



# ANNUAL REPORT AND ACCOUNTS 2021/22

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  
Emily Doherty  
Anu Makaam  
Glyn Smythson  
Poppy Reindorp  
Thomas Robertson (Chair – appointed July 2021)  
Teresa Wirz

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

### ACCOUNTANTS

Ismail & Co  
27 Pelham Road  
Beckenham  
BR3 4SQ

### REGISTERED OFFICE

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



# CHAIR & ARTISTIC DIRECTOR / CEO'S MESSAGE

Each year, the process of pulling together our Annual Report offers us the chance to reflect on the achievements of Outside Edge Theatre Company's Recovery Community. We always find this experience to be an emotional moment, which is full of fond memories and an overwhelming sense of surprise and delight to see everything that we have achieved together over the course of twelve months. This year, more so than ever before, we found this to be the case, because in 2021/22 Outside Edge Theatre Company delivered more activities and supported more people than in any of our previous twenty-two years.

Across the year we started to crawl out of the Covid-19 pandemic, slowly moving from online and hybrid work to more in-person activities, including social events and trips to the theatre. We returned to commissioning and producing theatre with professional actors, directors and writers. At the same time, we continued to widen access to our participatory arts activities by delivering in new areas of London and developing more progression pathways through the activities.

2021/22 was a year of new partnerships with companies, such as the Royal Court Theatre, and a year where we strengthened existing relationships with groups, such as Fallen Angels

Dance Theatre. The scope and breadth of what we delivered across the year (despite the ongoing challenges of Covid-19) is truly phenomenal and this is a testament to the tenacity and creativity of our staff, volunteers, freelance artists and service users.

We hope that readers of this report will learn about OETC's achievements with the same sense of excitement that we do. 2021/22 marked a significant turning point in the growth and reach of our company, which was recognised by the awards and honours we received across the year. These twelve months have provided us with a solid foundation to leap out of the Covid-19 pandemic and into an exciting future that is pregnant with possibility.

As we push forward into 2022/23, we would like to offer our heartfelt thanks to everyone who made the past year possible, especially our extraordinary funding partners and supporters. In a year's time, we look forward to sharing with you our next set of achievements, which we are sure will be equally as inspiring and exciting as what we have had the pleasure to reflect upon in this report.



**Matt Steinberg**  
Artistic Director  
/ CEO



**Tom Robertson**  
Chair of the Board  
of Trustees





# PURPOSE AND ACTIVITIES

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

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

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

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

Eight 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

509

FREE ARTS ACTIVITY  
SESSIONS

498

PARTICIPANTS

3,976

INDIVIDUAL ATTENDANCES

13

PERFORMANCES

283

AUDIENCES

28

VOLUNTEERS

440

VOLUNTEERING HOURS

89%

SERVICE USERS AGREE OETC  
STRENGTHENED THEIR RECOVERY

£952,780

SOCIAL RETURN ON INVESTMENT

9,000

HOURS OF CREATIVE RECOVERY  
ACTIVITY

# PARTICIPATORY DRAMA ACTIVITIES

OETC co-produces evidence-based, peer-support activities with local communities that improves wellbeing to prevent relapse. Every year OETC's holistic, asset-based approach promotes the Five Ways to Wellbeing<sup>1</sup> (connect, take notice, be active, keep learning and give) to help hundreds of London service users, plus their families, carers and champions, to build Recovery Capital<sup>2</sup> (the internal and external resources required to achieve and maintain recovery).

This approach accounts for why in 2021/22 89% of service users said that OETC strengthened their recovery.

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

In 2021/22 OETC expanded our offer to East London. Across the year we offered 8 drop-in groups: West London Drop-in Drama, East London Drop-in Drama, South London Drop-in Drama, West London Write Now, East London Write Now, Women's Drama Group, Moving Recovery and Peer-led Check-in.

Following sustained commitment and engagement, service users

are invited to join intermediate and advanced groups, which in 2021/22 included Edge Two, Write Two and The Company.

Our participatory arts activities are free at the point of access and the only requirement for participation is that service users are abstinent and sober on the day of the activity. Across 2021/22, service users received a total of 8,984 hours of arts-based recovery maintenance activities from our charity.

In addition to our award-winning participatory arts work with adults, in 2021/22 we piloted a Young People's Project during the February half-term. The project was aimed at young people affected by a family member's addiction and helped us to expand our work to a new demographic.

Despite the challenges of Covid-19, this year OETC's core offer of activities were successful and well attended. During the first lockdown in 2020, we co-designed with service users an innovative 'hybrid model' of online/in-person activities that allows a limited number of people to come together in a socially distanced space and simultaneously interact with others who are participating via video or phone link (we call these two groups the 'Roomers' and the 'Zoomers') with the assistance of specialist wide lens web cameras.





We continued to offer this delivery model across 2021/22 for all of our drop-in groups to ensure that clinically vulnerable service users could continue to access our activities throughout the rise in the Omicron variant.

This year, following feedback from service users, we established a monthly series of Masterclasses. These day-long sessions, which are led by master tutors, are a key tool to help us better co-create our offer with service users. By providing service users with a variety of experiences in different artforms and skills, we are continuing to

empower them and give them a voice in developing our offer of participatory arts activities in the future.

Our innovative work co-producing arts-based interventions with service users was honoured by the Culture, Health and Wellbeing Alliance (CHWA) with the 2021 Collective Power Award and with the 2021 Community Group of the Year Award from the National Association of Link Workers.



# DRAMA AND CREATIVE WRITING TASTER SESSIONS

This year we continued to offer our successful arts activity Taster Sessions for people in treatment facilities for online delivery. This outreach activity engages existing OETC service users as Volunteer Support Facilitators. Facilitators use drama, creative writing and dance exercises to teach service users in treatment facilities and mental health settings about the Five Ways to Wellbeing and the value of arts-based recovery maintenance activities. These 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 2021/22 we partnered with Fallen Angels Dance Theatre to develop a Dance Taster Session, to assist us to recruit new service users into our Moving Recovery Group.

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.

**"I felt comfortable to try and let go of my emotions."**

**"I was able to connect with other people. I really enjoyed it."**

**"Moving, breathing, interacting with others. The session was brilliant!"**

**46**

NUMBER OF TASTER SESSIONS

**298**

NUMBER OF TREATMENT  
FACILITY PARTICIPANTS

**61%**

PERCENTAGE OF PARTICIPANTS  
ENGAGING WITH DRAMA FOR  
THE FIRST TIME





## WEST LONDON DROP-IN DRAMA

50

NUMBER  
OF SESSIONS

59

NUMBER OF  
PARTICIPANTS

346

NUMBER OF  
ATTENDANCES

## EAST LONDON DROP-IN DRAMA

50

NUMBER  
OF SESSIONS

57

NUMBER OF  
PARTICIPANTS

268

NUMBER OF  
ATTENDANCES

## SOUTH LONDON DROP-IN DRAMA

49

NUMBER  
OF SESSIONS

55

NUMBER OF  
PARTICIPANTS

357

NUMBER OF  
ATTENDANCES

This year, we expanded our long-standing Drop-in Drama offer by starting a third group for service users in East London. By adding an East London 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 new East 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.

West London Drop-in Drama group was funded by Hammersmith & Fulham's public health department. South London Drop-in Drama was funded by Maudsley Charity. East London Drop-in Drama was funded by Tower Hamlets Council and Charles S French Charitable Trust.

**“This is the best medicine for keeping me out of my head and keeping me sane.”** – West London Drop-in Drama Participant

**“Tonight has given me something to focus on.”** – East London Drop-in Drama Participant

**“I love coming here because I get to meet new people. Thanks to the facilitators for providing a space we can come to most days of the week. It's priceless. I feel like I'm 'participating' in my own life.”** – South London Drop-in Drama Participant



## WEST LONDON WRITE NOW

50

NUMBER  
OF SESSIONS

62

NUMBER OF  
PARTICIPANTS

451

NUMBER OF  
ATTENDANCES

## EAST LONDON WRITE NOW

37

NUMBER  
OF SESSIONS

54

NUMBER OF  
PARTICIPANTS

334

NUMBER OF  
ATTENDANCES

Based on service user feedback, this year we expanded our successful Write Now offer by adding a new East London group. 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. After three months of consistent attendance, participants are invited to join our intermediate creative writing group (Write Two) or intermediate acting skills group (Edge Two).

In 2021/22 West London Write Now was funded by an Adapt and Innovate Grant. East London Write Now was funded by a Westfield East Bank Grant.

“I have discovered a passion and a therapeutic tool as well in writing.” - West London Write Now Participant

“The writing I’m doing here is making me feel like I can do it. I’m moving upwards instead of a downward spiral.” - East London Write Now Participant

“[In the Write Now workshops] I have built friendships within and outside the meetings, reconnected in my professional life and gained confidence.”  
- West London Write Now Participant



## WOMEN'S DRAMA GROUP

# 51

NUMBER  
OF SESSIONS

# 35

NUMBER OF  
PARTICIPANTS

# 393

NUMBER OF  
ATTENDANCES

“Women’s Drama Group enabled me to gain a sense of purpose. My social skills have greatly improved as I have more interaction with people and feel more at ease with myself.”

