



ANNUAL REPORT AND ACCOUNTS 2020/21

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

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OUR SUPPORTERS



COMPANY INFORMATION

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

DIRECTORS

Michael Angus
Mary Ballard
Philippa Campbell (Chair to July 21)
Emily Doherty
Anu Makaan
Glyn Smythson
Poppy Reindorp
Thomas Robertson (appointed Chair July 21)
Teresa Wirz

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

ACCOUNTANTS

Peter Cload Finance
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REGISTERED OFFICE

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

CHAIR'S REPORT

2020/21 was a remarkable year for Outside Edge. In the most challenging of circumstances, we held strong to our core vision: to change the lives of people affected by addiction through theatre and drama. Never more was this needed than this year.

During a period which for many represented isolation and an increased risk of relapse, Outside Edge adapted its services to meet the needs and circumstances of service users. Rather than being blown off course by the challenges of the pandemic, 2020/21 saw participation in our drama activities increase by 127%.

Under the steadfast leadership of Matt Steinberg, alongside a talented and dedicated team, Outside Edge quickly developed a hybrid model to deliver a rich and stimulating programme of participatory activities, including dance workshops, exploring the work of major theatre practitioners, developing writing skills, enjoying live digital theatre and staging thrilling online performances. Our pastoral care and wraparound support services ensured this work dovetailed with our services users' individual recovery journeys.

Since joining the Board earlier this year, I have been moved by the fellowship between service users that participation in Outside Edge activities engenders, and I have been privileged to witness this transformative work

first-hand. Testimonies of how Outside Edge truly changes lives can be found in this report.

Priorities for the year ahead include developing a new 3-year business plan to guide and direct our activities, consolidating new income streams and maintaining our focus on the vital areas of diversity and inclusion. We also look forward to the return to live performance - including our script-writing competition finalist being staged at the VAULT Festival in 2022 - reflecting our commitment to share stories of addiction and recovery with as wide an audience as possible.

We cannot do what we do without the generosity of dedicated partners and funders, to whom we extend our most heartfelt thanks. It is only with their support we can continue to make such an important difference to the lives of those in recovery who need us.

Throughout all we do, our service users remain at the heart of our mission. As we look to the future, we renew our commitment to collaborate with, learn from and support service users through creative engagement, and strive to reach ever-more people in recovery who we know will benefit from our work.

Tom Robertson
Chair of the Board of Trustees



Carolyn

Kelly

Molly (Outside Edge)

RAVI

Andrew

Matt (Outside Edge)

Ian's iPhone

Chris

Anthony

Daniel

peter

Liam

vickyfeatherstone

sonya Hale

billie

Jerome

Julia

Pippa

Fatima

Tommy

ARTISTIC DIRECTOR / CEO'S MESSAGE

In March 2020, Outside Edge Theatre Company very suddenly found itself at a crossroads. As the theatre sector started to close its doors to audiences and as the health sector ramped up emergency provision, we had to decide which direction our charity would go towards in response to Covid-19.

It became immediately apparent the risks associated with continuing to operate within an unknown fundraising landscape could quickly drain the charity's resources. But the risks associated with mothballing were much more severe. So, we reached out to our service users and asked them what they needed from us during this unprecedented time. Their answer was a resounding and unqualified call to action to continue delivering weekly participatory arts activities and to double down on the amount of pastoral care, wraparound support and peer-support.

The fact that we were able to fulfil these needs, growing our number of beneficiaries and the number of weekly activities through the creativity of our staff and the generosity of our Peer Volunteers, shows how motivated our Recovery Community is and how effective our arts-based interventions are. The fact that we continued our artistic output, despite having no previous experience creating digital content, and that we embraced this challenge by developing a hybrid

online/in-person model that led to us creating our first live stream theatre production, speaks to the hard work, creativity and passion of our staff and Trustees. And the extraordinary feat that we achieved by delivering our first script competition to ensure an ongoing pipeline of artistic work amazes me to this day.

As the Artistic Director / CEO of Outside Edge, I cannot convey enough gratitude to everyone who helped us to remain agile and responsive over the last year. This experience highlighted how important it is for all of us at Outside Edge to hold tight to our values and our belief that high-quality art should be available to everyone and that the stories we want to share about issues related to addiction are more relevant today than ever before. I remain in awe of our service users, staff, freelance artists and everyone else in our Recovery Community who demonstrate on a daily basis the absolute definition of 'resilience'.

It is my hope that this Annual Report might capture a small amount of this extraordinary effort and provide readers with just a hint of the phenomenal story that unfolded over these twelve months.



Matt Steinberg
Artistic Director/CEO

PURPOSE AND ACTIVITIES

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

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

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

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

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

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

OUR YEAR IN NUMBERS

396

FREE DRAMA WORKSHOP
SESSIONS

359

PARTICIPANTS

3,824

INDIVIDUAL ATTENDANCES

11

PERFORMANCES

847

AUDIENCES

51

VOLUNTEERS

2,068

VOLUNTEERING HOURS

77%

SERVICE USERS AGREE OETC
STRENGTHENED THEIR RECOVERY

£773,452

SOCIAL RETURN ON INVESTMENT

PARTICIPATORY DRAMA ACTIVITIES

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

This approach accounts for why in 2020/21 77% of service users said that OETC strengthened their recovery, 76% did not use drugs or alcohol in the past week, 70% did not use substances in the past month and 43% did not use substances in the past year.

Service users join OETC's drop-in activities through Taster Session outreach work in treatment facilities, word of mouth self-referrals and recommendations from key workers, social workers and NHS social prescribing link workers. In 2020/21, OETC offered 6 drop-in groups: West London Drop-in Drama, South London Drop-in Drama, Write Now, Moving Recovery, Theatre Club and Peer-led Check-in. Following sustained commitment and engagement, service users are invited to join intermediate and advanced groups, which in 2020/21 included Edge Two and The

Company. These activities are free at the point of access and the only requirement for participation is that service users are abstinent and sober on the day of the activity.

Despite the challenges of Covid-19, this year OETC's core offer of activities was successful and well attended. During lockdown our service users experienced acute loneliness, boredom and depression, which are often triggers for relapse, so we were pleased to see a 127% increase in attendance after moving our activities online. As one participant said, "I'm grateful for this safe space. It's keeping me sane. It's keeping me alive."

Between the start of lockdown in March 2020 and restarting our service delivery in April, we undertook a consultation process with service users (online surveys, conference calls, video chats and one-to-one phone calls). 25% of our service users responded and requested the continuation of existing activities and the co-design of new activities (e.g. Moving Recovery and a virtual Theatre Club). Service users also decided to self-organise a weekly Peer-led Check-in for wellbeing and recovery on our Zoom account.

The consultation allowed us to determine the means by which service users wanted to engage with activities during lockdown. This

brought to light that some of our participants are digitally excluded, therefore we ensured they could connect by non-smart phone (e.g. like a telephone conference call) and developed a fundraising strategy to provide tablets and mobile WiFi devices to 14 digitally excluded participants.

In September 2020, when we were once again able to deliver in-person support groups for up to 15 people, we co-designed with service users an innovative 'hybrid model' of online/in-person activities that allows a limited number of people to come together in a socially distanced space and simultaneously interact with others who are participating via video or phone link (we call these two groups the 'Roomers' and the 'Zoomers') with the assistance of specialist wide lens web cameras. We were able to extend this hybrid working model to the creation of a live-stream theatre production in which half of the cast performed together in person on stage while the other half interacted with them over Zoom.

At the end of this year our innovative work co-producing arts-based interventions with service users was honoured by the Culture, Health and Wellbeing Alliance (CHWA) with a nomination for the 2021 Collective Power Award, which we went on to win in May 2021.

"Through our discussions as judges, Outside Edge Theatre's work, which was regularly described as 'life-saving' by participants, continued to present its strong resonance with the Collective Power theme. Consultative, responsive, people led in its problem-solving and constant pivoting throughout the pandemic, this organisation continued to provide creative and practical solutions to enable the community it serves to cope, create and connect. It reminded us of how many cultural and creative organisations have stepped in to support their participants and communities to survive and adapt."

- CHWA Judges Panel



DRAMA AND CREATIVE WRITING TASTER SESSIONS

Following a brief pause in Spring 2021, we redesigned our Drama and Creative Writing Taster Sessions for people in treatment facilities for online delivery, continuing to engage existing OETC service users as Volunteer Support Facilitators. Facilitators use drama and/or creative writing games to teach service users in treatment facilities and mental health settings about the Five Ways to Wellbeing and the value of arts-based recovery maintenance activities. These 1hr peer-led Taster Sessions were developed and designed by OETC's Associate Theatre Facilitators, who are ex-service users and acclaimed theatre makers.

Taster Sessions remain the best way to market our weekly activities to service users and therefore these sessions are an important recruitment tool for our organisation. In 2020/21, we trialled ways in which these sessions could be adapted for use in Social Prescribing referral pathways.

In 2020/21, OETC's Taster Sessions in public treatment facilities were funded by Healthy London Partnerships, Arts Council England and the Mayor of London through a GLA Team London grant to help us trial this area of our work to meet the needs of Social Prescribing Link Workers and their clients.

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

37

NUMBER OF TASTER SESSIONS

236

NUMBER OF TREATMENT
FACILITY PARTICIPANTS

37%

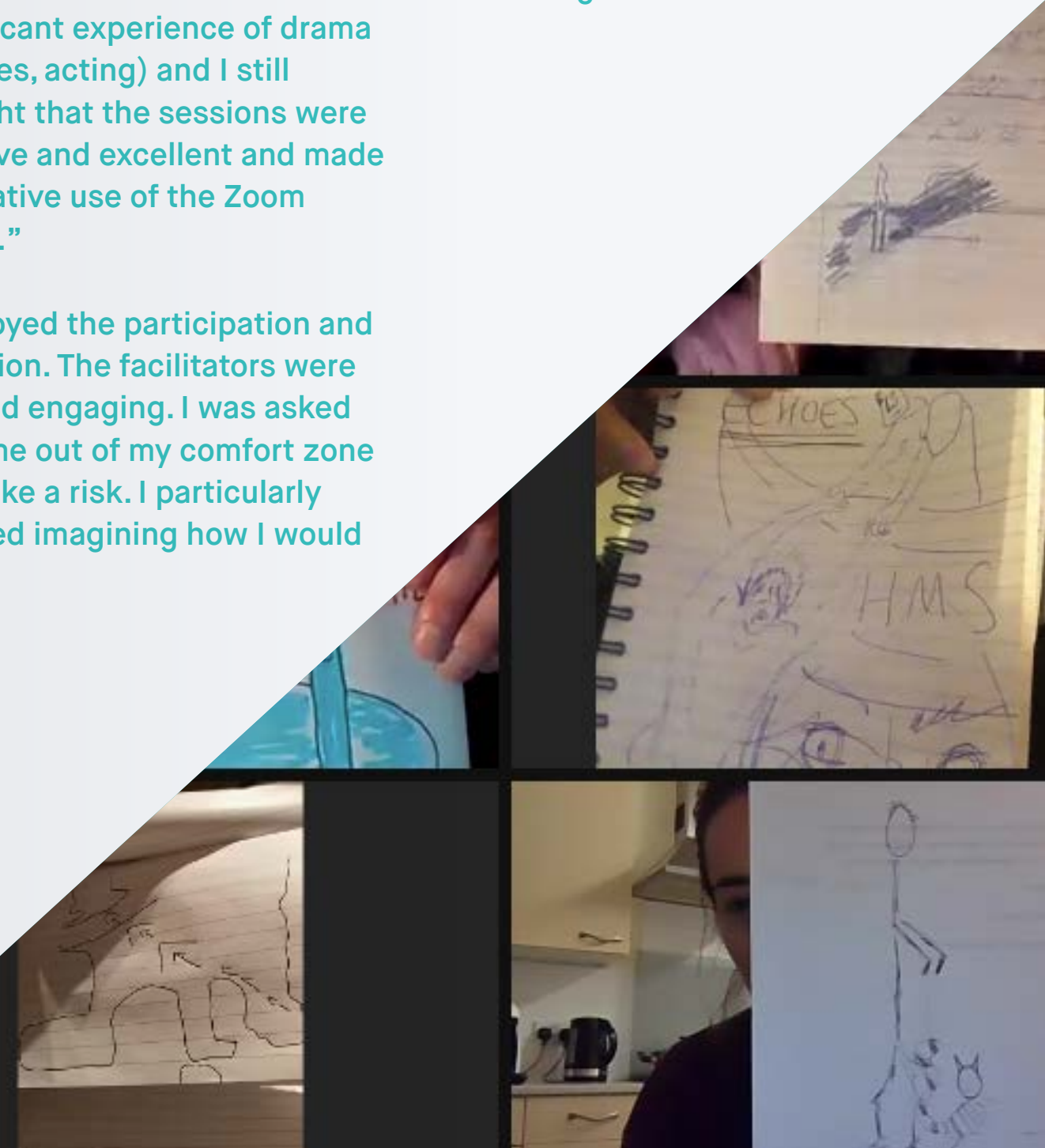
PERCENTAGE OF PARTICIPANTS
ENGAGING WITH DRAMA FOR
THE FIRST TIME

"I felt connected and comfortable. It reduced my anxiety and made me forget about my problems. I've discovered a new therapy!"

