HOSPITAL ROOMS

England & Wales · Charity number 1168101

Details

Status	Registered
Legal form	CIO
Registered	2016-07-07
Register	View on the Charity Commission register

Contact

Address	Unit 404 Lock Studios 7 Corsican Square London E3 3YD
Phone	07427141245
Email	info@hospital-rooms.com
Website	www.hospital-rooms.com

Activities

Objects: HOSPITAL ROOMS PROMOTES THE IMPROVED HEALTH AND WELLBEING OF MENTAL HEALTHSERVICE USERS BY ENHANCING ENVIRONMENTS IN MENTAL HEALTH HOSPITALS THROUGH THEPROVISION OF HIGH QUALITY AND COMPLIANT DESIGN, ART AND CREATIVE ACTIVITY.

Activities: Hospital Rooms is an arts and mental health charity that believes in the enduring power of art to instil value, dignity and wellbeing in people. We commission museum quality artists to create thoughtful, therapeutic and creative environments in mental health units and run arts workshops for service users. We focus on co-production and work in genuine partnership with each unit's community.

Classification

- **How:** Provides Services
- **What:** The Advancement Of Health Or Saving Of Lives, Arts/culture/heritage/science
- **Who:** People With Disabilities, The General Public/mankind

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Geography

- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£1,850,493	£1,506,129	£951,154	20
2024-03-31	£1,316,893	£1,267,113	£568,118	19
2023-03-31	£950,526	£878,419	£518,338	16
2022-03-31	£768,795	£804,344	£446,231	13
2021-03-31	£666,583	£375,059	£481,780	6

Trustees

Name	Role	Appointed
Amie Corry	Chair	2019-12-04
Adeola Gay		2023-08-09
Anton Hinel		2025-12-13
Emma Wadey		2025-12-01
James Willington		2020-01-29
Katharine Lazenby		2023-06-07
Lakshnie Hettihewa		2026-01-23
Neil Wenman		2023-08-09
Pravin Fernando		2021-07-12
Rosanna Cundall		2023-08-09
Sikelela Owen		2025-11-04
Tom Ewing		2019-12-04

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HOSPITAL ROOMS

England & Wales - Charity number 1168101

Accounts

Hospital Rooms

Charity Registration Number: 1168101
Annual Report and Financial Statements

Year Ended 31 March 2025

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Reference and Administrative Information

For the year ended 31 March 2025

Trustees

Amie Corry (Chair)
James Willington (Treasurer)
Rosanna Cundall
Tom Ewing
Pravin Fernando
Adeola Gay
Katharine Lazenby
Elizabeth Neilson
Angela Samata
Dr. Faisil Sethi
Neil Wenman

Registered office	Unit 404, Lock Studios 7 Corsican Square London E3 3YD
Charity registration number	1168101
Website	www.hospital-rooms.com
Independent examiner	Bennewith 2018 Limited (Statutory Auditors) Upper Ground Floor 18 Farnham Road Guildford Surrey GU1 4XA
Principal Banker	NatWest 403 Bethnal Green Road London E2 0AF

Trustee's Report

Our Trustees

Amie Corry - Chair

Amie Corry (she/they) is a writer, editor and arts communications strategist. She writes/edits for titles and publishers such as *Art Monthly*, the *Times Literary Supplement,* Tate, MACK and Phaidon. She oversaw Damien Hirst's publications and press between 2015 and 2020 and is now Director of Do Ho Suh's publishing projects and studio. In 2019 she co-founded an inclusive literary festival – Primadonna – alongside Jude Kelly, Catherine Mayer, Sandi Toksvig and Kit de Waal. Amie has worked on a number of other projects pertaining to gender equality and diversity in the arts. In 2014, taking inspiration from Guerrilla Girls, Amie co-produced an audit of London's galleries with the East London Fawcett Society to establish the gender disparity between the city's exhibited artists. Impressed by Hospital Rooms' boundary-pushing agenda and commitment to enacting change through art, she joined the board in 2019.