“Through long term domestic abuse I had zero confidence... [The Women’s Drama Group] has helped me not drink; before I felt so worthless that I felt my life and health didn’t count. I have made connections and I am laughing more...Before Outside Edge I was constantly suicidal and hopeless. I am now starting to think about the future!”

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

Compared with men, women in treatment present with lower incomes, sexual abuse histories, depression and child related concerns, and therefore can find it difficult to benefit from mixed-gender activities. The creative activities are co-designed by the women in the group and structured to support the multiple complex needs of the members, including experience of domestic violence, sexual abuse and mental ill health. The group created a video production, entitled WE WOMEN.

In 2021/22, Women’s Drama Group was funded by the Ashley Family Foundation.





## MOVING RECOVERY

12

NUMBER  
OF SESSIONS

18

NUMBER OF  
PARTICIPANTS

99

NUMBER OF  
ATTENDANCES

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

Moving Recovery was funded by the Greater London Authority.

**“I don’t really ‘get it’ but dance is doing something for me and I love it.”**

**“I’m in awe at what we’ve made, a real sense of group effort and commitment, and achievement.”**

**“This is the antidote I needed.”**

## PEER-LED CHECK-IN

50

NUMBER  
OF SESSIONS

27

NUMBER OF  
PARTICIPANTS

293

NUMBER OF  
ATTENDANCES

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

“We spent time talking about coping with, and managing your bills, with some good suggestions and support from all.”

“Hoarding, and the difficulty discarding your old STUFF is something we all have in common.”

“We talked about smoking and trying to stop, again great tips and suggestions from all those that have managed to quit.”

## EDGE TWO

# 30

NUMBER  
OF SESSIONS

# 25

NUMBER OF  
PARTICIPANTS

# 219

NUMBER OF  
ATTENDANCES

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

Every nine weeks participants collectively choose a single transferable skill to focus on, which culminates in a showing for friends and family. The performance skills explored this year included Brechtian theatre-making and Postdramatic Theatre.

Each module resulted in a sharing of work: **Chasing Bertolt Brecht** and **Edge Goes Past the Post**.

In 2021/22 this group was funded by the Earls Court Development Company.

“The Brecht piece is really coming together! It’s good to be part of the performance, the group scenes are fun and I’m looking forward to sharing it with an audience next week.”

“I really enjoyed the session and like others found it very challenging. I think my group improvised brilliantly. I was glad I came and I feel better for coming, but I did cry twice during the session – maybe I needed the release.”

“I loved it, it was like being a kid again – forgot about addiction and just enjoyed life...”





## WRITE TWO

22

NUMBER  
OF SESSIONS

18

NUMBER OF  
PARTICIPANTS

185

NUMBER OF  
ATTENDANCES

In partnership with the Royal Court Theatre, we delivered our first intermediate script writing group. Two cohorts of writers worked with award-winning playwrights Chris Thorpe and Monsay Whitney and Royal Court Associate Director Hamish Pirie. The participants developed their skills during weekly sessions and developed full-length plays through one-to-one dramaturgical support from the Royal Court's literary department. In May 2022, each writer had excerpts of their plays performed on stage at the Theatre Downstairs, directed by the Royal Court's Associate Directors and performed by an ensemble of professional actors.

In 2021/22 this group was funded by an Adapt and Innovate Grant.

“Being involved with Outside Edge keeps me aligned with my dreams, goals and aspirations for writing and performing. I feel more positive as a result and therefore feel it's much less likely that I will smoke anything or get nicked for anything whether that be dishonesty or violence.”

“I'm learning to be creative rather than fall back into becoming destructive when under a lot of stress. I feel here I can be myself and I'm finding things out about myself and realising I can do things I never dreamed or imagined I could do. I feel a lot more positive about my future and it has given me confidence and self belief in myself.”

## THE COMPANY

27

NUMBER  
OF SESSIONS

10

NUMBER OF  
PARTICIPANTS

206

NUMBER OF  
ATTENDANCES

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

For performances in front of paying audiences the service users are remunerated for their work and members of this group are actively encouraged to seek paid work as an OETC facilitator.

This year The Company worked with award-winning playwright Jane Bodie and director Hannah Hauer-King to create a full-length play, **Barefaced**, which was performed at Chelsea Theatre.

In 2021/22 The Company production of **Barefaced** was funded by the London Community Foundation and Cockayne - Grants for the Arts.

**"I love being part of the new drafting process. We feel like 'real actors'."**

**"I'm really looking forward to getting going on with staging, and longer rehearsal chunks."**



## MASTERCLASSES

4

NUMBER  
OF SESSIONS

25

NUMBER OF  
PARTICIPANTS

40

NUMBER OF  
ATTENDANCES

This year we started delivering monthly Masterclasses in theatre craft (e.g., voice, directing, stage combat, acting for film, etc).

These free, daylong sessions are led by master teachers in each discipline and provide an unique opportunity for our service users to learn new skills and break down barriers to building sustainable careers in the theatre. Sessions support participants into traditional forms of theatre-sector employment (e.g. actors/directors) or equip them with vital experience required to enter higher education and drama school. We also use the Masterclasses as tools to help us co-design future activities with our

service users by empowering them with the knowledge and experience to ask us for activities related to specific areas of theatre making, which they otherwise would not have knowledge of.

**“The masterclasses are very helpful. Helps my sobriety and recovery. Improving my self-esteem, my attitudes toward other people.”**

**“The content in the sessions is never the same, keeps bringing new elements to the workshop and is suitable for all levels.”**

# YOUNG PEOPLE'S PROJECT

# 5

NUMBER  
OF SESSIONS

# 3

NUMBER OF  
PARTICIPANTS

# 15

NUMBER OF  
ATTENDANCES

During the February half-term, OETC piloted a Young Person's Project for 14-18 year olds who had been affected by the addiction of a loved one. This project was an important opportunity for us to learn lessons, test ideas and deliver a new strand of work with young people.

Across five days the participants created an original show **Exit Here**, which was shared with an audience of friends and family on the final day. One of the participants attended via Zoom which provoked the group to think creatively about how to include a digital aspect in their performance.

**"I am more confident to perform in front of people. I have found a new skill and I'm excited to do more things around drama. Everyone was super friendly and I really enjoyed myself!"**

**"It has really been an amazing week and I'm definitely invested in learning more about directing as we did that this week and I really showed myself I can lead a performance."**





## PASTORAL CARE AND WRAPAROUND SUPPORT

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

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

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

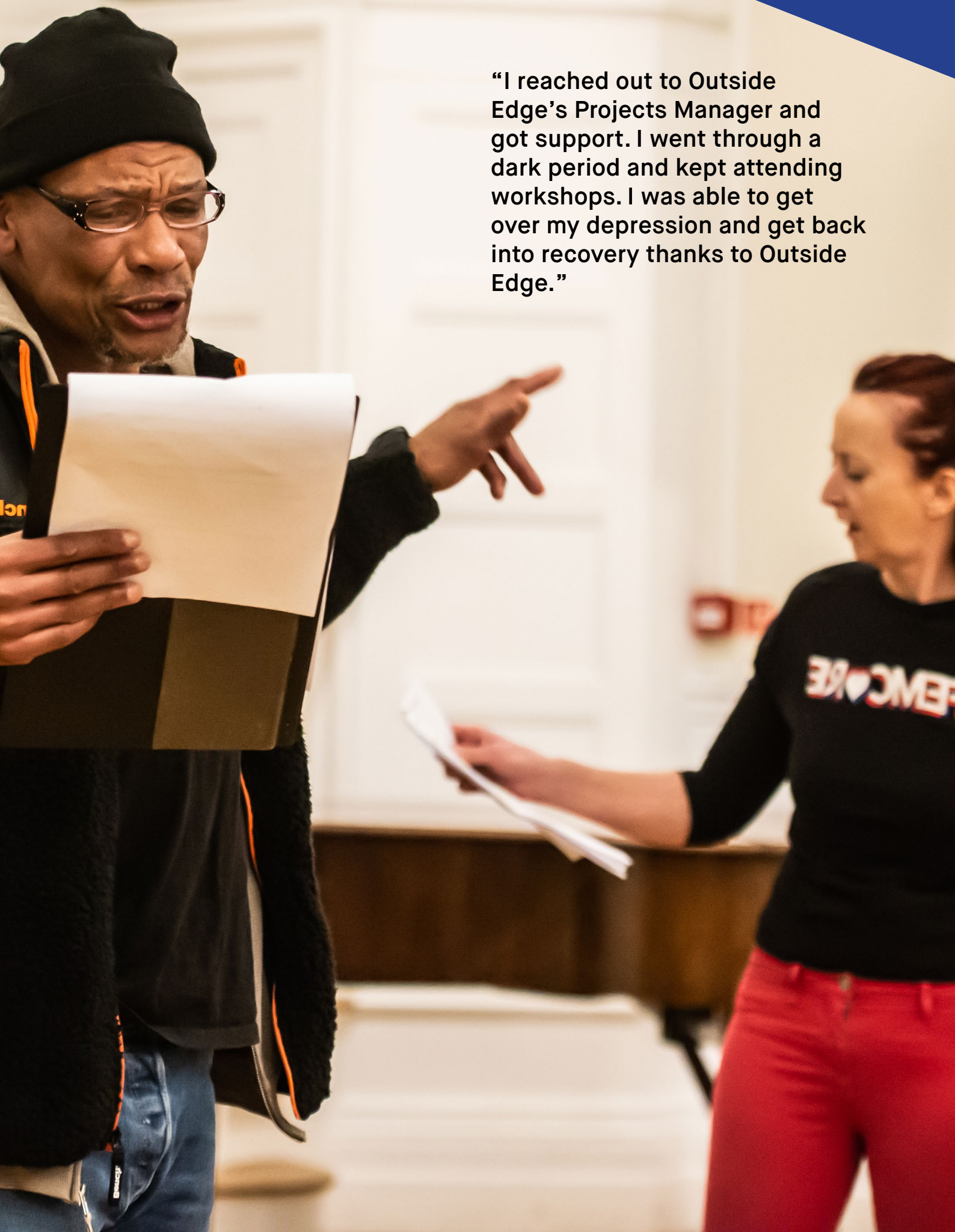
this year, we generated 440 volunteer hours for 28 volunteers and provided paid employment for 6 service users. Across 2021/22, we delivered training for a fresh cohort of Peer Mentor Volunteers, which included facilitation training for our new Moving Recovery Taster Sessions.