"I am a staff member with significant experience of drama (studies, acting) and I still thought that the sessions were creative and excellent and made innovative use of the Zoom space."

"I enjoyed the participation and inclusion. The facilitators were fun and engaging. I was asked to come out of my comfort zone and take a risk. I particularly enjoyed imagining how I would

feel and behave when playing different characters. I feel these exercises can be very beneficial to people with anxiety issues as they can connect to positive feelings and learn to be something more."



WEST LONDON DROP-IN DRAMA

51

NUMBER OF SESSIONS

62

NUMBER OF PARTICIPANTS

399

NUMBER OF ATTENDANCES

32

NUMBER OF NEW PARTICIPANTS

SOUTH LONDON DROP-IN DRAMA

26

NUMBER OF SESSIONS

39

NUMBER OF PARTICIPANTS

234

NUMBER OF ATTENDANCES

39

NUMBER OF NEW PARTICIPANTS

This year, we expanded our long-standing West London Drop-in Drama by starting another group for service users in South London. By adding a new location for this successful drop-in group, OETC was able to make our offer more accessible by removing the geographic barriers that many service users are challenged by.

Drop-in Drama sessions are weekly 2-hour introductions to acting for participants in early recovery or people who have been affected by or at-risk of addiction in some way. The facilitated groups offer fun, fast improvisation games and drama activities that develop from the interests of the participants. These workshops are a safe introduction to drama and to OETC and are suitable for those who may have little or no experience of drama. After three months of consistent attendance, participants are invited to join intermediate groups that are focused on developing particular skills required for performance. Drop-in Drama helps people to build confidence, have fun and develop focus and commitment. The South London group is facilitated by an OETC ex-service user who went on to work at the Royal Shakespeare Company and also works for drug and alcohol treatment services.

We aim to deliver Drop-in Drama 50 weeks of the year so participants

have consistent access to an activity that serves many as a creative mutual aid group, similar to Alcoholics Anonymous or SMART Recovery. In 2021/22 we are excited to add an East London Drop-in Drama to our offer.

The West London Drop-in Drama group was funded by Hammersmith & Fulham's public health department and South London Drop-in Drama was funded by Healthy London Partnership and Arts Council England.

"This group always seems to take me out of isolation. Since I joined this group I feel alive and free." - South London Drop In Drama

"I like the fact that it's a safe environment to express yourself in. Also, it keeps you occupied and gives you something to focus on and there is the social aspect; you make friends." - West London Drop-In Drama

"It is a big pleasure to be with you, to discover improvisation and the craziness of acting. It puts me in a good mood. Nice way to finish my week." - South London Drop-In Drama

WRITE NOW

This weekly drop-in group for creative writing is a safe space to share stories and build confidence, to support each other and to challenge the social stigma that people in recovery often feel. Exercises are tailored to the needs of participants who learn to tell stories, write dramatic dialogue and structure theatre scripts.

Write Now helps people to develop a personal voice through the written word, create a safe peer-support network and foster personal confidence. Material produced by participants is performed by professional actors in rehearsed readings or semi-staged productions, which this year moved online and included a Zoom reading (No Matter What), a series of radio plays recorded in partnership with LAMDA (Love in a Corona Crisis) and an offer of animated online pieces for the Living Record Festival.

In 2020/21, this group was funded by the Mount Trust, Coronavirus

Community Support Fund and Lloyds Bank Foundation DCMS Community Match Funding.

“The Write Now group has been my base in a chaotic and routine-less period. It has kept me grounded, sane, focused and inspired. The peer support is incredible and I’ve been bowled over by the bonds formed even when we know nothing more about each other than our first names. It’s caring without sharing...What a life lesson!”

“I like the community feel and the connection to peers with common interests. I have really enjoyed developing and improving my writing skills through the weekly commitment of attending the group.”

52

NUMBER OF SESSIONS

54

NUMBER OF PARTICIPANTS

535

NUMBER OF ATTENDANCES

38

NUMBER OF NEW PARTICIPANTS

EDGE TWO

39

NUMBER OF SESSIONS

31

NUMBER OF PARTICIPANTS

400

NUMBER OF ATTENDANCES

19

NUMBER OF NEW PARTICIPANTS

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

Every nine weeks, participants collectively choose a single transferable skill to focus on, which culminates in a showing for friends and family. This year the performance skills explored included: Acting for Screen and Radio; Text Analysis with Chekhov; Boal and Forum Theatre; Keith

Johnstone Improvisation Techniques and Devising. Each module resulted in a live or filmed online sharing of work: Love and Information, The Seagull, This Square or That Square and Illusions. In 2020/21 this group was funded by the City of Westminster’s public health department.

“I was scared of Chekhov but in 11 weeks WE’VE DONE IT! I feel I am part of a real acting company giving real performances. I am proud to be part of this group. The text seemed too hard, and it was impossible to see how we would lift it off the page, but we did it!”

“I loved it. My synapses are firing, my blood is pumping faster and I feel so much better.”

WOMEN'S DRAMA GROUP

"I forget sometimes how much being creative can change your mood and outlook on life."

"It takes me from the mundane and dreary into the magical where my mood completely changed."

"I'm learning in this group how to let go and to stop being so rigid."

"I love this group so much. I want to carry you all with me throughout my day...You make me feel so supported."

Originally scheduled to start mid-March 2020, our Women's Drama Group was delayed due to Covid-19. Delivery finally started in May for this trauma-informed, female-only group.

Compared with men, women in treatment present with lower incomes, sexual abuse histories, depression and child related concerns, and therefore can find it difficult to benefit from mixed-gender activities. The trauma-informed creative activities are co-designed by the women in the group and structured to support the multiple complex needs of the members, including experience of domestic violence, sexual abuse and mental ill health. The group created two video productions during the year: Camp-Firey Stories and A Christmas Card to Outside Edge.

In 2020/21, Women's Drama Group was funded by the Tampon Tax Community Grant and Lloyds Bank Foundation DCMS Community Match Funding.

43

NUMBER OF SESSIONS

502

NUMBER OF ATTENDANCES

23

NUMBER OF PARTICIPANTS

23

NUMBER OF NEW PARTICIPANTS

MOVING RECOVERY

Following co-production consultations with service users, we partnered with recovery-specialist Fallen Angels Dance Theatre (FADT) to deliver Moving Recovery, a group that offered physical exercise through dance for inactive service users during lockdown. Sessions were led by FADT Artistic Director Paul Bayes-Kitcher, who is a former soloist for the Royal Birmingham Ballet and in recovery himself. Each session started with gentle ballet barre exercises, leading to improvisations and sections of creative movement that were pieced together into a video performance entitled Écarté, which was shown online in April 2021.

Moving Recovery was funded by Humankind Charity and the Coronavirus Community Support Fund.

"I really needed to move...Connecting with my body again was so powerful."

"It brought memories back from childhood that I hadn't connected with for years."

"I feel soothed and nurtured."

18

NUMBER OF SESSIONS

26

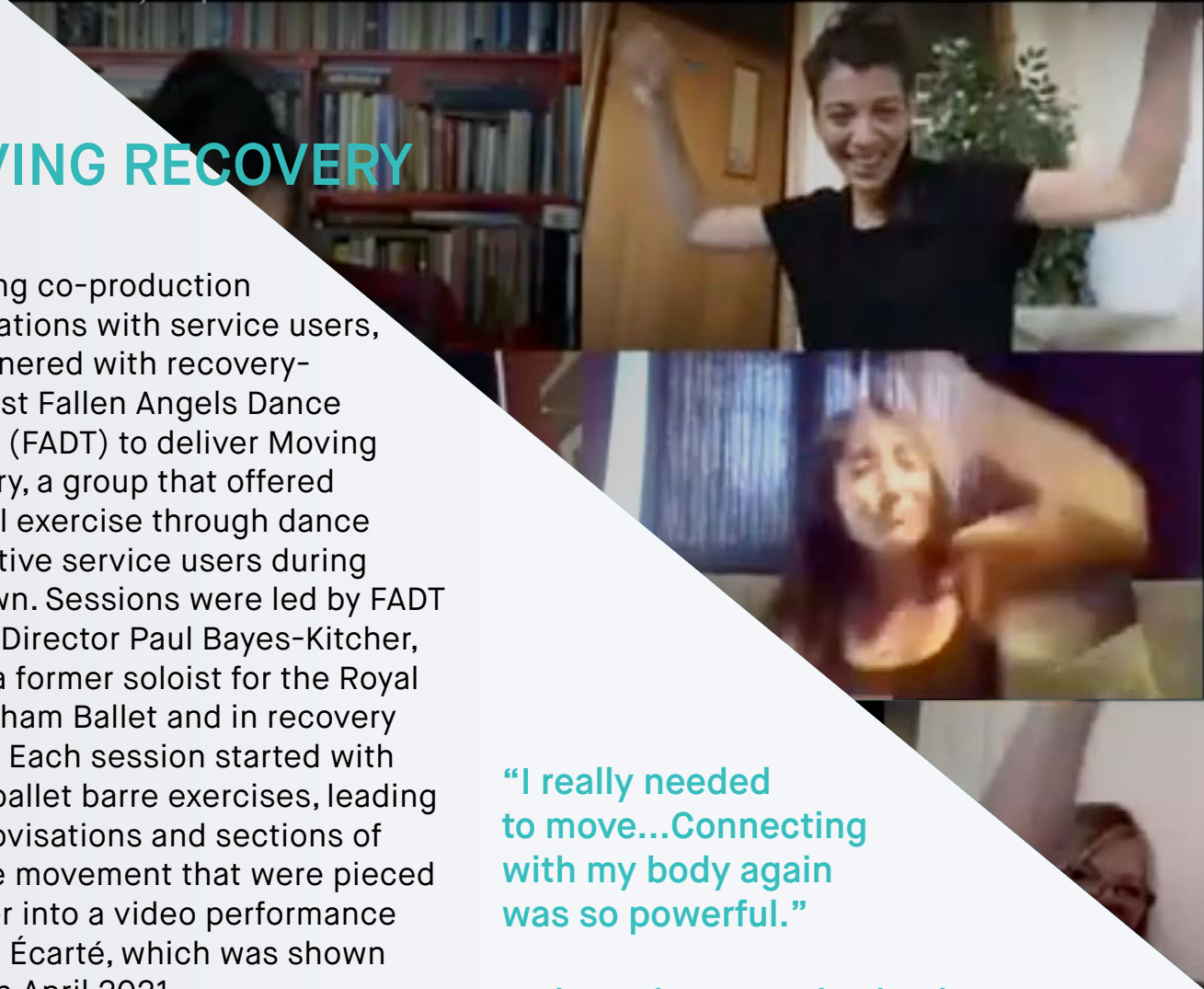
NUMBER OF PARTICIPANTS

177

NUMBER OF ATTENDANCES

26

NUMBER OF NEW PARTICIPANTS



THEATRE CLUB

In response to the boredom and loneliness felt during the start of Covid-19 lockdown, we established a weekly Theatre Club to replace our normal trips to the theatre. Service users were sent links to streamed theatre productions and every week we facilitated a Q&A with cast and creative team members from the shows. Across the year we attended productions from across the UK and the rest of the world, and guests included well-known figures such as Emma Rice, Roger Allam, Adjoa Andoh, Richard Nelson and Vicky Featherstone.