James Willington - Treasurer

James Willington (he/him) is the International Group Finance Director at Gagosian. Larry Gagosian opened his first gallery in Los Angeles in 1980. In forty years Gagosian has evolved into a global network with seventeen exhibition spaces across ten cities. Gagosian's vibrant contemporary programme and unparalleled historical exhibitions feature the work of leading and legendary artists. James joined Gagosian in 2007 and is based in London at their gallery on Britannia Street. James focuses on the financial and fiscal management of the European and Asian galleries. Prior to joining Gagosian, James trained and worked at Pricewaterhouse- Coopers. James is a member of the networking platform, PAIAM (Professional Advisors to the International Art Market), and an associate of the ICAEW (Institute of Chartered Accountants in England and Wales). He is a guest lecturer at Sotheby's Institute of Art and regular speaker at industry events. He has a BA degree in Latin and an MA degree in Roman Myth and History.

Rosanna Cundall – Chair of Development Committee

Rosanna Cundall (she/her) has worked in executive search within the creative industries since 2009. As a partner at Saxton Bampfylde, she advises on board level and executive appointments internationally. Rosanna has volunteered with Hospital Rooms in an informal capacity since 2019 and has Chaired the Development Committee since 2022. Rosanna is passionate about the power of arts and culture to transform lives. Having spent time in NHS mental health units caring for a friend, she has seen first-hand the importance of bringing hope and dignity to these spaces. Rosanna studied Art History and Visual Studies at Manchester University.

Tom Ewing

Tom Ewing (he/him) was an investment professional at Fidelity International in London for 17 years. He researched and analysed companies in the services, biotechnology & healthcare, and oil sectors before taking on responsibility for various equity funds with a focus on investing in small and medium sized growth companies in the UK.

After 8 years as an equity portfolio manager, he established the role of Director of Research for the rapidly growing Multi Asset division. Having left the City to spend more time with his young children and to pursue other interests, Tom was struck by the incredible progress and inspirational achievements of the Hospital Rooms team in its early years. He wants to help develop the charity's immense potential grounded in the unique and innovative work that it does bringing the creation and enjoyment of wonderful art to one of the most vulnerable parts of our society.

Pravin Fernando
Pravin Fernando (he/him) is a barrister and practices in all areas of health law and specifically in mental capacity and coronial law (mental health and medical related deaths). Prior to becoming a barrister Pravin worked in numerous mental health settings. Pravin said, "I am absolutely thrilled to be appointed as a Trustee of Hospital Rooms and be part of this amazing charity. They do such important and enriching work. When I see some of the places that they have transformed I am simply spellbound."

Adeola Gay
Adeola Gay (she/her) is a London-based writer and currently holds the position of Curatorial Manager at Artsy. She is also the creative mind behind The Other Art Girl, an independent blog launched in 2020 to explore feminist art history and visual culture. Before her role as a Graduate Trainee at Sotheby's, Adeola pursued her studies in Culture, Criticism, and Curation, earning a Bachelor of Arts Degree from Central Saint Martins. She further holds a Diploma in Communicative Chinese from SOAS, University of London. Passionate about amplifying the voices of underrepresented artists, Adeola is dedicated to making art more accessible to marginalised communities.

Katharine Lazenby
Katharine Lazenby (she/her) is an expert by experience, drawing on lived experience of mental illness, psychiatric care and inpatient hospitalisation in a variety of roles. She is an Organisational Development Practitioner at East London NHS Foundation Trust. Katharine also delivers mental health training to health and social care staff across North East London. She sits on the board of directors for the Design in Mental Health Network.

Elizabeth Neilson
Elizabeth Neilson (she/her) is a curator based in London with a particular interest and specialism in nurturing emerging artists and their practices. Since 2006 she has been Director of the Zabludowicz Collection. She is also co-director of Pangaea Sculptors Centre, an organisation that seeks to support nurture and develop artists working with sculpture through mentoring, fabrication, education, commissioning opportunities and public events. She completed an MA in Curating from Goldsmiths College, University of London in 2005 and a BA in Art History and Women's Studies from The University of East London in 2003.

