTMS). Adult substance misuse treatment statistics 2018 to 2019: report. 7 November 2019.
- [13] <https://www.ons.gov.uk/peoplepopulationandcommunity/personalandhouseholdfinances/incomeandwealth/bulletins/householddisposableincomeandinequality/financialyearending2019>
- [14] All-Party Parliamentary Group on Arts, Health and Wellbeing. 'Creative health: the arts for health and wellbeing', Inquiry Report, 2nd edition. July 2017.
- [15] 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.
- [16] Ibid.
- [17] Ibid., 32.
- [18] Arts Council England. Arts and culture in health and wellbeing and the criminal justice system: A Summary of Evidence. November 2018. 34-35.
- [19] Ibid., 109.
- [20] <https://www.nationaltheatre.org.uk/about-the-national-theatre/diversity/in-our-audiences>
- [21] Ibid. 16-17.
- [22] Public Health England. Alcohol and drug prevention, treatment and recovery: why invest? <https://www.gov.uk/government/publications/alcohol-and-drug-prevention-treatment-and-recovery-why-invest/alcohol-and-drug-prevention-treatment-and-recovery-why-invest>
- [23] NDTMS's stats for 2018/19 show the following number of people in drug or alcohol treatment in local authorities captured by the additional 'hubs': Hackney (1,805)/Islington (1,685)/Tower Hamlets (2,060); Greenwich (1,280)/Newham (1,560)/Southwark (1,765); and Brent (1,105)/Camden (1,760).

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 2020.

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

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

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

INDEPENDENT EXAMINER

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

Signed.....

For and on behalf
of the Board of Trustees

Approved by the
Boards of Trustees on:

Name: POPPY REINDORP

Date: 24/10/2020

Signed.....

For and on behalf
of the Board of Trustees

Approved by the
Boards of Trustees on:

Name: PHILIPPA CAMPBELL

Date: 25/10/2020.



Independent examiner's report on the accounts

Section A

Independent Examiner's Report

Report to the trustees/ members of	Outside Edge Theatre Company		
On accounts for the year ended	March 31 st 2020	Charity no	1080948
Set out on pages	3 and 4		

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (the Charities Act) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act,
- to follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the Charities Act, and
- to state whether particular matters have come to my attention.

Basis of independent examiner's statement

My examination was carried out in accordance with general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

- In connection with my examination, no matter has come to my attention
1. which gives me reasonable cause to believe that in, any material respect, the requirements:
 - to keep accounting records in accordance with section 130 of the Charities Act; and
 - to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities Act have not been met; or
 2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Signed:

Date: 30th June 2020

Name: Peter Cload

Address: Flat 1

199 Dyke Road

Brighton and Hove BN3 1TL

Outside Edge Theatre Company
Company Number 03871591
Financial Statements
01/04/2019 to 31/03/2020

Balance Sheet

	2020	notes	2019
Current assets			
Debtors	£ 4,858	1	£ 6,320
Prepayments	£ 1,218	2	£ 928
Accrued Income	£ 62	3	
Cash at bank and in hand	£ 108,789	4	£ 64,348
Total current assets	£ 114,928		£ 71,596
Liabilities			
Creditors	£ 5,756	5	£ 4,348
amounts due within one year			
Accruals	£ 2,230	6	£ 3,352
Deferred income	£ 48,530	7	£ 47,049
	£ 56,517		£ 54,749
Net current assets	£ 58,411		£ 16,847
Total funds			£ 16,848
Restricted Funds	£ -		
Unrestricted Funds	£ 58,411		£ 16,848
	£ 58,411		£ 16,848

For the financial year in question the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies.

No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006

The directors acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and for the preparation of accounts

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime

signed

name

date

Philippa Campbell
PHILIPPA CAMPBELL
25/10/2020

Statement of Financial Activities

	2020			notes	2019
	unrestricted	restricted	total		total
Incoming resources from generated funds					
Voluntary income	£ 107,959	£ 58,813	£ 166,771	8	£ 124,260
Activities for generating funds			£ -		
Investment income					
Total incoming resources	£ 107,959	£ 58,813	£ 166,771		£ 124,260
Costs of generating voluntary income		£ 875	£ 875	9	
Costs of charitable activities	£ 66,240	£ 57,938	£ 124,177	10	£ 108,282
Governance costs	£ 263		£ 263	11	£ 263
Total resources expended	£ 66,503	£ 58,813	£ 125,315		£ 108,545
Net movement in funds	£ 41,456	£ -	£ 41,456		£ 15,716
Total funds brought forward	£ 16,955	£ -	£ 16,955	12	£ 1,132
Funds as at 31/03/2019	£ 58,411	£ -	£ 58,411		£ 16,848

notes note				
	1 debtors	HMRC (Gift Aid)	£ 1,812.50	
		Hammersmith & Fulham	£ 1,572.73	
		United in Hammersmith & Fulham	£ 1,000.00	
		Refunds due	£ 473.13	
			£ 4,858.36	
	2 prepayments	Insurance	£ 210.25	
		ITC Membership	£ 540.00	
		Rent	£ 468.00	
			£ 1,218.25	
	3 accrued income	other revenue	£ 61.80	
	4 cash	Co-operative bank	£108,789.15	
	5 creditors	Taxation & Social Security	£ 4,881.32	
		Trade Creditors	£ 875.00	
			£ 5,756.32	
	6 accruals	Utilities	£ 68.31	
		Audit & Accountancy	£ 250.00	
		IT costs	£ 120.93	
		Business Rates	£ 1,491.21	
		Project Costs	£ 300.00	
			£ 2,230.45	
	7 deferred income	Lloyds Bank Foundation for England and Wales	£ 14,125.00	
		Team London (GLA)	£ 7,055.18	
		London Community Foundation (Tampon Tax Fund)	£ 14,850.00	
		The Carne Trust	£ 1,000.00	
		Unity Theatre Trust	£ 500.00	
		Dr Edwards and Bishop King's Fulham Charity	£ 5,000.00	
		Restricted Individual Giving	£ 6,000.00	
			£ 48,530.18	
	8 voluntary income	unrestricted	restricted	allocated to 2019/20
		statutory funding		
		Hammersmith & Fulham	£ 35,000.00	£ 1,118.51
		Westminster	£ 15,000.00	£ 717.60
				£ 16,666.67
		other unrestricted funding	£ -	£ 5,000.00
		Other Revenue	£ 22,761.26	£ 10,000.00
		Donations	£ 31,250.00	£ 5,165.00
		Gift Aid	£ 1,812.50	£ 12,000.00
		Other Trading Activities	£ 2,135.00	£ 750.00
			£107,958.76	£ 1,925.00
				£ 2,500.00
				£ 875.00
				£ 944.82
				£ 1,000.00
				£ 150.00
				£ 58,812.60
	9 Costs of generating voluntary income	Fundraising	£ 875.00	
			£ 875.00	
	10 Costs of charitable activities	Core overheads	£ 4,717.04	
		Core staffing	£ 36,386.27	
		Project costs	£ 74,292.39	
		Utilities	£ 8,781.67	
			£124,177.37	
	11 Governance costs	Companies House	£ 13.00	
		Independent Examiner	£ 250.00	
			£ 263.00	
	12 Funds brought forward	Funds as per 2018/19 accounts	£ 16,847.58	
		prior year adjustment	£ 107.70	accruals from 2018/19 over estimated
			£ 16,955.28	