**“The volunteering opportunity has enhanced my skills and allowed me to give back to the community.”**

A key component of our Participation Pathways offer includes opportunities for service users to socialise with each other outside of the weekly activities. We always try to ensure that these social activities include an element of creativity or arts engagement. Across 2021/22 we more than doubled our target for monthly Theatre Club sessions and organised three successful Service User Social Events.

Cutting across the Participation Pathways is our offer of Pastoral Care and Wraparound Support. We take a holistic, person-centred approach to this work, which includes one-to-one recovery maintenance and emotional support, signposting and advocacy services and Employment, Education and Training advice. Across the year, our staff delivered more than 50 hours of one-to-one Pastoral Care and Wraparound Support for 37 service users.

**“I reached out to Outside Edge’s Projects Manager and got support. I went through a dark period and kept attending workshops. I was able to get over my depression and get back into recovery thanks to Outside Edge.”**



## THEATRE CLUB

25

NUMBER  
OF SESSIONS

58

NUMBER OF  
PARTICIPANTS

221

NUMBER OF  
ATTENDANCES

This year our Theatre Club activity, which grew out of streaming theatre productions during lockdown, moved offline. Our service users attend a range of performances from the West End to contemporary dance at Sadler's Wells and fringe theatres across London. We broker free tickets for Theatre Club performances, which enable service users to access high-quality theatre productions that they otherwise would not be able to attend. These experiences also help us to co-create our participatory arts offer with service users because it

helps to develop their understanding of different styles and types of theatre performance.

**"I generally feel excited and motivated after a Theatre Club session."**

**"I have regular contact with others who share a love of theatre and creative activities. I have made new friends"**



# SERVICE USER SOCIAL EVENTS

# 3

NUMBER  
OF SESSIONS

# 60

NUMBER OF  
PARTICIPANTS

# 88

NUMBER OF  
ATTENDANCES

We deliver a series of Service User Social Events across the year to help service users develop their peer-support network and friendship bonds outside of the weekly participatory arts activities. As much as possible, we try to deliver social events that include creative activities. For example, in 2021/22 our Summer BBQ and Anti-Valentine's Day events had open mic performances that provided Write Now participants with a chance to share their work, and our autumn Karaoke Party was full of singing and dancing.

**"I feel it's a safe space to be creative and to socialise and connect with other people."**

**"It has helped increase my confidence, self esteem, have a sense of purpose and be able to function better generally in society. I have made friends, learnt to manage my social anxiety and have a better belief in myself."**



## THEATRE PRODUCTIONS

This year, OETC produced 9 productions about issues related to addiction. We were particularly excited to return to live performances following the Covid-19 pandemic and thrilled that two of our productions, including one of the finalist plays from last year's Phil Fox Award for Playwriting, were programmed by the VAULT Festival for early 2022.

Unfortunately, due to the rise of the Omicron variant, the VAULT Festival was cancelled and this reduced the number of performances we were able to programme across the 2021/22 season. We were able to reproduce one of the cancelled shows, **Barefaced**, which was devised and performed with service users. The second cancelled show, **Drift**, which was to be performed with a professional actor and tour to treatment facilities, is now planned for our 2022/23 season.

### PHIL FOX AWARD SCRIPT DEVELOPMENT WEEK

Jerwood Space

24/07/2021-31/07/2021

Audience: 15

Across three weeks in July 2021, we produced R&D for the three finalist scripts from the previous year's Phil Fox Award for Playwriting. We brought together a stellar cast and creative team, including award-winning director Jude Christian, West End actor Tom Rhys Harries and many others to support three early career playwrights to further develop scripts about issues related to addiction. We were pleased by the response from industry guests to the work produced across the R&D weeks. We were particularly excited to move forward with a production of one of the plays, which was to be presented at the VAULT Festival in 2022.

**"This week was a life changing opportunity and the first time I've seen my stories come to life. It deepened my understanding of craft, illuminated the theatre process and fuelled my creative drive."** - Silas Parry, 2020 Phil Fox Award Winner





## WE WOMEN

Online

02/09/2021

Women's Drama Group

Audience: 24

In WE WOMEN the theme of Past/Present/Future grew out of the group's weekly sessions. The video piece explored the feelings of evolving and moving forward and the women captured that brilliantly in their individual writings and as a collective of powerful, optimistic collaborators.

## CHASING BERTOLT BRECHT

Acorn Hall

24/09/2021

Edge Two

Audience: 45

The Edge Two group created a piece for the Reconnected Event at our local drug and alcohol treatment service. Developed out of their exploration of the theatre of Bertolt Brecht, the production was a humorous response to serious social issues, such as homelessness, addiction and poverty.

**"I loved how funny the performers were. I hadn't experienced any Brecht since I was in school and watching the Outside Edge actors made me realise how relevant his plays still are today. I felt excited and more political after watching the inspirational performance."**

– Audience feedback

## TRANSFIGURATION OF THE SPIRIT

Brady Arts Centre

16/12/2021

Moving Recovery

Audience: 15

**Transfiguration of the Spirit** was a personal exploration of each performer's own recovery journey and individual interpretation of the theme. The Moving Recovery group experienced the transcendental change that happens when you let go of fear and find connection through structured movement meditation. Choreographed by Hannah Rudd and Fallen Angels Dance Theatre's Paul Bayes-Kitcher, the performance captured the essence and power that transformation of the human spirit can have to heal us from the inside out.

**"I was so moved by what I have just seen, I don't usually get emotional but it was just so moving to watch."** – Audience feedback

**"It was like what they say in recovery about the journey from the head to the heart. It was just so heart centred, really powerful to see something where words would have actually taken away from it."** – Audience feedback

**"I would never have paid to go and see dance before because I didn't feel it was up my street, but it's mad to see how words would have not shown as much vulnerability."** – Audience feedback

## EXIT HERE

Brady Arts Centre

18/02/2022

Young People's Project

Audience: 10

Across a week, the young performers in our inaugural Young People's Project co-created a murder mystery and ghost story. The production integrated live performances with filmed scenes, which produced a terrifying world in which technology and reality collide to create a chilling modern mystery.

## BAREFACED

Chelsea Theatre

18/03/2022 - 19/03/2022

The Company

Audience: 150

When Frank dies a web of lies starts to unravel. A group of mourners gather to mark the end of his life. But who really was Frank? And will anyone celebrate his life, or just claim back what was theirs?

**Barefaced** was created with OETC services users from our advanced acting group (The Company) and a professional creative team. Directed by Hannah Hauer-King (The Funeral Director, Southwark Playhouse; Grotty, Breathe, Bunker Theatre), written by Jane Bodie (Women's Prize for Playwriting shortlist, Hampstead Theatre, Melbourne Theatre Company).

**"It was fantastic – picked up on a lot of nuances about recovery, identity, and communication – and I thought writing it as a text really helped with subtlety and power – great stuff."** – Audience feedback

**"Powerful performance. It showed clearly how substance misuse affects relationships with family and friends. The play felt sad but human. Strong performances by the actors. It felt authentic. At the same time it managed to be funny and strangely uplifting."**  
– Audience feedback

**"Excellent play, serious but humorous, very well acted."**  
– Audience feedback

**"It was the best performance I have been to...It was clear, humorous, real and well acted. I enjoyed the evening very much."**  
– Audience feedback





## EDGE GOES PAST THE POST

LAMDA

28/03/2022

Edge Two

Audience: 24

Lost in the parallel universe of Postmodernism, with cries to the darkness and journeys into the Surreal - witness the weird and the wonderful!