Angela Samata
Angela Samata (she/her) presented the BBC1 BAFTA nominated and winner of the Mind Media Award for Best Factual TV documentary, 'Life After Suicide'. The film

encouraged discussion and exploration of mental health issues, challenging the stigma of suicide. Describing her own experience and that of her children after her partner took his own life 15 years ago, Angela travelled the length and breadth of the UK talking to others who had experienced the same loss. The documentary was aired as part of the BBC's Mental Health Sea- son #InTheMind and was watched world-wide by over 5 million viewers. Co-author of the NHS70 Parliamentary Award winning #SeeSaySignpost training, which has to date been accessed by 250,000 people globally, her charity work, together with the making of the documentary was recognised as Angela was named as the Merseyside Woman of the Year 2016 and awarded an Honorary Fellowship by Liverpool John Moores University. As an Arts professional for over a decade, Angela leads the John Moores Painting Prize at the Walker Art Gallery and continues to work freelance with individual artists and arts organisations, while also speaking publicly about mental health issues.

Dr. Faisil Sethi
Faisil Sethi (he/him) is Chief Medical Officer for Norfolk and Suffolk NHS Trust. In recent years, alongside his role as a Consultant Psychiatrist in Psychiatric Intensive Care, he has developed experience in a diverse portfolio of management, leadership, quality improvement, and innovation activities. His past roles have included being Consultant Psychiatrist in Psychiatric Intensive Care at the Maudsley Hospital; Listening into Action Lead, and Service Director in South London and Maudsley NHS Foundation Trust. Dr Sethi was a longstanding member of the Executive Committee of the National Association of Psychiatric Intensive Care Units (NAPICU) and is currently on the Editorial Board of the Journal of Psychiatric Intensive Care. He was the past Vice Chair of National Association of Psychiatric Intensive Care Units (NAPICU), and a past Elected Member of the General Adult Psychiatry Faculty Executive in the Royal College of Psychiatrists. Faisil's clinical, quality improvement and research interests have included: clinical leadership; the management of acute disturbance; personality disorder; art and mental health; mental health law and the criminal justice interface.

Neil Wenman
Neil Wenman (he/him) is the Global Creative Director & Partner at Hauser & Wirth, based in London. He has worked on numerous international projects over the past 13 years and collaborated closely with many artists. He is on several committees including the development committee of South London Gallery, London; the board of The Roberts Institute of Art, London; and a Trustee of Performa in New York. He has a PhD in architectural design from the Bartlett School, UCL and four postgraduate master's degrees.

Chair's Report

Since its establishment almost a decade ago, Hospital Rooms has installed over 200 artworks in mental health settings across the country. This extraordinary achievement goes hand-in-hand with extensive research and co-produced creative programming, all of which facilitates the radical rethinking of mental health care.

2024/25 has been a year of embedding and research. Notable is the formulation of a National Framework for Equal Access to Arts for Mental Health Services, designed for scalable national and international impact in mental health care, which is generously funded by Arts Council England. The framework points to the organisation's commitment to learning, reflected in our new NHS projects. Our NHS Trust collaborators are diverse in geography and specialism and will enable us to develop our work with, for example, our first dedicated project in a new mental health ward for autistic people and people with a learning disability at Avon and Wiltshire Mental Health Partnership NHS Trust.

The completion of existing long term projects by our fantastically talented and dedicated staff has been extremely moving. Feedback from participants – gathered through increasingly robust and nuanced matrixes – note feelings of a sense of community, broadened imagination and safety. Our work continues to bridge damaging gaps between communities and cultural initiatives and organisations, exemplified by the 'Look Groups' initiated in Cornwall – inclusive gatherings where art is discussed, now a regular fixture on the wards.

This year our Lived Experience Team has been central to our implementation of ambitious and forward-thinking projects that create meaningful change. Hospital Rooms is committed to working with people who are likely to suffer from the intersection of marginalisation; decision-making on projects, staff training and programming leads with this in mind and it is an absolute priority. In-depth anti-racism training was completed with Nova Reid and is planned for the forthcoming year across staff and board with BRAP – this work is never complete. We have also carefully aligned our strategy and frameworks with the NHS Patient Carer Race Equality Framework (PCREF) and Culture of Care Standards.