The Theatre Club was funded by Humankind Charity.

“This group is helping me grow in so many ways and for that I’m grateful.”

49

NUMBER OF SESSIONS

543

NUMBER OF ATTENDANCES

53

NUMBER OF PARTICIPANTS

53

NUMBER OF NEW PARTICIPANTS

PEER-LED CHECK-IN

To strengthen our peer-support offer during the Covid-19 pandemic, service users co-designed a new weekly group: Peer-led Check-in. This volunteer run activity offered Friday afternoon peer-support to members of our Recovery Community who needed some pre-weekend recovery maintenance help or wanted to socialise at the end of their week. The success of this online group was recognised with a Mayor of London’s 2020 Volunteering Award for ‘Delivering Differently’ during the pandemic.

Peer-led Check-in was funded by Humankind Charity.

“The group is like my family. I see the same face weekly and it helps me feel less lonely. And there’s great value and knowledge from the Peer Mentors.”

50

NUMBER OF SESSIONS

385

NUMBER OF ATTENDANCES

30

NUMBER OF PARTICIPANTS

30

NUMBER OF NEW PARTICIPANTS



THE COMPANY

The Company is OETC's advanced acting group, which aims to produce productions for paying audiences. This group is for service users who have shown commitment to attending Edge Two for one year or more. Members have experience of substance misuse and/or addiction and are stable within their own recovery, able to commit to professional productions and theatre tours as we devise work that can often be sensitive and challenging. The service users collaborate with professional theatre directors to devise productions for paying audiences that tour to theatre festivals, treatment facilities, prisons, schools and other venues. For performances in front of paying audiences, the service users are remunerated for their work and members of this group are actively encouraged to seek paid work as an OETC facilitator.

This year The Company collaborated with recovery groups from around

the country for a film project marking Overdose Awareness Day and later in the year they created a hybrid online/in-person production, Never Be Lonely, which was live-streamed and seen by 99 audience members.

In 2020/21, The Company was funded by the Hammersmith & Fulham's public health department.

"I never would have done this if I'd known at the start that there would be dancing, but now I'm doing it!"

"Outside Edge is a brilliant, fantastic, amazing place. You can come here and meet nice people, feel safe in a recovery environment and never need to talk about drugs or addiction if you don't want to. You gain new skills and it's just somewhere I enjoy coming to."

31

NUMBER OF SESSIONS

14

NUMBER OF PARTICIPANTS

413

NUMBER OF ATTENDANCES

10

NUMBER OF NEW PARTICIPANTS

PASTORAL CARE AND WRAPAROUND SUPPORT

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

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

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

As part of our Participation Pathways this year, we were able to co-produce our award-winning Peer-led Check-in group with volunteers and service users. In addition to other volunteering opportunities across the charity, we generated 2,068 volunteer hours throughout the year for 51 volunteers. We also partnered with West London NHS Trust to deliver a series of five Back on Track group workshops to support better mental health during lockdown and were able to provide Mental Health First Aid Training to groups of staff and volunteers.

Not surprisingly, this year our pastoral care and wraparound support offer was focused on helping people navigate Covid-19. In the early days of the pandemic, much of this work was centred around supporting digitally excluded service users to access our online activities. We were able to give 14 service users tablets and mobile WiFi so that they could continue to participate as members of our unique Recovery Community.

"It's a fantastic, nurturing, safe place with so much on offer....Outside Edge is vital to my ongoing recovery from drug addiction. The staff and facilitators are very approachable, supportive and always listen with compassion, which is so important."



THEATRE PRODUCTIONS

This year, OETC produced 11 productions about issues related to addiction.

LOVE AND INFORMATION

Online

15/06/2020

Edge Two

Audience: 11

Following their module on Acting for Camera and Radio, Edge Two recorded scenes from Caryl Churchill's *Love and Information*, showcasing in a Zoom performance the techniques that they had learned during the module's online workshops.

NO MATTER WHAT

Online

24/06/2020

Write Now

Audience: 6

A rehearsed reading on Zoom of writing from Write Now playwrights created on the theme of 'bucket lists'. Curated by Sonya Hale (Playwright and Associate Facilitator) & Gemma Rogers (Facilitator & Applied Theatre Practitioner).

LOVE IN A CORONA CRISIS

Online

13/08/2020

Write Now

Audience: 10

At the beginning of lockdown, playwrights in the Write Now group started writing original radio plays inspired by the title 'Love In a Corona Crisis'. With kind support from the London Academy of Music and Dramatic Art (LAMDA), which is one of the country's top drama schools, the short plays were recorded by a team of professional actors and drama school students.

OVERDOSE AWARENESS DAY

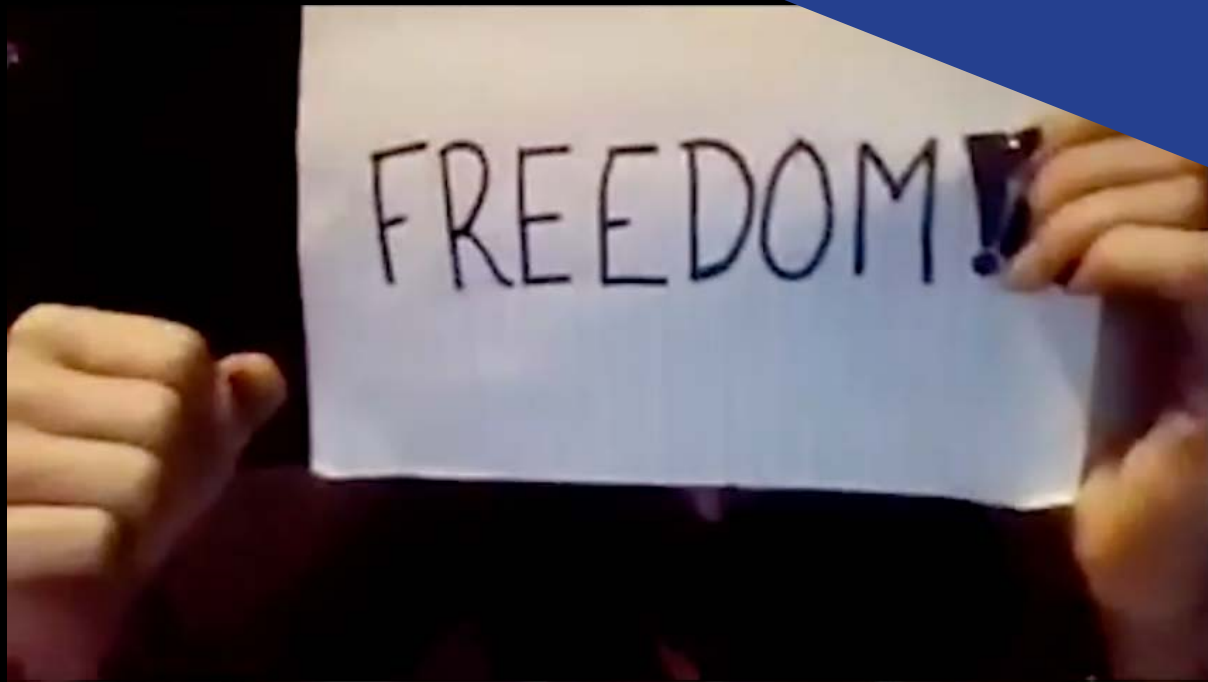
Online

31/08/2020

The Company

Audience: 502

For International Overdose Awareness Day, Outside Edge shared a bespoke piece of video art created by our performers in response to the issue of overdose. This was shared across social media in tandem with creative recovery communities from Brighton, Bristol and Plymouth. Each group responded to the same issue but performed something that was completely unique to the voice of their group.



THE SEAGULL

Online
28/09/2020
Edge Two
Audience: 20

Edge Two performers explored text analysis through Chekhov's The Seagull. They analysed scenes, examined characters and filmed rehearsed scenes that were shared with an audience of supporters.

CAMP-FIREY STORIES

Online
22/10/2020
Women's Drama Group
Audience: 27

The Women's Drama Group explored different methods of storytelling and invited an audience of supporters to join them at their 'Zoom campfire' to share tales about how creativity connected these women during the pandemic.

THIS SQUARE OR THAT SQUARE

Online
18/12/2020
Edge Two
Audience: 26

As part of their module on Devising, the Edge Two performers created an innovative performance inspired by their experiences of the world today. It was recorded from both the rehearsal room and Zoom module's online workshops.

A CHRISTMAS CARD TO OUTSIDE EDGE

Online
18/12/2020
Women's Drama Group
Audience: 26

This filmed performance was a festive message from the women of Women's Drama Group to the OETC community, which included singing, dancing and poetry.

ILLUSIONS

Online
22/03/2021
Edge Two
Audience: 20

This live Zoom performance was the culmination of Edge Two's module focused on the work of two renowned theatre practitioners: Augusto Boal and Keith Johnstone.

THE PLAYWRIGHTS OF WRITE NOW (LIVING RECORD FESTIVAL)

Online
15/01/2021
Write Now
Audience: 100

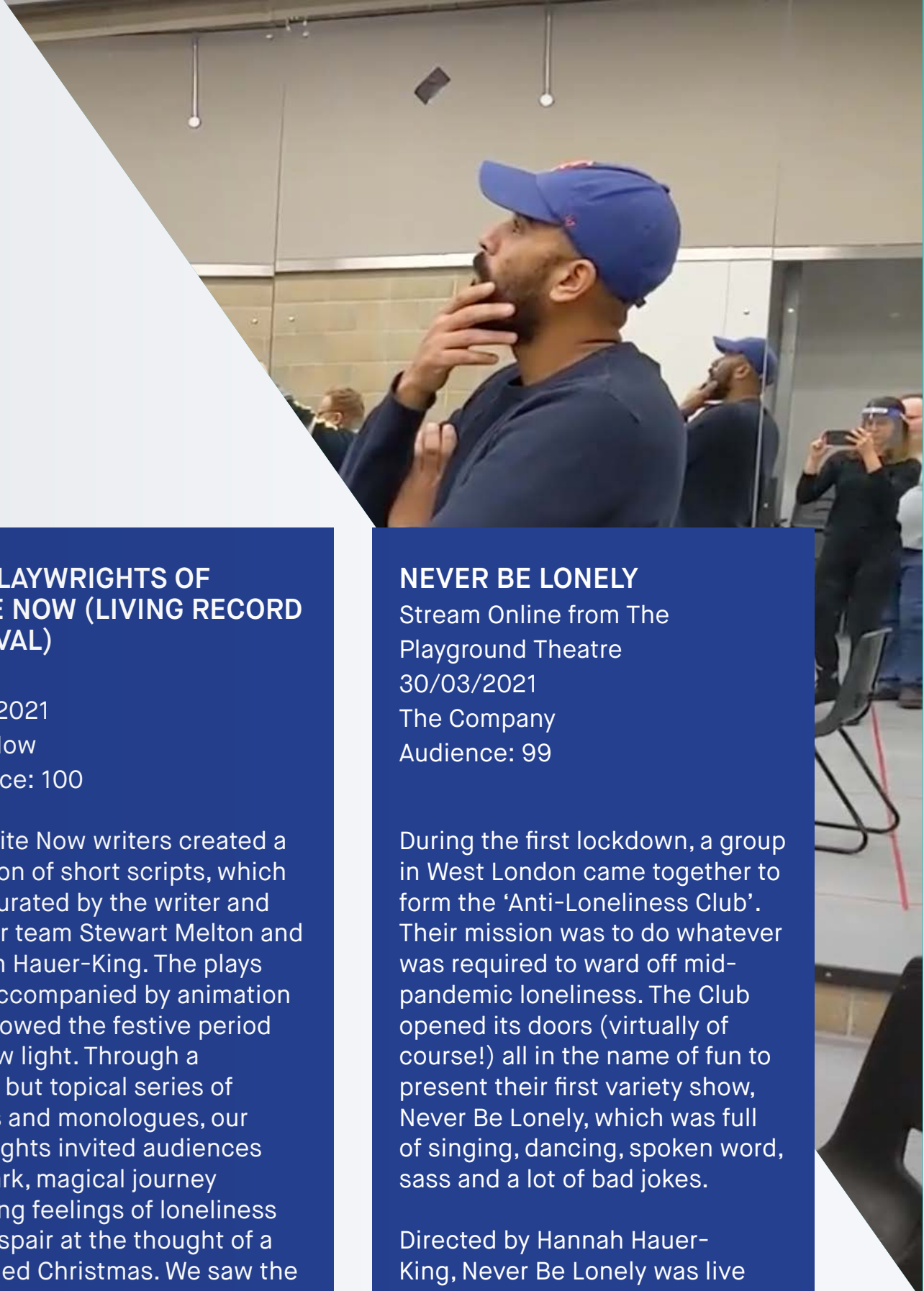
The Write Now writers created a selection of short scripts, which were curated by the writer and director team Stewart Melton and Hannah Hauer-King. The plays were accompanied by animation that showed the festive period in a new light. Through a bizarre but topical series of scenes and monologues, our playwrights invited audiences on a dark, magical journey exploring feelings of loneliness and despair at the thought of a cancelled Christmas. We saw the characters move through three months in the search of hope within the shadows.