Across the winter, the Edge Two group explored a new aspect of theatre and performance, delving into Postdramatic Theatre. They were guided by OETC's Associate Theatre Facilitator, Christopher Holt, and Applied Theatre Practitioner and Facilitator, Júlia Couto. The final performance was a devised piece, which was influenced by Postdramatic Theatre practitioners.

## ACHIEVEMENTS AND PERFORMANCE

## OUTPUT

### Increase/Decrease In Output From 2020/21 to 2021/22

**Service Users: +39%**  
**Attendance: +4%**

This year, OETC delivered 509 participatory drama activity sessions for 498 people affected by addiction, which is a 39% increase from 359 participants in 2020/21. Participation in activities increased by 4% from 3,824 attendances last year to 3,976 in 2021/22.

This increase from last year was due to a growth in our offer and an intensification of need as service users leave behind the Covid-19 pandemic. Conversely, we saw a decrease in the average number of service users attending each session, which dropped by 20% from 10 to 8 people per session this year. We take the fact that we started two new groups, which resulted in the distribution of existing participants across more weekly activities that better suited their particular needs, as the reason why we experienced slightly fewer numbers on average at each session in 2021/22.

**Participants attending more  
than once: 67%**  
**Participants attending more  
than one group: 56%**

Our impressive increase in number of attendances indicates to us that we are retaining more service

users than ever before. We measure the level of service user retention and engagement by capturing the number of service users who access our sessions more than once and the number of service users who attend more than one group across a year. The number of service users returning to more than one session (following an initial drop-in session) decreased from 92% last year to 67% in 2021/22. We take this to be a sign that our outreach activities are encouraging more service users to sample arts-based activities and then decide whether it is the correct intervention for their recovery.

Despite this change in the number of service users who return for a second session, for the service users who engage more than once with our activities, we did not see any significant change in the percentage of service users who went on to attend more than one type of group in 2021/22.

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 an employer, 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 2023/24<sup>3</sup>) we saw an opportunity to capitalise on a new referral pathway into

our services. Across 2021/22 we delivered a portion of Tower Hamlets' Thriving Communities project, The Health Tree, which was funded by Arts Council England. For this project, we delivered Five Ways to Wellbeing drama sessions for the borough's carers centre. 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.

In terms of output for our artistic programming, due to the cancellations caused by Covid-19, this year the number of productions we produced decreased from 11 to 9, which accounts for the significant decrease in audience numbers from 847 to 283. As with the rest of the theatre sector, we pivoted a portion of our live work to online platforms and trialled new ways of creating work to engage socially distanced audiences. 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

56% Female  
41% Male  
3% Use another term

## % Ethnicity Breakdown

66% White (Any)  
15% Mixed (Any)  
10% Black (Any)  
8% Asian (Any)  
1% Other

## % Top Boroughs Breakdown

25% Tower Hamlets  
12% Camden  
10% Kensington and Chelsea  
8% Hammersmith and Fulham  
8% Westminster  
5% Service Users from Outside of London

## % Addiction History Breakdown

39% Drugs and alcohol  
30% Alcohol only  
23% Drugs only  
8% Other type of addiction  
(e.g., gambling, etc)

## % Substance Misuse History Breakdown

69% Alcohol  
43% Crack or Cocaine  
28% Cannabis  
23% Opiates  
14% Amphetamines  
10% Other

## % Age Breakdown

3% Under 20  
9% 20-29  
16% 30-39  
27% 40-49  
25% 50-59  
19% 60-69  
1% 70-79

## % Sexuality Breakdown

81% Heterosexual  
8% Bisexual  
5% Homosexual  
6% Other

## % Disability

54% Do not consider themselves  
to have a disability  
42% Consider themselves to have  
a disability  
4% Do not know whether they  
have a disability



### % Housing Breakdown

44% Council tenants  
(housing benefits)  
32% Rent property  
13% Own property  
11% Vulnerably housed

### % Income Breakdown

61% Earn less than £11,850 pa  
35% Earn between £11,851-  
£46,350 pa  
4% Earn between £46,351-  
£150,000 pa

### % Employment Breakdown

51% Unemployed  
19% Full-time employment  
18% Self-employed  
12% Part-time employment

### Loneliness Breakdown

64% Feel that they lack  
companionship

### % Criminal Justice System

27% Previous contact with the  
criminal justice system

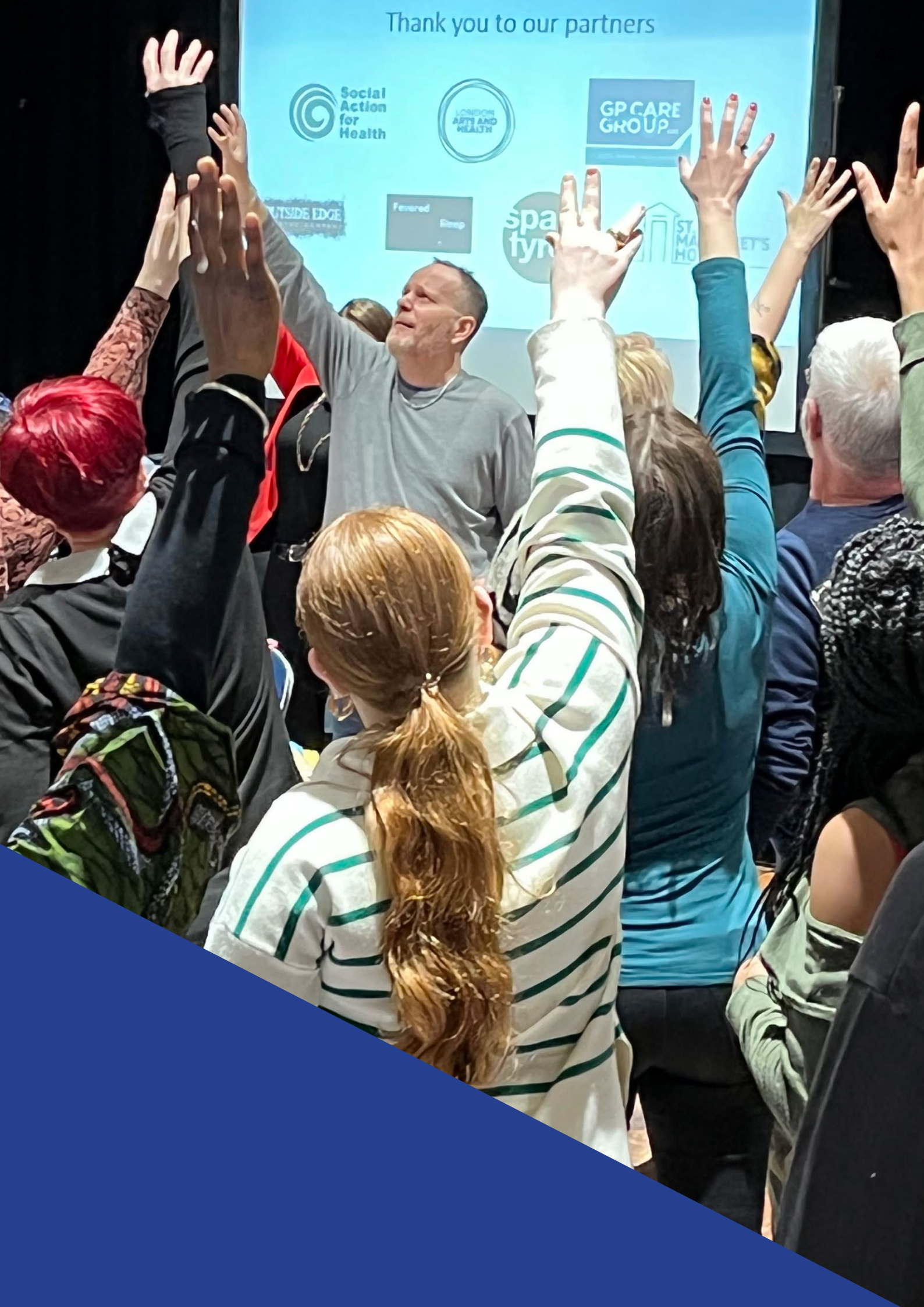
Over the past twelve years, service users have conveyed to us the crisis of overstretched statutory provision, with an increased need for community-based prevention, treatment and recovery maintenance services in the face of reduced spending from local authorities. In 2021/22 OETC participants came from 27 London boroughs.

The National Drug Treatment Monitoring System (NDTMS) shows in 2021 there were 38,245 people in London in treatment services, with 6,865 in Hammersmith & Fulham, Westminster, Kensington & Chelsea, Southwark and Tower Hamlets where we currently deliver services.<sup>4</sup>

Compared with Public Health England's National Drug Treatment Monitoring System (NDTMS) statistics for 2021<sup>5</sup> OETC has a more diverse service user group than the averages for people in treatment in England. Public treatment service users are disproportionately male (68%), whereas OETC service users have a better gender balance with only 41% male, which is an improvement in our gender balance from previous years that we put down to the addition of our Women's Drama Group. Our service users are 22% more ethnically diverse than the national average in treatment, which is only 12% non-white compared to 34% for OETC. Also similar to last year, 19% of OETC's service users identify as LGBTQ+ or Other, compared to only 5% 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.