In 2024/25, our engagement grew and diversified through the relaunched Digital Art School and a fantastic series of public events. Digital Art School is an utterly unique project, involving not only fully accessible online workshops with some of the most exciting contemporary artists working today, but the delivery of 750 beautiful boxes of art materials to every mental health hospital in the country – an amazing logistical feat that has a profound impact on units that often have little or no art supplies. The workshops engaged majority new audiences, which is testament to the ingenuity of our communications and digital teams.

As ever, a wealth of partners have helped facilitate our programmes, including Jameel Arts & Health Lab and the World Health Organisation, Norwich University of the Arts, MAC (Midlands Art Centre), Fitzrovia Chapel and Arts Council England. The final year of our partnership with Hauser & Wirth gallery was a celebration of a new model for commercial and non-profit relationships. Alongside hitting our £1 million

three-year fundraising target with Hauser & Wirth, our public programme and press campaigns brought new friends and supporters to both the organisation and the gallery. We are hugely grateful for the hard work of all our partners, which includes a newly formed Gallery Circle. They are integral to our mission to de-stigmatise ill mental health.

We remain in a healthy financial position due to diverse funding streams and widespread support for our demonstrably impactful work. Both the NHS and art sector are undergoing difficulties, and Hospital Rooms remains a nimble and responsive organisation. Next year will see us push our Development programmes further with a series of ten-year anniversary projects, spearheaded by our Head of Partnerships and Development Committee. Our engaged and collegiate Board and Development Committee remain central to Hospital Rooms' operations and governance. 2024/2025 saw us focusing on our approach to risk management to ensure robustness.

Following careful work on organisational structure with the Board and SMT, we have benefitted from the full time return of our Co-Founders Niamh White and Tim A Shaw, whose dedication, intelligence and ambition remains truly inspirational. Our Interim CEO, Kerry Bishop, completed her term and we are strengthening our Exec team with a new Managing Director role.

We continue to deliver very well across all of Arts Council England National Portfolio Organisation Investment Principles and are immensely grateful for ACE's ongoing support and collaboration.

In my role as Chair, it remains an utter privilege to work alongside a committed, ambitious and energetic group of people who are effecting desperately needed change in the mental health sphere at a time of prolonged challenge.

Amie Corry

The Trustees, who are also directors of the Charitable Incorporated Organisation (the charity), present their report and the financial statements for Hospital Rooms for the year ended 31 March 2025, which have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and effective from accounting periods commencing 1 January 2015 or later.

PURPOSE AND OBJECTIVES

Hospital Rooms is an award-winning arts and mental health charity that believes all people in mental health hospitals should have the freedom to experience extraordinary art.

The charity was founded in 2016 by artist Tim A. Shaw and curator Niamh White after a close friend was sectioned and admitted to a locked mental health ward. They were shocked by how stark, cold, clinical and inhumane the environment on the ward was. This is further underscored by testimony in 2023/4 in which patients and staff describe these mental health environments as being *'like prison', 'hostile', 'bleak', 'uninspiring', and 'punishing'*.

We commission artists to create inventive, compelling and compliant environments and artworks for mental health units. Our artists work collaboratively with service users, psychiatrists, allied health professionals and public health researchers to create inspirational spaces that enrich quality of life, encourage conversation, enhance self-esteem, and deepen ties between people. In addition, we facilitate artist-led workshops for mental health service users that encourage meaningful participation in creative activity and directly inform the artworks installed in the environment. Our evaluations show that these sessions are effective in helping people to acquire new skills and knowledge, improve self-belief, and form connections.

We do this because:

- People using these services face a severe inequality of opportunity to engage with or be inspired by the arts (Mental Health Foundation 2020).
- The physical environments in mental health units are inadequate and are not conducive to recovery (Mind 2024).