NEVER BE LONELY

Stream Online from The Playground Theatre
30/03/2021
The Company
Audience: 99

During the first lockdown, a group in West London came together to form the 'Anti-Loneliness Club'. Their mission was to do whatever was required to ward off mid-pandemic loneliness. The Club opened its doors (virtually of course!) all in the name of fun to present their first variety show, Never Be Lonely, which was full of singing, dancing, spoken word, sass and a lot of bad jokes.

Directed by Hannah Hauer-King, Never Be Lonely was live streamed from The Playground Theatre in an innovative hybrid online/in-person production, with performers on stage acting together with performers on Zoom.



PHIL FOX AWARD FOR PLAYWRITING

The inaugural Phil Fox Award for Playwriting, which is named after OETC's founder, invited playwrights with any level of experience from across the UK to submit full-length scripts about issues related to addiction. OETC's inaugural new writing competition received 350 entries between March and June 2020 with the winner announced in early November. 70% of the playwrights who submitted scripts identified as having lived experience of being affected by addiction. The competition's winner, Silas Parry, received a £6,000 commission from OETC to continue developing his winning script (Lessons for Diving). He also received mentoring from multi-award winning playwright Enda Walsh, who chaired the judging panel. OETC plans to produce a full production of the winning script over the next two years.

The judges also awarded two Special Commendations to Kristian Phillips (Drift) and Jack Stanley (Boomerang), which along with the winning script were given a public rehearsed reading during the summer of 2021.

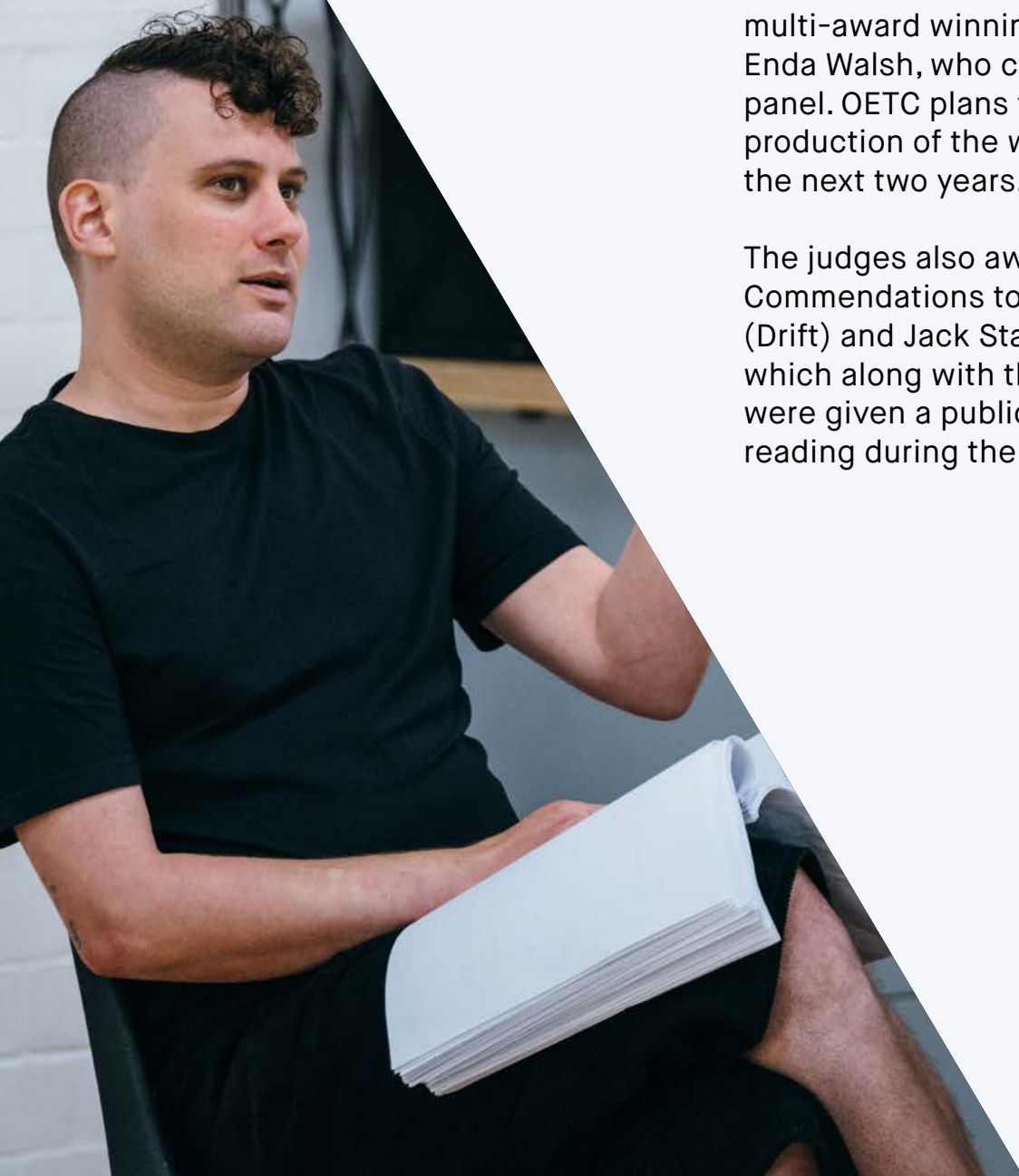
Judges for the 2020 Phil Fox Award included:

- Enda Walsh (Tony Award-winning playwright)
- Simon Stephens (Tony and Olivier Award-winning playwright)
- Barbara Broccoli OBE (James Bond films and West End & Broadway theatre producer)
- Indhu Rubasingham (Artistic Director of the Kiln Theatre)
- Denise Gough (Olivier Award-winning actress)
- Matt Applewhite (Nick Hern Books Managing Director & Commissioning Editor)
- Sonya Hale (OETC Associate Theatre Facilitator and Synergy Theatre Project & Heretic Voices award-winning playwright)
- Matt Steinberg (OETC Artistic Director)

“This is the best news, I’m so honoured to receive the inaugural Phil Fox Award. The play is close to my heart, and it means a huge amount that the judging panel responded to Jo and Danny’s story. Outside Edge’s unique approach to theatre makes them the perfect home for this project, and I really can’t wait to work on Lessons for Diving with them and Enda Walsh. Thank you for this amazing opportunity!”
– Silas Parry, winner of the 2020 Phil Fox Award

“I’d like to add my congratulations to Silas Parry for winning the inaugural Phil Fox Award for his play Lessons For Diving. Remarkably, it’s his first play and the daring of its execution, his sensitivity and handling of these complex characters, marked Silas’ play out from a very strong shortlist. Thank you to my fellow judges. We are all so excited to have found such an original voice full of its own theatrical expression. Magic realism in Grimsby never looked so good!” – Enda Walsh, Chair of the Phil Fox Award Judges Panel

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



ACHIEVEMENTS AND PERFORMANCE

OUTPUT

Increase/Decrease In Output From 2019/20 to 2020/21

Attendance: + 127%
Service Users: + 55%

This year, OETC delivered 396 participatory drama activity sessions for people affected by addiction. Participation in these activities significantly increased by 127% from 1,681 attendances last year to 3,824 in 2020/21.

This increase from last year was due to a growth in our offer and an intensification of need throughout the Covid-19 pandemic. The introduction of online service delivery allowed for more service users from further afield to attend our activities. This combination is why we also saw an increase in the average number of service users attending each session, which grew by 43% from 7 to 10 people per session this year.

Participants attending more than once: + 92%
Participants attending more than one group: + 54%

Our impressive increase in number of attendances indicates to us that we are retaining more service users than ever before. We measure the level of service user retention and engagement by capturing the number of service users who access our sessions more than once and the number of service users who

attend more than one group across a year. The number of service users returning to more than one session grew from 64% last year to 92% in 2020/21. Impressively, we experienced a 11% increase since last year for service users who attend more than one group, which means that in 2020/21 we had more in-depth and long-term contact with service users.

To enable our core staff, freelance workforce and volunteer team to better support vulnerable service users with complex needs, we invested in external supervision sessions and continuing professional development opportunities. As with many other small charities and arts organisations, the Covid-19 pandemic highlighted for us why it is imperative as an employer that we continue to commit to supporting the health and wellbeing of our frontline staff as well as our service users.

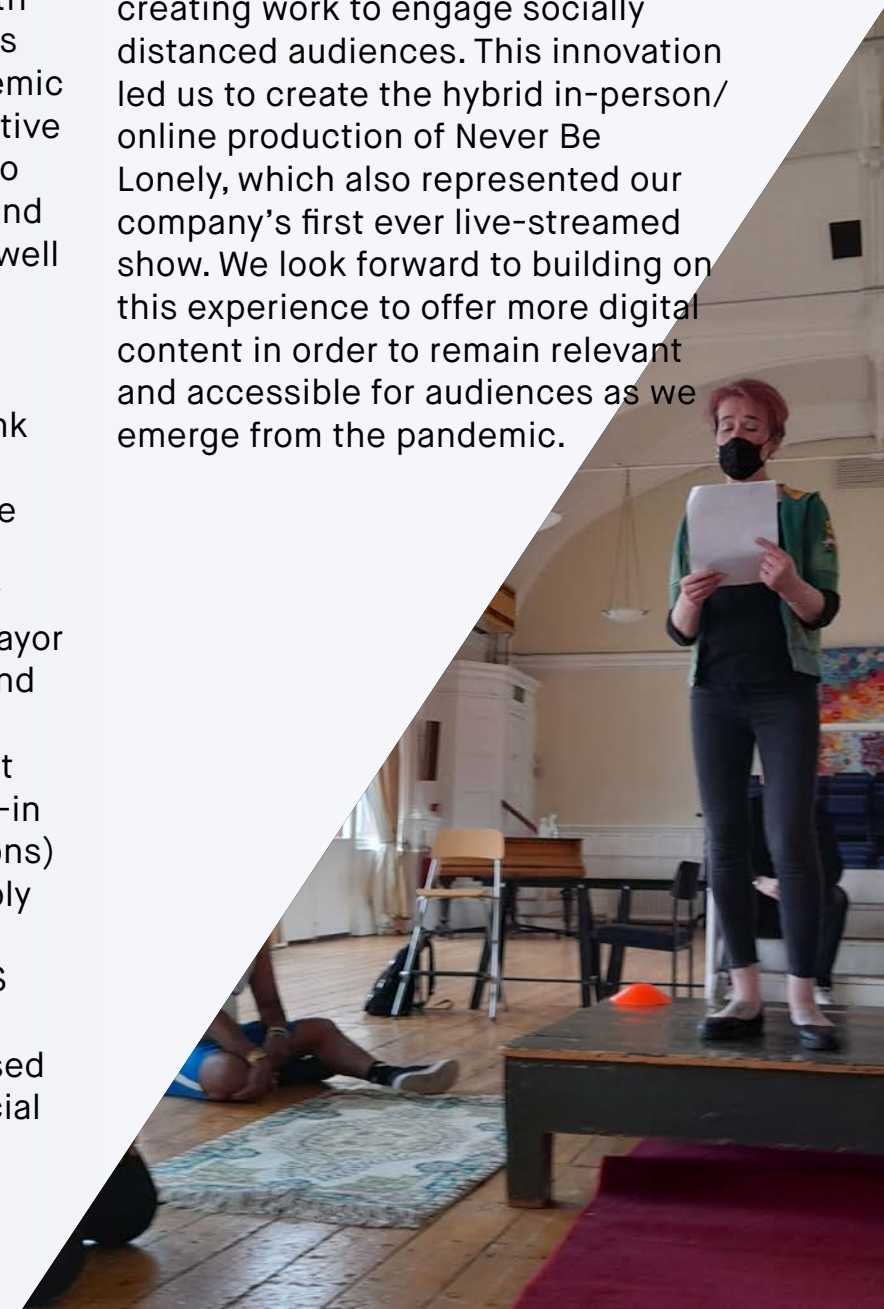
With the NHS investing to hire thousands of social prescribing link workers over the next few years (growing to 4,500 by 2023/24³) we saw an opportunity to capitalise on a new referral pathway into our services. With funding from the Mayor of London, Arts Council England and Healthy London Partnerships we piloted a social prescribing project in Southwark (South London Drop-in Drama and outreach Taster Sessions) that will help us engage sustainably with social prescribing over the next ten years in line with the NHS funding strategy. In October 2021, our work in this area was recognised by the National Association of Social Prescribing Link Workers with the