Thank you to our partners





# IMPACT ON SERVICE USERS

## Service User Recovery Goal Breakdowns

77% Abstinence  
15% Reduce Alcohol/Drug Use  
4% Reduce Script  
2% Controlled Use  
2% Not Applicable

## Are you achieving your recovery goal?

80% Yes  
20% No

The 2017 All-Party Parliamentary Group report on Arts, Health and Wellbeing shows that after engaging with the arts 77% of people engage in more physical activity and 82% enjoy greater wellbeing.<sup>6</sup> Feedback from OETC's participants supports this claim, with 78% reporting that they are more physically active and more than half of those surveyed improved from their baseline WEMWEBS (wellbeing scale) scores.

The World Health Organisation (WHO) 2019 report on 'What is the evidence on the role of the arts in improving health and well-being?' cites the following physiological responses to engaging or participating in the arts: reduced stress hormones, modulation of neurotransmitters such as serotonin, improved brain function and enhanced neuroplasticity.<sup>7</sup>

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

The WHO report cites studies on addiction that show benefits from arts-based interventions for improving perceived control and reducing cravings, enhanced social connections and positive diversion through group activities, and enhanced pride, social capital, independence and resilience through cultural engagement, such as visits to cultural institutions.<sup>9</sup>

The Arts Council England (ACE) 2018 report on 'Arts and Culture in Health and Wellbeing and in the Criminal Justice System' catalogues the effect participating in arts can have on people's health and wellbeing. The report cites the following evidence of positive changes that we have seen in our participants over the past twenty years: encourages the healthy expression of suppressed emotions and processing of experiences, effective non-verbal means of dealing with memories for people with PTSD and diminished anxiety, depression and stress, and increased self-esteem, confidence and purpose.<sup>10</sup>





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

This year OETC continued to consolidate this evidence with over twenty years of frontline experience to help us offer more impactful service user journeys that ensured:

**97% of service users say that the service provided by OETC meets their needs.**

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), the Warwick-Edinburgh Mental Wellbeing Scale (WEMWBS) and the Campaign to End Loneliness scale (CTEL) to measure our impact and determine a theory of change based on the Recovery Capital model for participants' wellbeing and substance use.

Service users in 2021/22 reported the following impact across the Recovery Capital model:

## Social Capital

**90% supported by their peers**  
**90% feel meaningful connection to others**  
**73% improved relationships with friends and family**

## Physical Capital

**75% helped to find a job or return to school, training or university**  
**60% comfortable to ask for help at any time**

## Human Capital

**97% able to focus on the present**  
**78% more physically active**

## Cultural Capital

**92% understand more about themselves**  
**89% discover hidden talent, skill or aspiration**  
**83% feel they can 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 2021/22:

**89% Service users say OETC strengthened their recovery**

## SERVICE USER FEEDBACK

“Since recently joining Outside Edge, I feel a sense of purpose and meaning in my life. It is like a light at the end of a very dark tunnel. I’m still struggling with drugs but I have reduced my intake by 90%.”

“It’s helped me to focus on other things and helps me be more active and positive mentally. I also get support from my peers.”

“At Outside Edge I can let go and do something positive in my life. I can put my fears and emotional pain to one side and have creative fun all the time gaining new skills.”

“I have felt seen, heard and included - this is very important to me - I’ve begun to use my voice again through creativity and feel I can now start to focus on my writing. The groups help me to stay focused and I feel comfortable.”

“Outside Edge has allowed me to shout ‘I AM AN ALCOHOLIC!’ in a safe environment and then move beyond that.”

“Outside Edge brings me back on track with my recovery after relapses and keeps recovery present in my life. It has been central to my mental well-being for the past couple of years. I don’t think I would be where I am now if it weren’t for Outside Edge.”

“Outside Edge helped me get through lockdown clean and without losing touch with the person I’m capable of being. I needed to get through that period to be where I am now: at university, studying for a job that is my dream to work in.”





## IMPACT ON AUDIENCES

The WHO report mentioned earlier cites examples of how drama projects can increase awareness of the dangers of illegal drugs, as well as helping to prevent or reduce illegal drug use in adolescents, and increase the participation of adults in substance abuse prevention initiatives.<sup>12</sup> This ability for theatre to help improve the health and wellbeing of audiences is central to our artistic vision since we engage professional playwrights, directors and actors, often with lived experience of addiction, to create high-quality theatre productions about issues related to addiction.

## AWARDS AND HONOURS

This year the unique work and extraordinary impact of OETC's work was recognised with the 2021 Culture Health and Wellbeing Alliance's Collective Power Award and the Community Group of the Year Award at the 2021 Social Prescribing Link Worker Day Awards.

“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

“Despite the challenges brought about by the pandemic [OETC] embraced changes needed and brilliantly adapted their services. They worked innovatively with social prescribing link workers and partners, created a solid evidence base for the value of Arts in empowering people to find renewed meaning and purpose... The compelling outcomes they have achieved inspires others.”

– National Association of Link Workers Judges Panel



# CASE STUDIES

## LEON

Leon, who is in his late 50's, started to attend Outside Edge activities during the Covid-19 pandemic when he decided to stop smoking drugs. He said it was 'a no-brainer' to sign up when he discovered there was a theatre group for people in recovery that was still delivering work during lockdown.

Although he also attends many other Outside Edge activities, Leon says that he likes the fact that in West London Write Now, **"We actually write! Too many workshops just talk about writing without any substantial writing being done. But this group gives my writing a focus. Regular workshops help to provide structure and consistency in my life and just being around positive creative peeps is a blessing. I now have a collection of short stories and sketches that maybe I can tidy up and polish."**

Through attending Outside Edge's drop-in writing groups, Leon started engaging with our Participation Pathways and subsequently joined our intermediate writer's group (Write Two), which we delivered with the Royal Court Theatre. He spent the first part of this year working with the Royal Court's literary department to develop a one man script that he performed on stage at the Royal Court and at Fringe theatres across London. Leon has also been trained as a Peer Mentor Volunteer. He currently helps to deliver Outside Edge's Creative Writing Taster Sessions in treatment facilities across London and he supports facilitators during the weekly sessions of West London Write Now.

Reflecting on the impact that West London Write Now has had on him, Leon says, **"Being involved with Outside Edge keeps me aligned with my dreams, goals and aspirations for writing and performing. I feel more positive as a result and therefore feel it's much less likely that I will smoke anything or get nicked for anything whether that be dishonesty or violence."**

## ELLIE

Ellie is in her late 20's and came to Outside Edge for the first time in 2019. She was referred to us by her drug and alcohol worker who, knowing she had an interest in theatre, thought it would be a great space for her to start to build her confidence. Ellie came along to a West London Drop-In Drama session not knowing what to expect.

**“At the time I was struggling and frightened. I was trying to get out of a dangerous situation and my workers explained how it was a safe space, and they knew I had a passion for theatre that I had pretty much given up on by that point. I remember the first session I was intrigued and pretty nervous, but everyone was so calm and welcoming, and in the second session I went to, during an improvisation, some of the other members of the group started shouting and banging (they were improvising there was a bomb and they had to defuse it) and it was the first time I didn't jump because of a loud noise or someone shouting. I just sat there in complete surprise; I would always jump at loud noises, but not then. That's when I knew OETC was a safe space and I kept coming back. I remember calling my worker and babbling down the phone that I didn't jump, it sounds silly, but it was a big moment for me.”**


Feeling safe and accepted within a group setting was really important to Ellie. She had previously only felt comfortable in female-only spaces, but the way she was treated when she came to Outside Edge made her feel comfortable enough to continue to access the groups.

**“It's non-judgemental and accessible to all, and you don't feel like a 'service user.' It doesn't feel like other services where you know you're seen as just a tick box, the facilitators, members and staff all treat you like a real person. I love the creativity that comes from the room and the way it has made me realise that I can still have a place in theatre, irrespective of my background. Everyone is respectful, especially the men which took me by surprise. OETC was one of the first places I met men that I realised I knew men weren't going to hurt me, before that I had really only accessed women's only**

spaces, but OETC gave me the opportunity to be in a mixed space and to gradually get used to being around men again. Now when I attend a group, I often go straight up and start chatting to the men in the room. If you had told me I'd be doing that a few years ago, I would have run away!"

Ellie continued to attend the drop-in groups, both mixed gender and the Women's Drama Group, and always stayed in touch even when she couldn't make the workshops. During the pandemic she was able to connect via Zoom with the help of our OETC devices and data that was delivered to her so she could attend the Moving Recovery group online and remain connected. Ellie continued to explore all aspects of theatre including design, stage management and performance. This reignited passion and hard work within OETC volunteering opportunities has led to paid employment with OETC.