We work with service users in mental health units who have often been sectioned and detained under the Mental Health Act. In these wards, our participants' liberties have been restricted and access to art is extremely limited. Our projects are designed to be safe and appropriate for people who are receiving care for a variety of severe and enduring mental health diagnoses, and we adapt our activities to accommodate multiple generations (from CAMHS young people to older adults) and a diverse range of access needs. People with severe and enduring mental illness continue to face stigma and ostracism as a response to their diagnoses and presentation. Many are dealing with co-marginalisations which further impact their lives and prevent access to creative inspiration and activity. We know that people with mental health problems are two to three times more likely to be from

households in the lowest 20% income bracket than those in the highest (Mental Health Foundation, 2016). Further, Black people almost 5 times as likely as white people to be detained under the Mental Health Act and are disproportionately affected by restrictive practices in mental health units. Our work is designed to reach, engage, and energise the most vulnerable mental health service users, improving their experience in hospital and contributing positively towards their health and wellbeing.

"Hope for the future of mental health"
Visitor feedback, Hospital Rooms *Shape Shift* Exhibition, March 2025

ACTIVITIES

Support and Assistance

We recruited a new permanent position, and two fixed term contract roles to support the delivery of our ambitious objectives in 2024/5. This included a

- Social Media Assistant (0.8 FTE)
- Digital Art School Coordinator (1 FTE on fixed-term contract)
- Operations Coordinator (0.8 FTE on fixed-term contract)

Our team continue to receive an annual training budget to support their professional development and we provide access to a certified psychotherapist for wellbeing support.

In 2024/25, supported by our partners, funders and hosting NHS Trusts, we concluded three core projects and embarked on a major new programme across four additional sites, as detailed below. During this period, we:

- Installed **36 museum quality artworks** created by an extraordinary and diverse roster of artists in collaboration with NHS service users, and staff

- Delivered **63 dynamic creative workshops**, reaching **981 in-person participants**

- Conducted extensive Research & Development for four new projects, prioritising service users most affected by the Mental Health Act

- Expanded our Digital Art School audience with **54,305 views of our Digital Art School** workshops

- Led our robust evaluation methodology, developed in collaboration with Norwich University of the Arts (NUA), across our projects monitoring our progress and providing rich insights into the impact of our projects on patient and staff communities

- Reported gains in **local impact, inclusivity, and desire for repeat participation** amongst our service user community (average survey responses 8.7 to 9.3 out of 10)

- Evidenced improved interactions between service users and clinical staff across all projects

The NHS staff, service users, and artists we work with told us in 2024/5:

> **"The work you're doing is so important, and as someone who's been in and out of psych wards my whole life, I can tell you without any doubt that it makes a difference."** Service user, Bowman Ward

> **"It's heart-warming to know there are charities like yourselves that are looking to work with and improve our mental health settings."** Digital Art School Participant

> **"Hospital Rooms has shown me that there exists in the industry a high level of care toward artists, which has been incredibly valuable to me."** Artist on the concluding Sandwell project

> **"Using the skills and knowledge of artists to co-create better environments in hospitals is an example of how art can contribute to making the world a better place to live in."** Jonty Lees, Falmouth School of Art