2021 Community Group of the Year Award.

Increase/Decrease In Output From 2019/20 to 2020/21

Audience Members: -49%
Number of Performances: -15%

Due to Covid-19 restrictions, this year the number of productions we produced decreased from 13 to 11, which accounts for a decrease in audience from 1,663 to 847. As with the rest of the theatre sector, we pivoted our live work to online platforms and trialled new ways of creating work to engage socially distanced audiences. This innovation led us to create the hybrid in-person/online production of *Never Be Lonely*, which also represented our company's first ever live-streamed show. We look forward to building on this experience to offer more digital content in order to remain relevant and accessible for audiences as we emerge from the pandemic.



SERVICE USER DEMOGRAPHICS

% Gender Breakdown

43% Male
57% Female

% Ethnicity Breakdown

73% White (Any)
11% Black (Any)
7% Asian (Any)
6% Mixed (Any)
3% Other

% Top Boroughs Breakdown

26% Hammersmith and Fulham
9% Kensington and Chelsea
8% Wandsworth
7% Westminster
7% Southwark

17% Service Users from outside of London

% Addiction History Breakdown

31% Alcohol only
29% Drugs and alcohol
17% Drugs only
17% Affected by addiction in another way (e.g. family member's addiction, etc)
5% Other type of addiction (e.g. gambling, etc)
1% Not Applicable

38

39

% Substance Misuse History Breakdown

65% Alcohol
41% Cannabis
38% Crack or Cocaine
32% Other
19% Amphetamines
5% Opiates

% Age Breakdown

3% Under 20
5% 20-29
11% 30-39
30% 40-49
30% 50-59
22% 60-69
0% 70-79

% Sexuality Breakdown

87% Heterosexual
7% Homosexual
3% Other
3% Bisexual

% Disability

30% Consider themselves to have a disability
61% Do not consider themselves to have a disability
9% Do not know whether they have a disability

% Disability Breakdown

74% Behavioural and emotional
16% Learning disability
16% Other
11% Progressive condition
5% Manual dexterity

% Housing Breakdown

49% Council tenants (housing benefits)
27% Rent property
3% Own property
3% Vulnerably housed

% Income Breakdown

63% Earn less than £11,850 per year
37% Earn between £11,851-£46,350
0% Earn between £46,351-£150,000

% Employment Breakdown

47% Unemployed
14% Part-time employment
11% Self-employed
11% Full-time employment
17% Other

Loneliness Breakdown

65% Feel that they lack companionship
71% Feel isolated from others
59% Feel left out

% Criminal Justice System

35% Previous contact with the criminal justice system



Over the past ten years, service users have conveyed to us the crisis of overstretched statutory provision, with an increased need for community-based prevention, treatment and recovery maintenance services in the face of reduced spending from local authorities. The National Drug Treatment Monitoring System (NDTMS) shows in 2020 there were 37,390 people in London in treatment services, with 7,275 in Hammersmith & Fulham, Westminster, Kensington & Chelsea, Southwark and Tower Hamlets where we currently deliver services.⁴

In 2020/21, OETC participants came from 28 London boroughs. One of the pleasant surprises of moving our activities online and offering hybrid in-person/online activities over the past year is that for the first time in our history we have a significant number of service users (15%) who live outside of London that have finally been able to access our unique recovery maintenance activities. This change in our demographics has allowed OETC to start exploring new ways that we might achieve a long-term ambition to have more impact across other parts of the UK and internationally.

Compared with Public Health England's National Drug Treatment Monitoring System (NDTMS) statistics for 2020,⁵ OETC has a more diverse service user group than the averages

for people in treatment in England. Public treatment service users are disproportionately male (69%), whereas OETC service users have a better gender balance with only 43% male and 57% female, which is an improvement in our gender balance from previous years that we put down to the addition of our Women's Drama Group. Our service users are 15% more ethnically diverse than the national average in treatment, which is only 12% non-white compared to 27% for OETC. Also similar to last year, 13% of OETC's service users identify as LGBTQ+ or Other, compared to only 2% in national treatment services.

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

The success of our diversity and inclusion work was highlighted this year in the Baring Foundation's Creatively Minded and Ethnically Diverse report on arts-based mental health interventions.

IMPACT ON SERVICE USERS

Service User Recovery Goal Breakdowns

73% Abstinence
11% Controlled Use
5% Reduce Alcohol/Drug Use
8% Not Applicable
3% Reduce Prescription

Are you achieving your recovery goal?

86% Yes
14% No

The 2017 All-Party Parliamentary Group report on Arts, Health and Wellbeing shows that after engaging with the arts 77% of people engage in more physical activity and 82% enjoy greater wellbeing⁶. As you can see below, feedback from OETC's participants supports this claim with 81% experiencing improved wellbeing.

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

as serotonin, improved brain function and enhanced neuroplasticity⁷. The report also cites the following psychological responses: reduced mental distress, depression and anxiety, provide positive focus for rumination (repetitive thinking), help to change one's view of oneself and enhance self-worth⁸.

The WHO report cites studies on addiction that show benefits from arts-based interventions for improving perceived control and reducing cravings, enhanced social connections and positive diversion through group activities, and enhanced pride, social capital, independence and resilience through cultural engagement, such as visits to cultural institutions⁹.

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

people with PTSD and diminished anxiety, depression and stress, and increased self-esteem, confidence and purpose¹⁰.

Further research shows that participating in the arts contributes positively in aiding communication, encouraging residual creative abilities, promoting new learning, enhancing cognitive function, increasing social participation and generating a sense of freedom.¹¹

This year OETC continued to consolidate this evidence with over twenty years of frontline experience to help us offer more impactful service user journeys that ensured 81% of service users say that the service provided by OETC meets their needs.

77% Service users say OETC strengthened their recovery

In 2020/21, OETC provided free arts-based interventions to 359 service users. We monitor and evaluate OETC's impact using quantitative and qualitative data generated through longitudinal 'tracking' of participants across their engagement with our service. We use Public Health England's Treatment Outcomes Profile (TOP) and the Warwick-Edinburgh Mental Wellbeing Scale (WEMWBS) to measure our impact and determine a theory of change based on the Recovery Capital model for participants' wellbeing and substance use.

Service users in 2020/21 reported the following impact across the Recovery Capital model:

Social Capital

86% felt part of a group
78% felt supported by their peers at Outside Edge
68% felt they made friends at Outside Edge
68% felt more connected to others
62% interact with members of the group outside of our activities
22% had improved relationships with friends and family

Physical Capital

54% felt they were comfortable to ask for help at any time
22% were helped to return to school, training or university
5% were helped to find a job

Human Capital

81% felt improved wellbeing
73% felt more able to focus on the present
49% felt less vulnerable
38% were more physically active

Cultural Capital

- 73% felt they were able to understand more about themselves
- 59% said they had discovered a hidden talent, skill or aspiration
- 32% felt they could take control of their life

We take these numbers as clear evidence that OETC's arts-based interventions and wraparound support increases service users' wellbeing and builds Recovery Capital.

The result is that in 2020/21:

- 76% of service users who have not used substances in the past week
- 70% of service users who have not used substances in the past month
- 51% of service users who have not used substances in the past 6 months
- 43% of service users who have not used substances in the past year

Given the increase in new service users accessing our activities during Covid-19, it is not surprising that we supported more people in

early recovery across the year than we have done in previous years. This accounts for why the number of service users who said we strengthened their recovery dropped from last year by 20%, because in general we had a shorter amount of contact time with the new people accessing our activities. That being said, the percentage of people who used substances 'in the past week' (76%) and 'in the past month' (70%) are much lower than in 2019/20, which were respectively 97% and 80%, which demonstrates to us that even with a shorter amount of contact time our interventions are effective and we can expect long-term results to mirror those in previous years. We also believe that the global pandemic impacted some of our other Recovery Capital numbers, such as a 33% drop from 2019/20 in those helped to find a job, which we take to be indicative of the Covid-19 job market and not reflective of a change in quality for our Pastoral Care and Wraparound Support offer.

SERVICE USER FEEDBACK

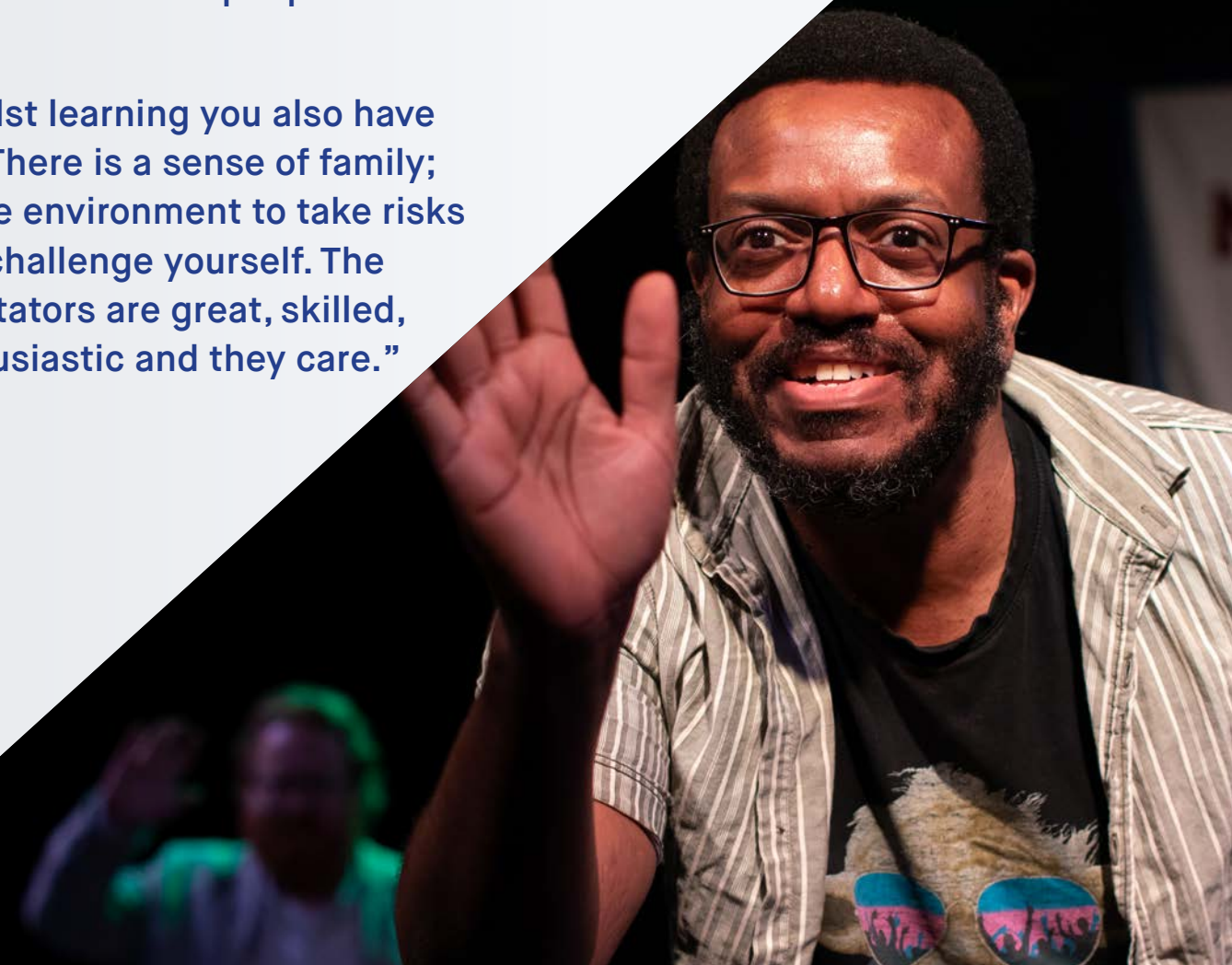
"I am still on a journey with Outside Edge, but so far it has made a positive impact on my life. I feel good about the future and my self esteem and confidence is coming back after a dark period. It's a great place for people like me to try and express ourselves and that's a healthy thing for society."