**"OETC has helped me to change my life in so many ways. It has helped me feel safe around men, helped me to feel okay with being on camera through the Zoom sessions, and feel okay with taking up space and being seen. I feel I can have a voice and that my body is my own and I've grown in confidence. It has given me the courage to fight for a place in theatre and has helped me realise that it doesn't matter that I've been on the streets and been through unusual things, I don't need to have gone to drama school to find a place in theatre. OETC helped me remind me that theatre is my home and that I can always come back to it, no matter what."**





## JOE

Joe is a man in his early 40's who joined Outside Edge during the pandemic when he found his addiction was worsening due to the pressures of the lockdown.

**“I was really struggling with addictive behaviour of on-line buying and the Lockdown, Pandemic had made this worse. I had heard about OETC and the work they did helping people with addiction by offering Drama Drop-ins and creative writing.”**

Joe had low confidence and struggled with social anxiety, particularly within group settings and lockdowns were forcing his mental health to decline. By engaging with Outside Edge's drop-in groups via Zoom he was able to improve his wellbeing and progress to two intermediate groups.

**“Outside Edge is that it's a safe non-judgemental place where you can have fun and be yourself and you are not forced to do anything out of your comfort Zone and that they have the option of Blended delivery being you can attend most groups in person or on Zoom which I love as have been times that I have felt unable to leave the house but have still been able to engage via Zoom as during Lockdown I developed bad agoraphobia. I am now able to go to the sessions in person, but also still attend on Zoom if I am not feeling myself. I always loved drama. I joined and I'm so glad that I did. It has really changed my life and also helped me build more confidence, so much so that I have gone on to not just do Edge Two [Intermediate Acting] and Write Two at the Royal Court, but have also become a Peer Volunteer for OETC running their Peer Led Check-In.”**

Joe has been able to regain control of his recovery and his mental health during a really difficult time. Outside Edge has welcomed him into a community that offers him sustained peer support, which as a Peer Volunteer he is now feeding back into for new attendees.

“My engagement with OETC has changed my life, I now have my addiction under control and have been able to make new friends that I have something in common with and I am so glad for the support that I have received from Outside Edge and still receive now the support is so great.

I would say to anyone thinking about coming to OETC for the first time that it will change your life and you are part of something so great to me it's like having a second family and anyone who is struggling or knows anyone who is struggling then OETC is the place.

Joining OETC was the best thing that I did to aid my recovery and I love OETC so much that even when I am away on holiday I will still make sure that I join the groups I can on Zoom and all the facilitators and managers are so supportive.”

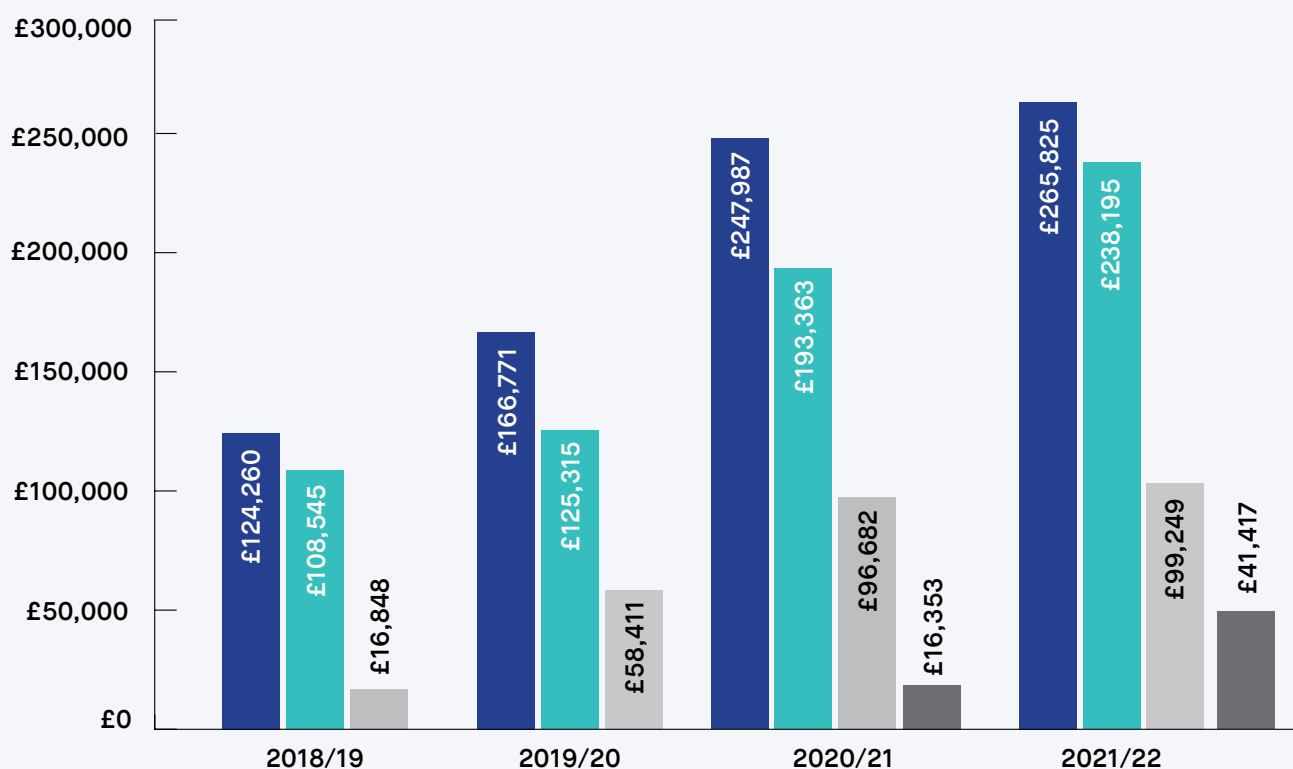


# FINANCIAL REVIEW

## INCOME AND EXPENDITURE

Following another successful year of fundraising and cost-effective service delivery and artistic programming, in 2021/22 we ended the year £27,630 in the black, with £99,249 in unrestricted reserves,

£20,417 in designated funds, £21,000 in stabilisation funds and an additional £119,631 of (restricted) deferred income to be used for charitable activities in 2022/23.



### INCOME AND EXPENDITURE

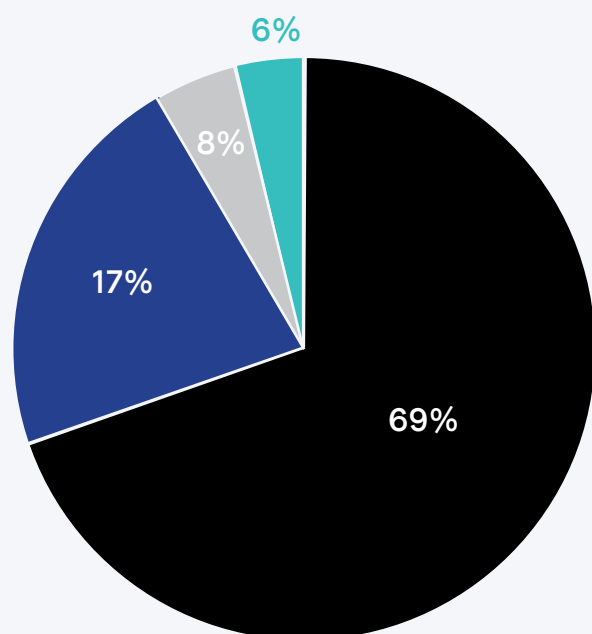
Income

Expenditure

Unrestricted Reserves

Designated Funds

## INCOME



### INCOME SOURCES 2021/22

Trusts & Foundations

Local Authority Contracts

Individual Giving and Major Donors

Trading and Other Income

from the previous year. Local Authority contracts now account for less of our overall income than in previous years, which is a sign that we are continuing to successfully diversify our income sources whilst retaining existing contracts and sources of income.

Our total income in 2021/22 was £265,825, which represents a 7% increase from the previous year's income of £247,987. This is in line with the increase in the growth of our output and need for our services.

Our total income from Trusts and Foundations was £184,735, which is a slight decrease from £185,045 last year.