Examples of projects undertaken by Hospital Rooms during 2024-5



Installation by Melanie Stidolph for Bodmin Community Hospital

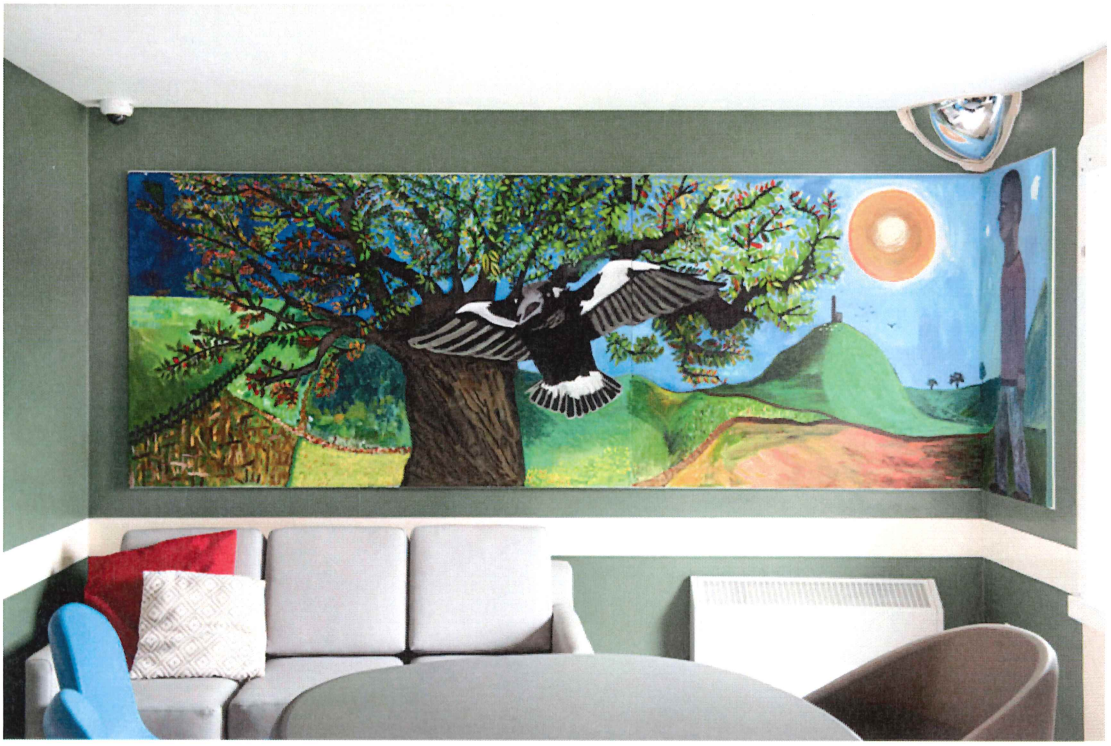
Inpatient acute adult wards (Bodmin Community Hospital, Camborne Redruth Community Hospital), and Psychiatric Intensive Care and Forensic wards (Longreach House), Cornwall NHS Partnership Trust

- Numbers benefiting from this activity during the period:
  Artists: 12 || Participants: 25 (project total: 336) | Event / Exhibition attendees: 3,162 | Audience (broadcast, online, writing): 73,309,228 (total estimated MUV for 2023/24)
- Number of new products or commissions: 10 (project total: 12)
- Number of sessions for education, training or participation: 5 (project total: 41)

Our project with Cornwall Partnership NHS Foundation Trust concluded during 2024/25, marking the final phase of our multi-year programme across 6 mental health wards in 2 hospitals: Bodmin Community Hospital and Camborne Redruth Community Hospital. This included wards for acute adults and older people, a Psychiatric Intensive Care Unit [PICU], and a low secure forensic unit. In Spring 2024, our team completed our Season of Creativity workshop phase across both hospital sites and entered an intensive installation period. Throughout 2024/5, 10 ambitious artworks were installed by artists Anna Barriball, Sovay Berriman, Phillippa Clayden, Janet Holland, Chantal Joffe, Alvin Kofi, Abigail Reynolds, Ben Sanderson, Melanie Stidolph, and the collective of Viviane Vaux and Maria Christoforidou. This marked the successful completion of all 12 commissions for our ambitious multisite Cornwall project.

NHS staff reported that the installations sparked lively conversations and reflection, with both patients and staff feeling empowered to share their opinions and responses. The *Look Groups* – inclusive gatherings where art is discussed without the need for prior knowledge – established in the previous year played a vital role in this process, equipping service users and staff with the confidence and language to engage deeply with the artworks, fostering connection, curiosity, and conversation across the wards where this had lacked previously.