"Outside Edge is a necessary part of my life. When I didn't attend Outside Edge for a period of time, I realised what it did for me: confidence, energy and motivation."

"I had never heard of Outside Edge and now I don't know how I could live without it."

"It is a very supportive organisation, where there are others who are in the same boat as you. Also, you can be creative and connect with people."

"Whilst learning you also have fun. There is a sense of family; a safe environment to take risks and challenge yourself. The facilitators are great, skilled, enthusiastic and they care."



IMPACT ON AUDIENCES

The WHO report mentioned earlier cites examples of how drama projects can increase awareness of the dangers of illegal drugs, as well as helping to prevent or reduce illegal drug use in adolescents, and increase the participation of adults in substance abuse prevention initiatives.¹² This ability for theatre to help improve the health and wellbeing of audiences is central to our artistic vision since we

engage professional playwrights, directors and actors, often with lived experience of addiction, to create high-calibre theatre productions about issues related to addiction.

2020/21 marked a significant shift in our artistic programming and growth as a producing theatre company as we moved to producing online work. Unfortunately, this move resulted in a gap for the audience demographic data that we normally collect during in-person performances. Although we did not invite reviewers to any of our online productions, we received the following feedback from audiences:

“A beautiful sharing. No Matter What was delivered so brilliantly by all involved.” – No Matter What (Write Now) Audience Member

“Such a joyous evening coming together to celebrate the amazing work of Outside Edge’s Women’s Group. The writing from all the women was so moving.” – Camp-Firey Stories (Women’s Drama Group) Audience Member

“I thought this was a lively, bold and highly entertaining piece. It was everything I love about Outside Edge. There was fun, laughter and silliness on the surface, but it was underpinned by real stagecraft and skill. I enjoyed the absurdist elements that typify a lot of Outside Edge’s work. I was struck by how well the ensemble worked as a team, each being supported in their moment to shine. I was moved to tears of both laughter and genuine poignancy.” – Never Be Lonely (The Company) Audience Member

“A joyful antidote to lockdown. Individual characters shining through and showing what performance can enable in making connections and lifting the spirits.” – Never Be Lonely (The Company) Audience Member

“It was simultaneously uplifting, but also honest. This has been a real cr*pper of a year, and for people struggling with addiction I can only imagine the uncertainty/empty space has been even more challenging. To know there is a forum for people to come together and lean on one another in a positive and authentic way is amazing: to see it brought to life by a show is also amazing! I loved it.” – Never Be Lonely (The Company) Audience Member



AWARDS AND HONOURS

This year the unique work and extraordinary impact of OETC's work was recognised with citations in the Baring Foundation's Creatively Minded and Ethnically Diverse report.

We won the Mayor of London's 2020 Volunteering Award for Delivering Differently and the 2021 Culture Health and Wellbeing Alliance's Collective Power Award. In October 2021, we also won Community Group of the Year at the 2021 Social Prescribing Link Worker Day Awards.



CASE STUDIES

PAWEŁ

Paweł is a 27 year old male who attended an online Drama Taster Session at a drug and alcohol service in South London having 6 months of abstinence. Paweł had previously been interested in Drama when living in Poland but had lost his interest due to active addiction.

Encountering Outside Edge during his treatment has allowed Paweł to connect his creativity to his sobriety and introduce him to a community of others with lived experience who have similar interests.

“Thanks to the Taster Session I found out about Outside Edge and probably it would be a lot harder for me to find it by myself because I’m Polish and not very familiar with societies or organisations in the UK. The Taster Session was run in an attractive way and I thought to give it a try.”

After the Taster Session Paweł was able to join our weekly Drop-In Drama and has since been invited to progress to our intermediate performance skills group.

“On my days off I know I can take part in workshops, which are very good. They gives me a lot of joy and allow me to stop worrying about my current problems. I feel very welcomed and taken care of. I have fun and meet interesting and kind people. I feel more hopeful, connected to other people and to drama itself.”

Over the course of lockdown, Paweł became more invested in the work that Outside Edge does and expressed interest in becoming a Peer Volunteer. He now volunteers with us to run the same Taster Sessions for treatment services that first introduced him to Outside Edge.

“I love volunteering because I can use my experiences in drama that I gained over a period of 10 years and share it to work with others who, like me, are struggling in recovery from addiction.”

ALICE

In the middle of the Covid-19 pandemic, Alice (early 30s) had just left drug and alcohol treatment when she discovered Outside Edge. Alice started attending Write Now and Women's Drama Group consistently across the past year and has now progressed into our intermediate writers group, volunteering Participation Pathway and she has been offered an Assistant Director position on a theatre production in partnership with Outside Edge.

Since attending it has become an important space for Alice. She explains why below:

"I just knew when I left treatment ... I had to fill my time with something. I felt that the Women's Drama Group would be a safe place to help me gain confidence and give me structure while I figured it out."

"It's given me structure and stability at a time when not much else felt stable. It's massively helped me with my confidence and I have been encouraged to continue to pursue new found passions and talents. I have since begun attending more groups with OETC, have performed pieces of my writing and even submitted a piece of my work to the Living Records Festival. I've started a short drama course at an adult education centre which I would never have done if I hadn't started with OETC. It's helping me build on skills I never knew I had and taking them into my daily life has given me a new found joy and sense of hope."

SELMA

In her early-60s, Selma began attending our script writing group at the beginning of 2020, and as the Covid-19 pandemic moved all of our activities online, Selma's interest in our groups continued to grow. She started to attend each Drop-In Drama group, Theatre Club, Women's Drama Group and Peer-led Check-in. Her confidence began to grow as she developed new skills and abilities.

"I was starting to get my life back after coming into recovery and I knew that Outside Edge would be the place that could nurture me during this time. The thing I enjoy about the workshops is the camaraderie and being part of something. It has given me hope and a future; something to engage with/help my mental health and overall wellbeing and to laugh again."

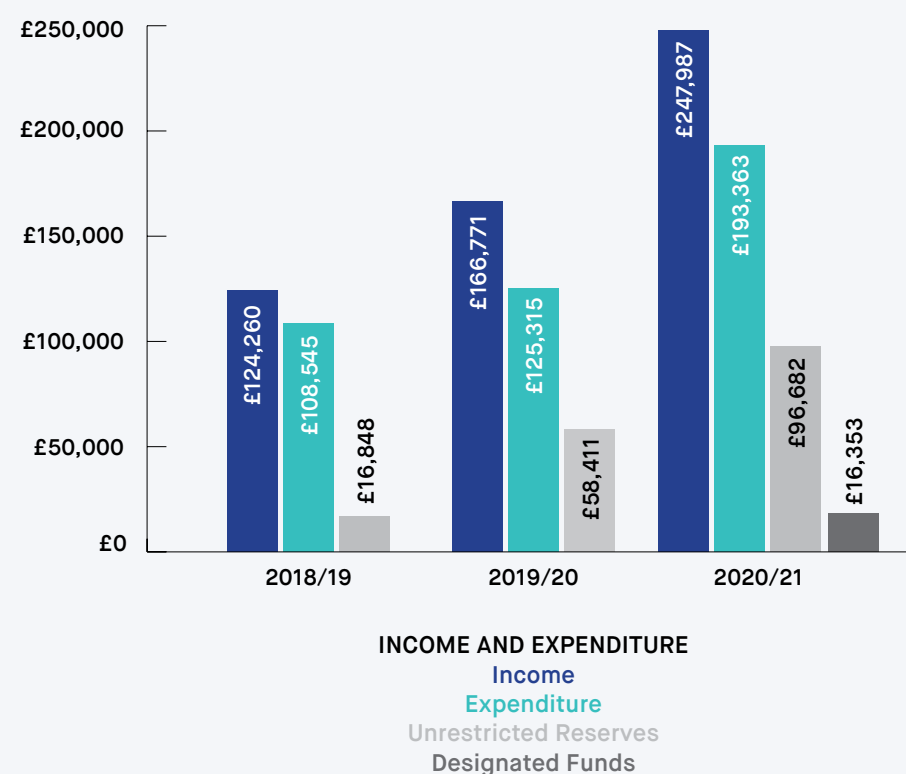
Selma soon started attending our intermediate drama group and trained over Zoom to support the delivery of our Taster Sessions online. She has continued to give back to the Outside Edge community through volunteering with the Peer-led Check-in and supporting us at meetings and events to champion the work we do.

Through a partnership opportunity set up by OETC, Selma is currently on a paid assistantship with a professional theatre production as a design assistant, learning to create props, sets and costumes. She is also one of the members of our inaugural intermediate script writing group at The Royal Court. Selma's commitment to creative engagement to support her recovery has opened up pathways into professional experiences and opportunities for her future.

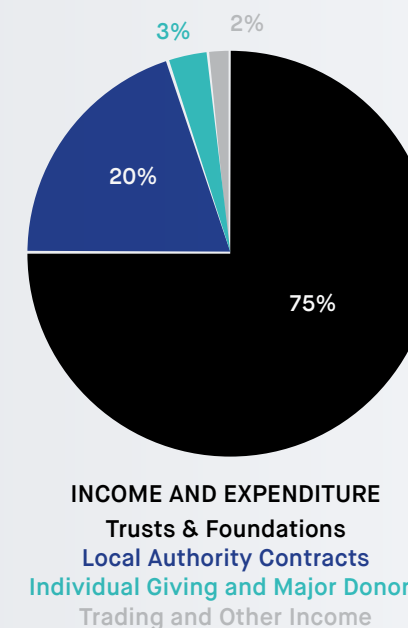
"It is the most welcoming place with exceptionally warm and loving people. You have nothing to lose and everything to gain by getting involved."

INCOME AND EXPENDITURE

Following another successful year of fundraising and cost-effective service delivery and artistic programming, in 2020/21 we ended the year £54,624 in the black, with £96,682 in unrestricted reserves, £16,353 in designated funds and an additional £87,679 of (restricted) deferred income to be used for charitable activities in 2021/22.



INCOME



Our total income in 2020/21 was £247,987, which represents a 49% increase from the previous year's income of £166,771 and is in line with the increase in the growth of our output and need for our services.

Thanks to the generosity of essential Covid-19 emergency grants, this year our total income from Trusts and Foundations was £185,045, which is a 201% increase from £57,693 last year.