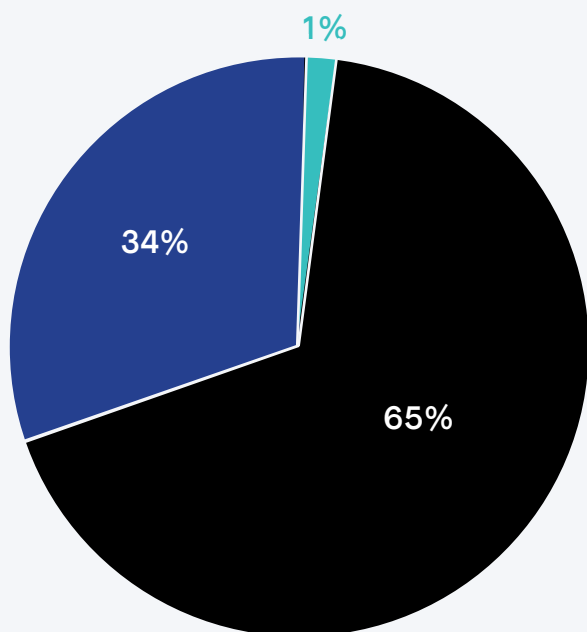
The unique impact of our arts-based interventions have been recognised by West London's public health commissioners for over 20 years. In 2021/22 three of our groups were funded by integrated commissioning teams in Hammersmith & Fulham, the City of Westminster and the Royal Borough of Kensington and Chelsea. These contracts totalled £45,000, which is a 10% reduction

Our income from individual giving and major donors increased from £8,537 in 2020/21 to £20,049 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 increased substantially in 2021/22 as we started earning box office income again and were able to deliver in-person activities to treatment facilities.



## EXPENDITURE



### ALLOCATION OF RESOURCES 2021/22

Charitable Activities (Workshop Delivery and Theatre Productions)

Core Staffing

Core Overheads (including Fundraising and Governance)

In line with an increased number of service users and output, this year OETC's expenditure rose 23% from £193,363 last year to £238,195 in 2021/22.

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 £468 to run, each attendance at our free activities cost £59.90 and each of our service users had £478 invested in their recovery

maintenance. This investment in people weighs favourably against Public Health England's 2018 drug and alcohol commissioning guidance that states there is a £4 social return on investment (SROI) for every £1 invested in drug treatment.<sup>13</sup> Based on PHE's guidelines, this means that in 2021/22 OETC had a SROI of £952,780.

## RESERVES AND GOING CONCERN

Despite the challenges of the past few years, OETC's Board of Trustees exercised good governance and intervened to ensure our vital charity remains a resilient organisation. With unrestricted reserves of £99,248, designated funds of £20,417, stabilisation funds of £21,000, deferred income of £119,631 and £272,358 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 2022/23 they decided to maintain this policy and aim to hold six months' operating costs from the previous year's overall expenditure of £238,195.

In order to help with the recovery of our artistic programming, the Board designated £20,417 to a fund that will allow us to invest in artistic and cultural activities when no other source of income is available.

In light of the cost-of-living and energy crises in 2022, the Board created a Stabilisation Fund. This fund has been established by Trustees to ensure the uninterrupted provision of our charitable activities, if adverse economic conditions arise or unexpected events materially affect income across 2022/23. The status of this short-term Fund will be reported to and reviewed by the Board on a quarterly basis, based on the needs identified in the charity's Risk Register. If Trustees determine that the Stabilisation Fund is no longer required, any remaining money in this fund will be reabsorbed into the charity's General Funds.



## FUTURE PLANS

### SERVICE DELIVERY AND ARTISTIC PROGRAMMING PLANS

In 2022/23, we will continue to embed our weekly offer of co-created participatory arts activities in East, West and South London.

As we come out of the Covid-19 pandemic, our goal for this year is to grow the number of service users who are supported by these three hubs of activity. We will continue to co-create with members of the local communities in which we work to better meet their needs. For example, following a consultation process with service users, we have plans in place to deliver a film project with Tea Films for our advanced acting group. This year, we also hope to explore partnership work with agencies outside of London and have started conversations about delivering activities for dual-diagnosis service users in the Criminal Justice System.

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 few years. In the first year (2021/22), we set up a Diversity and Inclusion Working Group made up of Trustees, Staff and Service Users who helped us to drive forward an audit of our organisation and charity-wide training for all staff, Trustees and volunteers. Over the next two years, 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 has embedded practices to help reduce our Carbon Footprint. Innovation in 2021/22 include:

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

In addition, this year we have begun:

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

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



# STRUCTURE, GOVERNANCE AND MANAGEMENT

## GOVERNING DOCUMENTS

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

## ORGANISATION AND MANAGEMENT

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

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

In 2021/22, we held meetings for the following subcommittees and working groups: Nominations Subcommittee, Finance Subcommittee, Next Three Year Strategy Working Group and the Diversity

and Inclusion Working Group.

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

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

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

## APPOINTMENT OF TRUSTEES

At 31 March 2022 OETC had 9 Trustees. Each Trustee is eligible to serve for a maximum of 6 years unless on the recommendation of the Board, the Trustee is appointed for a further consecutive three-year term. We also have two 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.

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

- <sup>1</sup> Government Office for Science. Foresight Project Mental Capital and Wellbeing One-Year Review October 2008 to November 2009. July 2010. 16.
- <sup>2</sup> Cloud, W. and Granfield, W. (2009) Conceptualising recovery capital: Expansion of a theoretical construct, *Substance Use and Misuse*, 42, 12/13, 1971-1986
- <sup>3</sup> <https://www.culturehealthandwellbeing.org.uk/resources/social-prescribing>
- <sup>4</sup> <https://www.ndtms.net/ViewIt/Adult>
- <sup>5</sup> Statistics on alcohol and drug misuse treatment for adults from PHE's National Drug Treatment Monitoring System (NDTMS). Adult substance misuse treatment statistics 2021: report.
- <sup>6</sup> All-Party Parliamentary Group on Arts, Health and Wellbeing. 'Creative health: the arts for health and wellbeing', Inquiry Report, 2nd edition. July 2017.
- <sup>7</sup> 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.
- <sup>8</sup> Ibid.
- <sup>9</sup> Ibid., 32.
- <sup>10</sup> Arts Council England. Arts and culture in health and wellbeing and the criminal justice system: A Summary of Evidence. November 2018. 34-35.
- <sup>11</sup> Ibid., 109.
- <sup>12</sup> Ibid. 16-17.
- <sup>13</sup> 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 2022.


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

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

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

### INDEPENDENT EXAMINER

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

Signed  \_\_\_\_\_

For and on behalf of the Board of Trustees  
Approved by the Boards of Trustees on:  
Name: Thomas Robertson  
Date: 15.09.2022

Signed  \_\_\_\_\_

For and on behalf of the Board of Trustees  
Approved by the Boards of Trustees on:  
Name: Philippa Campbell  
Date: 15.09.2022

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

**Report of the Trustees and  
Unaudited Financial Statements for the Year Ended 31 March 2022  
for  
Outside Edge Theatre Company**



**Outside Edge Theatre Company**

**Contents of the Financial Statements  
for the Year Ended 31 March 2022**

	Page
Report of the Trustees	1
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Balance Sheet	4 to 5
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## **Outside Edge Theatre Company**

### **Report of the Trustees for the Year Ended 31 March 2022**

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2022. The trustees have adopted the provisions of the Statement of Recommended Practice (SORP) 'Accounting and Reporting by Charities' issued in March 2005.

#### **REFERENCE AND ADMINISTRATIVE DETAILS**

##### **Registered Company number**

03871591 (England and Wales)

##### **Registered Charity number**

1080948

##### **Registered office**

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

##### **Trustees**

M Angus  
M Ballard  
P J Campbell  
E Doherty  
A Maakan  
P Reindorp  
T Robertson - appointed 1.7.21  
G Smithson  
T Wirz

##### **Independent examiner**

Ismail & Co  
27 Pelham Road  
Beckenham  
BR3 4SQ

#### **STRUCTURE, GOVERNANCE AND MANAGEMENT**

##### **Governing document**

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

##### **Risk management**

The trustees have a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error.

Approved by order of the board of trustees on .....15.09.2022..... and signed on its behalf by:



.....  
T Robertson - Trustee

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

I report on the accounts of the company for the year ended 31 March 2022, which are set out on pages three to ten.

### **Responsibilities and basis of report**

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

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, I have examined your charity's accounts as required under section 145 of the Charities Act 2011 ('the Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

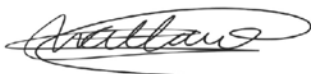
My role is to state whether any material matters have come to my attention giving me cause to believe:

1. that accounting records were not kept as required by section 386 of the Companies Act 2006; or
2. that the accounts do not accord with those records; or
3. that the accounts do not comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Charities Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland; or
4. that there is further information needed for a proper understanding of the accounts.

### **Independent examiner's statement**

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

I have completed my examination and have no concerns in respect of the matters (1) to (4) listed above and, in connection with following the Directions of the Charity Commission I have found no matters that require drawing to your attention.