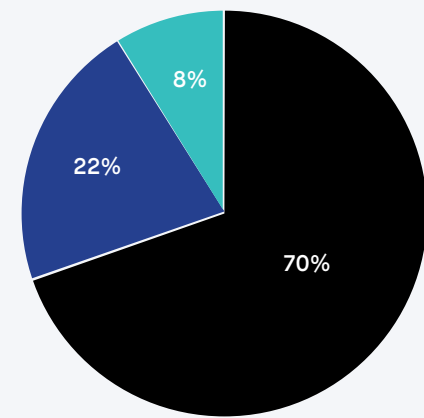
The unique impact of our arts-based interventions have been recognised by West London's public health commissioners for over 20 years. In 2020/21, three of our groups were funded by integrated commissioning teams in Hammersmith & Fulham, the City of Westminster and the

Royal Borough of Kensington and Chelsea. These contracts totalled £50,000 and the amount remains the same as the previous year, but it now accounts for less of our overall income, which is a sign that we are continuing to successfully diversify our income sources whilst retaining existing contracts and sources of income.

Due to not being able to run fundraising events for major donors because of Covid-19, our income from individual giving and major donors decreased from £34,181 in 2019/20 to £8,537 this year. As we leave the pandemic behind, a renewed individual giving and major donor stewardship programme will allow us to continue to grow this area of income in the years ahead. Unrestricted individual giving remains essential for OETC to replenish our unrestricted reserves and enables us to maintain cash flow amidst fluctuating fundraising options and expenditure needs year-on-year.

The contribution to OETC's overall income from Trading and Other Income also dipped due to Covid-19, but in 2021/22 and beyond this is an income area that we believe will continue to see growth as we move forward with our post-Covid business strategy.

EXPENDITURE



ALLOCATION OF RESOURCES 2020/21
Charitable Activities (Workshop Delivery and Theatre Productions)
Core Staffing
Core Overheads (including Fundraising and Governance)

In line with an increase in income, this year OETC's expenditure also rose 54% from £125,315 last year to £193,363 in 2020/21. This rise in spending is to be expected with our increase in attendance and increase in output.

Our expenditure this year continues to demonstrate that OETC's arts-based interventions are a cost-effective tool for recovery maintenance and relapse prevention. Based on this year's expenditure, each of our drama activity sessions cost £488 to run, each attendance at our free activities cost £51 and each of our service users had £539 invested in their recovery maintenance. This investment in people weighs favourably against Public Health England's 2018 drug and alcohol commissioning guidance that states there is a £4 social return on investment (SROI) for every £1 invested in drug treatment¹³. Based on PHE's guidelines, this means that in 2020/21 OETC had a SROI of £773,452.

RESERVES AND GOING CONCERN

Over the past couple of years OETC's Board of Trustees exercised good governance and intervened to ensure our vital charity remains a resilient organisation. With unrestricted reserves of £96,682, designated funds of £16,353 and deferred income of £87,679 and £214,692 cash at bank and in hand, the Trustees are of the view that OETC is and continues to be viable as a going concern.

At the start of the Covid-19 crisis our Board raised our reserves target from three to six months operating costs to ensure we remained a going concern. The Board will continue to monitor this policy as we settle into the 'new normal', but for 2021/22 they decided to maintain this policy and hold six months' operating costs from the previous year's overall expenditure of £193,363. In order to help with the recovery of our artistic programming, the Board also designated £16,353 to a fund that will allow us to invest in artistic and cultural activities when no other source of income is available.

FUTURE PLANS

SERVICE DELIVERY AND ARTISTIC PROGRAMMING PLANS

In 2021/22, we will continue to grow our offer and expand into new areas of London. We have secured funding to start Drop-in Drama and Write Now groups in East London (Tower Hamlets) and are partnering with the Royal Court Theatre to deliver an intermediate script writing group (Write Two). We are also developing a young people's project for the February 2022 half term and have an exciting series of Masterclasses lined up throughout the year. These new groups will help support our strategic goal to support over a thousand service users per year across four hubs in North, South, East and West London and further afield by 2025.

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

Building on the strength of the inaugural Phil Fox Award for Playwriting, we plan to continue developing innovative, new plays about issues related to addiction and partner with the best creative teams possible to bring these stories to the stage. We will continue to nurture freelance theatre artists who are affected by addiction and provide a safe and supportive environment for them to make work.

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

DIVERSITY AND INCLUSION PLANS

Thanks to a generous donation from the Baring Foundation, we will invest in improving our Diversity and Inclusion work across the next three years. In the first year (2021/22) we will set up a Diversity and Inclusion Working Group made up of Trustees, Staff and Service Users who will drive forward an audit of our organisation and charity-wide training for all staff, Trustees and volunteers. In years two and three, we will set up a co-production working group to test and pilot an innovative model for developing 'culturally appropriate' participatory arts activities in ethnically diverse communities affected by addiction, which includes a workforce development programme to train up an ethnically diverse team of freelance facilitators with lived experience of addiction.

ENVIRONMENTAL RESPONSIBILITY

OETC's core team have embedded practices to help reduce our Carbon Footprint. Innovation in 2020/21 include:

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

In addition, this year we have begun:

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

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

STRUCTURE, GOVERNANCE AND MANAGEMENT

GOVERNING DOCUMENTS

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

ORGANISATION AND MANAGEMENT

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

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

To ensure service user involvement and oversight from people with lived experience of addiction at the highest level of the charity, we currently have three Service User

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

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

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

APPOINTMENT OF TRUSTEES

At 31 March 2021 OETC had 8 Trustees. Each Trustee is eligible to serve for a maximum of 6 years unless on the recommendation of the Board, the Trustee is appointed for a further consecutive three-year term. We also have three Service User Representatives who attend and participate in Board Meetings. OETC values a diversity of perspective and lived experience and Trustees are appointed regardless of substance misuse history, age, disability, sex, gender, sexual orientation, race, religion or belief.

At the end of 2020, Philippa Campbell announced that she would be stepping down as Chair of the Board of Trustees, but planned to remain on the Board as a general Trustee. In early 2021, we undertook an open and transparent recruitment process to find a new Chair, which included an interview with a panel made up of a Service User Representative, two Trustees and our AD / CEO. Following this rigorous recruitment process, in July 2021 Tom Robertson (Director of Marketing & Audiences at Somerset House) joined the Board and was unanimously voted in as Chair.

FOOTNOTES

- ¹ Government Office for Science. Foresight Project Mental Capital and Wellbeing One-Year Review October 2008 to November 2009. July 2010. 16.
- ² Cloud, W. and Granfield, W. (2009) Conceptualising recovery capital: Expansion of a theoretical construct, Substance Use and Misuse, 42, 12/13, 1971-1986
- ³ <https://www.culturehealthandwellbeing.org.uk/resources/social-prescribing>
- ⁴ <https://www.ndtms.net/ViewIt/Adult>
- ⁵ Statistics on alcohol and drug misuse treatment for adults from PHE's National Drug Treatment Monitoring System (NDTMS). Adult substance misuse treatment statistics 2019 to 2020: report.
- ⁶ All-Party Parliamentary Group on Arts, Health and Wellbeing. 'Creative health: the arts for health and wellbeing', Inquiry Report, 2nd edition. July 2017.
- ⁷ Fancourt D, Finn S. What is the evidence on the role of the arts in improving health and well-being? A scoping review. Copenhagen: WHO Regional Office for Europe; 2019 (Health Evidence Network (HEN) synthesis report 67). 30-31.
- ⁸ Ibid.
- ⁹ Ibid., 32.
- ¹⁰ Arts Council England. Arts and culture in health and wellbeing and the criminal justice system: A Summary of Evidence. November 2018. 34-35.
- ¹¹ Ibid., 109.
- ¹² Ibid. 16-17.
- ¹³ Public Health England. Alcohol and drug prevention, treatment and recovery: why invest? <https://www.gov.uk/government/publications/alcohol-and-drug-prevention-treatment-and-recovery-why-invest/alcohol-and-drug-prevention-treatment-and-recovery-why-invest>

SIGNED ANNUAL ACCOUNTS

BOARD OF TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

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

The Directors confirm that suitable accounting policies have been used and applied consistently and reasonable and prudent judgments and estimates have been made in the preparation of the financial statements for the year ended 31 March 2021.

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

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

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

INDEPENDENT EXAMINER

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

Signed



For and on behalf of the Board of Trustees
Approved by the Boards of Trustees on:
Name: Thomas Robertson
Date: 28 October 2021

Signed



For and on behalf of the Board of Trustees
Approved by the Boards of Trustees on:
Name: Philippa Campbell
Date: 28 October 2021



Section A

Independent Examiner's Report

Report to the trustees/ members of	Charity Name Outside Edge Theatre Company		
On accounts for the year ended	31 st March 2021	Charity no (if any)	1080948
Set out on pages	2 and 3 (remember to include the page numbers of additional sheets)		
Respective responsibilities of trustees and examiner	<p>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:</p> <ul style="list-style-type: none">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, andto state whether particular matters have come to my attention.		
Basis of independent examiner's statement	<p>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.</p>		
Independent examiner's statement	<p>In connection with my examination, no material matters have come to my attention which gives me cause to believe that in, any material respect:</p> <ul style="list-style-type: none">accounting records were not kept in accordance with section 130 of the Charities Act orthe accounts do not accord with the accounting records <p>I have come across no other matters in connection with the examination to which attention should be drawn in order to enable a proper understanding of the accounts to be reached.</p>		

Signed:

Date: September 5th 2021

Name: Peter Cload

Address: Flat 1, 199 Dyke Road, Brighton and Hove, BN3 1TL

Outside Edge Theatre Company
Company Number 03871591
Financial Statements
01/04/2020 to 31/03/2021

Balance Sheet						
2021			Notes		2020	
Current assets						
Debtors	£	78	1	£	4,858	
Prepayments	£	-		£	1,218	
Accrued Income	£	488	2	£	62	
Cash at bank and in hand	£	214,692	3	£	108,789	
Total current assets		£	215,258	£		114,928
Liabilities						
Creditors						
amounts due within one year	£	5,083	4	£	5,756	
Accruals	£	9,461	5	£	2,230	
Deferred income	£	87,679	6	£	48,530	
Rounding	-£	1				
		£	102,222	£		56,517
Net current assets		£	113,035	£		58,411
Total funds						
Designated Funds	£	16,353	7			
Unrestricted Funds	£	96,682		£	58,411	
		£	113,035	£		58,411

For the financial year in question the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies. No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006. The directors acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and for the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

signed

name Tom Robertson

date 29 / 09 / 2021

Statement of Financial Activities

		2021		Notes		2020	
		Unrestricted	Restricted	Total		Total	
Incoming resources from generated funds							
Voluntary income	£ 58,142	£ 189,845	£ 247,987	8	£ 166,771		
Activities for generating funds	£ -	£ -	£ -		£ -		
Investment income	£ -	£ -	£ -		£ -		
Total incoming resources	£ 58,142	£ 189,845	£ 247,987		£ 166,771		
Costs of generating voluntary income							
Costs of generating voluntary income	£ -	£ 5,268	£ 5,268	9	£ 875		
Costs of charitable activities	£ 3,005	£ 184,577	£ 187,583	10	£ 124,177		
Governance costs	£ 513	£ -	£ 513	11	£ 263		
Total resources expended	£ 3,518	£ 189,845	£ 193,363		£ 125,315		
Net movement in funds	£ 54,624	£ -	£ 54,624		£ 41,456		
Total funds brought forward	£ 58,411	£ -	£ 58,411	12	£ 16,955		
Funds as at 31/03/2021	£ 113,035	£ -	£ 113,035		£ 58,411		

Notes				
Note				
1	Debtors	Trade Debtors	£	78.24
2	Accrued Income	Gift Aid	£	252.75
		CAF	£	235.18
			£	487.93
3	Cash	Co-operative bank		£214,691.58
4	Creditors	Trade Creditors	£	3,090.29
		HMRC, Pensions and Rounding	£	1,993.01
			£	5,083.30
5	Accruals	Overhead Costs	£	3,839.34
		Project Costs	£	5,121.80
		Audit and Accountancy	£	500.00
			£	9,461.14
6	Deferred Income	Charles S French Charitable Trust	£	3,000.00
		Greater London Authority	£	5,000.00
		The Ashley Family Foundation	£	5,000.00
		Didymus Charity	£	4,000.00
		The Baring Foundation	£	12,000.00
		Lloyds Bank Foundation Covid React Fund	£	7,479.00
		Garfield Weston Foundation	£	20,000.00
		The London Community Foundation and Cockayne - Grants for the Arts	£	10,000.00
		East End Community Foundation - Tower Hamlets Small Grants	£	6,000.00
		East End Community Foundation - Westfield East Bank Grant	£	9,000.00
		29th May 1961 Charity	£	5,000.00
		An Anonymous Friend of OETC	£	1,200.00
			£	87,679.00
7	Designated Funds	Funds designated by Trustees to allow the charity to develop and deliver future planned theatre productions, new artistic work and cultural programming, which could not be funded from future income alone.		
8	Voluntary Income	Unrestricted	Restricted	Allocated to 2020/21
		Statutory Funding		
		Hammersmith & Fulham	£	35,000.00
		Westminster	£	15,000.00
		Other Unrestricted Funding		
		Other Revenue		
		Donations	£	3,483.61
		Gift Aid	£	252.75
		Other Trading Activities	£	4,405.59
			£	58,141.95
		Lloyds Bank Foundation	£	14,125.00
		Team London (Greater London Authority)	£	9,055.18
		London Community Foundation - Tampon Tax Community Grant	£	14,850.00
		The Carne Trust	£	1,000.00
		Unity Theatre Trust	£	500.00
		Dr Edwards and Bishop Kings	£	5,000.00
		Southall Foundation	£	5,000.00
		CAF - Coronavirus Emergency Fund	£	5,000.00
		United Hammersmith & Fulham - Coronavirus Emergency Funding	£	1,000.00
		The Mrs Smith & Mount Trust	£	4,750.00
		Sylvia Waddilove Foundation	£	1,000.00
		City Bridge Trust	£	6,450.00
		Humankind Charity	£	24,929.00
		Coronavirus Community Support Fund, distributed by The National Lottery Community Fund & HM Gov.	£	30,920.00
		London Community Fund	£	18,300.00
		NHS England (North East London Commissioning Support Unit) - Healthy London Partnerships	£	10,000.00
		Lloyds Bank Foundation - Digital, Culture, Media and Sport's (DCMS) 'Community Match Funding'	£	33,166.00
		An Anonymous Friend of OETC	£	4,800.00
			£	189,845.18
9	Costs of Generating Voluntary Income	Fundraising	£	5,267.75
			£	5,267.75
10	Costs of Charitable Activities	Core overheads	£	8,217.95
		Core staffing	£	43,201.98
		Project costs	£	136,162.73
			£	187,582.66
11	Governance Costs	Companies House	£	13.00
		Independent Examiner	£	500.00
			£	513.00
12	Funds Brought Forward	Funds as per 2019/20 accounts	£	58,411.27
			£	58,411.27







Section A

Independent Examiner's Report

Report to the trustees/
members of

Charity Name
Outside Edge Theatre Company

On accounts for the year
ended

31st March 2021

Charity no (if any)

1080948

Set out on pages

2 and 3

(remember to include the page numbers of additional sheets)

Respective
responsibilities of
trustees and examiner

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

It is my responsibility to:

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

Basis of independent
examiner's statement

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

Independent
examiner's statement

In connection with my examination, no material matters have come to my attention which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 130 of the Charities Act or
- the accounts do not accord with the accounting records

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

Signed:

Date: September 5th 2021

Name:

Peter Cload

Address:

Flat 1, 199 Dyke Road, Brighton and Hove, BN3 1TL

Outside Edge Theatre Company
Company Number 03871591
Financial Statements
01/04/2020 to 31/03/2021

Balance Sheet

	2021	Notes	2020
Current assets			
Debtors	£ 78	1	£ 4,858
Prepayments	£ -		£ 1,218
Accrued Income	£ 488	2	£ 62
Cash at bank and in hand	£ 214,692	3	£ 108,789
Total current assets	£ 215,258		£ 114,928
Liabilities			
Creditors			
amounts due within one year	£ 5,083	4	£ 5,756
Accruals	£ 9,461	5	£ 2,230
Deferred income	£ 87,679	6	£ 48,530
Rounding	-£ 1		
	£ 102,222		£ 56,517
Net current assets	£ 113,035		£ 58,411
Total funds			
Designated Funds	£ 16,353	7	
Unrestricted Funds	£ 96,682		£ 58,411
	£ 113,035		£ 58,411

For the financial year in question the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies.
No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006
The directors acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and for the preparation of accounts
These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime

signed 

name Tom Robertson

date 29 / 09 / 2021

Statement of Financial Activities

	2021			Notes	2020
	Unrestricted	Restricted	Total		Total
Incoming resources from generated funds					
Voluntary income	£ 58,142	£ 189,845	£ 247,987	8	£ 166,771
Activities for generating funds	£ -	£ -	£ -		£ -
Investment income	£ -	£ -	£ -		£ -
Total incoming resources	£ 58,142	£ 189,845	£ 247,987		£ 166,771
Costs of generating voluntary income	£ -	£ 5,268	£ 5,268	9	£ 875
Costs of charitable activities	£ 3,005	£ 184,577	£ 187,583	10	£ 124,177
Governance costs	£ 513	£ -	£ 513	11	£ 263
Total resources expended	£ 3,518	£ 189,845	£ 193,363		£ 125,315
Net movement in funds	£ 54,624	£ -	£ 54,624		£ 41,456
Total funds brought forward	£ 58,411	£ -	£ 58,411	12	£ 16,955
Funds as at 31/03/2021	£ 113,035	£ -	£ 113,035		£ 58,411

Notes	1	Debtors	Trade Debtors	£	78.24	
	2	Accrued income	Gift Aid	£	252.75	
			CAF	£	235.18	
				£	487.93	
	3	Cash	Co-operative bank	£214,691.58		
	4	Creditors	Trade Creditors	£	3,090.29	
			HMRC, Pensions and Rounding	£	1,993.01	
				£	5,083.30	
	5	Accruals	Overhead Costs	£	3,839.34	
			Project Costs	£	5,121.80	
			Audit and Accountancy	£	500.00	
				£	9,461.14	
	6	Deferred Income	Charles S French Charitable Trust	£	3,000.00	
			Greater London Authority	£	5,000.00	
			The Ashley Family Foundation	£	5,000.00	
			Didymus Charity	£	4,000.00	
			The Baring Foundation	£	12,000.00	
			Lloyds Bank Foundation Covid React Fund	£	7,479.00	
			Garfield Weston Foundation	£	20,000.00	
			The London Community Foundation and Cockayne - Grants for the Arts	£	10,000.00	
			East End Community Foundation - Tower Hamlets Small Grants	£	6,000.00	
			East End Community Foundation - Westfield East Bank Grant	£	9,000.00	
			29th May 1961 Charity	£	5,000.00	
			An Anonymous Friend of OETC	£	1,200.00	
				£	87,679.00	
	7	Designated Funds	Funds designated by Trustees to allow the charity to develop and deliver future planned theatre productions, new artistic work and cultural programming, which could not be funded from future income alone.			
	8	Voluntary Income	Unrestricted	Restricted		
			<u>Statutory Funding</u>			Allocated to 2020/21
			Hammersmith & Fulham	£ 35,000.00	Lloyds Bank Foundation	£ 14,125.00
			Westminster	£ 15,000.00	Team London (Greater London Authority)	£ 9,055.18
					London Community Foundation - Tampon Tax Community Grant	£ 14,850.00
			<u>Other Unrestricted Funding</u>		The Carne Trust	£ 1,000.00
			Other Revenue		Unity Theatre Trust	£ 500.00
			Donations	£ 3,483.61	Dr Edwards and Bishop Kings	£ 5,000.00
			Gift Aid	£ 252.75	Southall Foundation	£ 5,000.00
			Other Trading Activities	£ 4,405.59	CAF - Coronavirus Emergency Fund	£ 5,000.00
				£ 58,141.95	United Hammersmith & Fulham - Coronavirus Emergency Funding	£ 1,000.00
					The Mrs Smith & Mount Trust	£ 4,750.00
					Sylvia Waddilove Foundation	£ 1,000.00
					City Bridge Trust	£ 6,450.00
					Humankind Charity	£ 24,929.00
					Coronavirus Community Support Fund, distributed by The National Lottery Community Fund & HM Gov.	£ 30,920.00
					London Community Fund	£ 18,300.00
					NHS England (North East London Commissioning Support Unit) - Healthy London Partnerships	£ 10,000.00
					Lloyds Bank Foundation - Digital, Culture, Media and Sport's (DCMS) 'Community Match Funding'	£ 33,166.00
					An Anonymous Friend of OETC	£ 4,800.00
						£ 189,845.18
	9	Costs of Generating Voluntary Income	Fundraising	£	5,267.75	
				£	5,267.75	
	10	Costs of Charitable Activities	Core overheads	£	8,217.95	
			Core staffing	£	43,201.98	
			Project costs	£136,162.73		
				£187,582.66		
	11	Governance Costs	Companies House	£	13.00	
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Section A

Independent Examiner's Report

Report to the trustees/
members of

Charity Name
Outside Edge Theatre Company

On accounts for the year
ended

31st March 2021

Charity no (if any)

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Set out on pages

2 and 3

(remember to include the page numbers of additional sheets)

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responsibilities of
trustees and examiner

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Basis of independent
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Signed:

Date:

September 5th 2021

Name:

Peter Cload

Address:

Flat 1, 199 Dyke Road, Brighton and Hove, BN3 1TL

Outside Edge Theatre Company
Company Number 03871591
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01/04/2020 to 31/03/2021

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signed 

name Tom Robertson

date 29 / 09 / 2021

Statement of Financial Activities

	2021			Notes	2020
	Unrestricted	Restricted	Total		Total
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			The Baring Foundation	£	12,000.00	
			Lloyds Bank Foundation Covid React Fund	£	7,479.00	
			Garfield Weston Foundation	£	20,000.00	
			The London Community Foundation and Cockayne - Grants for the Arts	£	10,000.00	
			East End Community Foundation - Tower Hamlets Small Grants	£	6,000.00	
			East End Community Foundation - Westfield East Bank Grant	£	9,000.00	
			29th May 1961 Charity	£	5,000.00	
			An Anonymous Friend of OETC	£	1,200.00	
7	Designated Funds		Funds designated by Trustees to allow the charity to develop and deliver future planned theatre productions, new artistic work and cultural programming, which could not be funded from future income alone.			
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			Statutory Funding			
			Hammersmith & Fulham	£	35,000.00	Lloyds Bank Foundation
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			Other Revenue			The Carne Trust
			Donations	£	3,483.61	Unity Theatre Trust
			Gift Aid	£	252.75	Dr Edwards and Bishop Kings
			Other Trading Activities	£	4,405.59	Southall Foundation
				£	58,141.95	CAF - Coronavirus Emergency Fund
						United Hammersmith & Fulham - Coronavirus Emergency Funding
						The Mrs Smith & Mount Trust
						Sylvia Waddilove Foundation
						City Bridge Trust
						Humankind Charity
						Coronavirus Community Support Fund, distributed by The National Lottery Community Fund & HM Gov.
						London Community Fund
						NHS England (North East London Commissioning Support Unit) - Healthy London Partnerships
						Lloyds Bank Foundation - Digital, Culture, Media and Sport's (DCMS) 'Community Match Funding'
						An Anonymous Friend of OETC
9	Costs of Generating Voluntary Income	Fundraising		£	5,267.75	£
10	Costs of Charitable Activities		Core overheads	£	8,217.95	
			Core staffing	£	43,201.98	
			Project costs	£	136,162.73	
11	Governance Costs		Companies House	£	13.00	
			Independent Examiner	£	500.00	
				£	513.00	
12	Funds Brought Forward		Funds as per 2019/20 accounts	£	58,411.27	
				£	58,411.27	