Careane Wallace ACA  
ICAEW  
Ismail & Co  
27 Pelham Road  
Beckenham  
BR3 4SQ

9 September 2022

# Outside Edge Theatre Company

## Statement of Financial Activities for the Year Ended 31 March 2022

	Notes	Unrestricted funds £	Restricted fund £	31.3.22 Total funds £	31.3.21 Total funds £
<b>INCOMING RESOURCES</b>					
<b>Incoming resources from generated funds</b>					
Voluntary income	2	20,976	183,936	204,912	193,582
<b>Incoming resources from charitable activities</b>					
Project costs	3	49,416	-	49,416	50,590
<b>Other incoming resources</b>		11,497	-	11,497	3,816
<b>Total incoming resources</b>		81,889	183,936	265,825	247,988
<b>RESOURCES EXPENDED</b>					
<b>Costs of generating funds</b>					
Costs of generating voluntary income		561	1,310	1,871	5,268
<b>Charitable activities</b>					
Project costs		52,258	182,626	234,884	187,583
<b>Governance costs</b>		1,440	-	1,440	513
<b>Total resources expended</b>		54,259	183,936	238,195	193,364
<b>NET INCOMING RESOURCES</b>		27,630	-	27,630	54,624
<b>RECONCILIATION OF FUNDS</b>					
<b>Total funds brought forward</b>		113,035	-	113,035	58,411
<b>TOTAL FUNDS CARRIED FORWARD</b>		140,665	-	140,665	113,035

The notes form part of these financial statements



**Outside Edge Theatre Company**

**Balance Sheet  
At 31 March 2022**

	Notes	Unrestricted funds £	Restricted fund £	31.3.22 Total funds £	31.3.21 Total funds £
<b>CURRENT ASSETS</b>					
Debtors	7	630	-	630	566
Cash at bank and in hand		152,727	119,631	272,358	214,692
		<u>153,357</u>	<u>119,631</u>	<u>272,988</u>	<u>215,258</u>
<b>CREDITORS</b>					
Amounts falling due within one year	8	(12,692)	(119,631)	(132,323)	(102,223)
<b>NET CURRENT ASSETS</b>		<u>140,665</u>	<u>-</u>	<u>140,665</u>	<u>113,035</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		140,665	-	140,665	113,035
<b>NET ASSETS</b>		<u>140,665</u>	<u>-</u>	<u>140,665</u>	<u>113,035</u>
<b>FUNDS</b>	9				
Unrestricted funds				140,665	113,035
Restricted funds				-	-
<b>TOTAL FUNDS</b>				<u>140,665</u>	<u>113,035</u>

The notes form part of these financial statements

## Outside Edge Theatre Company

### Balance Sheet - continued At 31 March 2022

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2022.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2022 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

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

These financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to charitable small companies and with the Financial Reporting Standard for Smaller Entities (effective January 2015).

The financial statements were approved by the Board of Trustees on .....15.09.2022..... and were signed on its behalf by:



.....  
T Robertson -Trustee

**Notes to the Financial Statements  
for the Year Ended 31 March 2022**

**1. ACCOUNTING POLICIES**

**Accounting convention**

The financial statements have been prepared under the historical cost convention, and in accordance with the Financial Reporting Standard for Smaller Entities (effective April 2008), the Companies Act 2006 and the requirements of the Statement of Recommended Practice, Accounting and Reporting by Charities.

**Incoming resources**

All incoming resources are included on the Statement of Financial Activities when the charity is legally entitled to the income and the amount can be quantified with reasonable accuracy.

**Resources expended**

Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

**Taxation**

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

**Fund accounting**

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

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

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

Stabilisation funds have been established by Trustees to ensure the uninterrupted provision of Outside Edge Theatre Company's charitable activities, if adverse economic conditions arise (e.g. rising energy costs, etc) or unexpected events materially affect income across 2022/23. The status of this short-term Fund will be reported to and reviewed by the Board on a quarterly basis, based on the needs identified in the charity's Risk Register. If Trustees determine that the Stabilisation Fund is no longer required, any remaining money in this Fund will be reabsorbed into the charity's General Funds.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

**Pension costs and other post-retirement benefits**

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

## Outside Edge Theatre Company

### Notes to the Financial Statements - continued for the Year Ended 31 March 2022

#### 2. VOLUNTARY INCOME

	31.3.22	31.3.21
	£	£
Donations	20,049	3,484
Gift aid	128	253
Grants	184,735	189,845
	<u>204,912</u>	<u>193,582</u>

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

	31.3.22 Total Activities
	£
29th May 1961 Charity	5,000
Arts Council England National Lottery Project Grant	6,224
Arts Council England & Department for Digital, Culture, Media and Sport	49,380
Charles S French Charitable Trust	3,000
Didymus Charity	4,000
Earls Court Development Company	2,365
East End Community Foundation - Tower Hamlets Small Grants	10,000
East End Community Foundation - Westfield East Bank Grant	15,000
Garfield Weston Foundation	20,000
Greater London Authority	9,055
Harold Hyam Wingate Foundation	2,500
Adapt and Innovate Grant funded by WLCCG/NWLCCG	13,860
Lloyds Bank Foundation Covid React Fund	7,479
Maudsley Charity	3,908
Sir Jules Thorne Charitable Trust	1,250
The Ashley Family Foundation	5,000
The Baring Foundation	12,000
Various individual donations received	20,049
The London Community Foundation and Cockayne - Grants for the Arts	5,000
The Vintners Foundation	5,000
Worshipful Company of Marketors	4,714
	<u>204,784</u>

#### 3. INCOMING RESOURCES FROM CHARITABLE ACTIVITIES

	Activity	31.3.22	31.3.21
		£	£
Ticket Sales	Project costs	1,878	-
Service contracts	Project costs	45,000	50,000
Other trading activities	Project costs	2,538	590
		<u>49,416</u>	<u>50,590</u>



**Notes to the Financial Statements - continued  
for the Year Ended 31 March 2022**

**3. INCOMING RESOURCES FROM CHARITABLE ACTIVITIES - continued**

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

	<b>31.3.22</b>
	<b>Total</b>
	<b>Activities</b>
	£
Hammersmith & Fulham	20,000
City of Westminster	11,000
Royal Borough of Kensington and Chelsea	14,000
	<u>45,000</u>

**4. NET INCOMING/(OUTGOING) RESOURCES**

Net resources are stated after charging/(crediting):

	31.3.22	31.3.21
	£	£
Other pension costs	<u>1,876</u>	<u>1,646</u>

**5. TRUSTEES' REMUNERATION AND BENEFITS**

There were no trustees' remuneration or other benefits for the year ended 31 March 2022 nor for the year ended 31 March 2021.

**Trustees' expenses**

There were no trustees' expenses paid for the year ended 31 March 2022 nor for the year ended 31 March 2021.

**6. STAFF COSTS**

	31.3.22	31.3.21
	£	£
Wages and salaries	75,000	67,333
Social security costs	3,909	2,868
Other pension costs	1,876	1,646
	<u>80,785</u>	<u>71,847</u>

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

	31.3.22	31.3.21
Project and administrative staff	<u>5</u>	<u>3</u>

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

# Outside Edge Theatre Company

## Notes to the Financial Statements - continued for the Year Ended 31 March 2022

### 7. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.22	31.3.21
	£	£
Trade debtors	250	78
Other debtors	380	488
	<u>630</u>	<u>566</u>

### 8. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.22	31.3.21
	£	£
Trade creditors	450	3,091
Taxation and social security	2,141	1,993
Other creditors	129,732	97,139
	<u>132,323</u>	<u>102,223</u>

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

	31.3.22 Total Activities £
Arts Council England National Lottery Project Grant	7,276
Earls Court Development Company	8,635
Garfield Weston Foundation	20,000
Greater London Authority	11,952
Adapt and Innovate Grant funded by WLCCG/NWLCCG	16,140
Maudsley Charity	4,648
The Baring Foundation	40,000
The Carne Trust	1,000
The Charlotte Bonham-Carter Charitable Trust	3,500
The London Community Foundation and Cockayne - Grants for the Arts	5,000
Restricted Individual Giving	1,480
	<u>119,631</u>

### 9. MOVEMENT IN FUNDS

	At 1.4.21 £	Net movement in funds £	Transfers between funds £	At 31.3.22 £
<b>Unrestricted funds</b>				
General fund	96,682	27,630	(25,064)	99,248
Designated Funds	16,353	-	4,064	20,417
Stabilisation Fund	-	-	21,000	21,000
	<u>113,035</u>	<u>27,630</u>	<u>-</u>	<u>140,665</u>
<b>TOTAL FUNDS</b>	<u>113,035</u>	<u>27,630</u>	<u>-</u>	<u>140,665</u>

Notes to the Financial Statements - continued  
for the Year Ended 31 March 2022

9. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	81,889	(54,259)	27,630
<b>Restricted funds</b>			
Restricted Income	183,936	(183,936)	-
<b>TOTAL FUNDS</b>	<u>265,825</u>	<u>(238,195)</u>	<u>27,630</u>

Comparatives for movement in funds

	At 1.4.20 £	Net movement in funds £	At 31.3.21 £
<b>Unrestricted Funds</b>			
General fund	42,058	54,624	96,682
Designated Funds	16,353	-	16,353
	<u>58,411</u>	<u>54,624</u>	<u>113,035</u>
<b>TOTAL FUNDS</b>	<u>58,411</u>	<u>54,624</u>	<u>113,035</u>

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

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	58,143	(3,519)	54,624
<b>Restricted funds</b>			
Restricted Income	189,845	(189,845)	-
<b>TOTAL FUNDS</b>	<u>247,988</u>	<u>(193,364)</u>	<u>54,624</u>