One of the most inspiring stories emerging from our Visual Matrix with highly-engaged staff at Bowman Ward, was that of an artwork service users had titled 'The Patient Man'. Guided by artist Phillippa Clayden, but painted by 10 resident service users (or "The Bowmen") at the male-only, medium-secure forensic unit, The Patient Man emerged from a series of 9 workshops, including an excursion to the Cornish hills which inspired the landscape. Staff commented that the group painting sessions, "allowed conversations to happen and for all of us to see each other differently." Unique connections with the work emerged, too; one service user, responsible for painting the sun, would change the colour each session depending on his mood, one who chose not to paint would curate a playlist for the group to listen to while they painted. The centrepiece, a striking crow, was painted by one service user who shared with staff that he had never had the opportunity to foster his long-held passion for art. Staff shared that they have since been supporting him with applications to a local college course in fine art. When invited to provide feedback on their experience upon completion of the artwork, one service user commented: **"It is harder than it looks, but with your help - we can do it!"**



Patient-led installation for Longreach House

Another landmark of the 2024/25 period was Alvin Kofi's *Freedom Wall*, a large interactive mural created for the 136 Suite at Longreach House - a Place of Safety where individuals are brought for up to 24 hours to be assessed. Recognising the vulnerability of those who use this space, Kofi designed the mural both to bring care and colour into the environment and to provide occupants with an outlet for self-expression. As Kofi described:

> **"The mural, entitled 'Freedom Wall', is playfully designed to encourage individuals to write, draw or design on the wall, offering them an outlet that will hopefully bring them some positivity at a time that is possibly the loneliest and most unsettling of their lives."**

Staff affirmed its immediate impact:

> **"It's brightened up the area, too, because there's no natural light down there. Now, even without changing the lighting, it looks brighter, it feels a bit bigger, more airy, less stuffy."**

And further:

> **"It's massively changed the space. Beforehand, it felt like a cell. It felt that people were in there and locked up, whereas now it's a lot calmer. It feels a lot nicer, and people have been interacting."**



Installation by Alvin Kofi for 136 Suite, Longreach House

Our work at Hospital Rooms is founded on the belief that art is fundamental to what makes us human: that it can nourish and heal, bring connection, joy and solace. There are few contexts in which these qualities can have as much impact as the mental health wards that care for people at the most vulnerable times in their lives. As an organisation, our mission is to bring the highest quality artworks and creative activity into these spaces and, in doing so, to challenge the stigma that continues to be attached to severe mental illness and replace it with hope and humanity. However, there is another, less optimistic belief that also influences our work: that art is a rarefied subject – the preserve of a minority who hold the key to understanding it or the talents necessary to create it. Each of the twelve artworks that are now permanently installed across the mental health wards in Cornwall, and the journeys towards their conception, stand as a rejection of this notion and a testament to the positive power of art.

The transformation of the wards in Cornwall, and of their occupants' relationships with art, would not have been possible without the commitment and vision of the staff at Cornwall Partnership NHS Foundation Trust and the cultural organisations who have been involved in this project. Now, the alienating perception of contemporary art is being replaced by curiosity and excitement for the ways in which it can enrich all of our lives. At Tate St Ives, service users, staff and people with lived experience of mental health services have toured the galleries, discussing the artworks on display and responding with their own creations. Clinical staff have been trained to run 'Look Groups', which will now be a regular fixture on the wards. The gallery has become an inviting venue for outings in contrast to its previous identity as somewhere for 'other people'. Newlyn Art Gallery & The Exchange and intoBodmin have also provided settings for inspiring workshops described by

patients as 'calming', 'gentle' and 'fun', while our understanding of the intersection between culture and healthcare in Cornwall has been greatly enriched by Arts Well, who have so generously shared their knowledge and experience. The relationships that the Trust has built with these organisations will ensure that access to culture and creativity continues to play a role in recovery from mental illness well beyond this project.

Debbie Richards, Chief Executive of Cornwall Partnership NHS Foundation Trust reflected:

> **"The partnership approach embedded in the work facilitated by Hospital Rooms has brought much joy to our patients and staff. Cornwall is a very creative place: the engagement of our fabulously talented artists with the people who use our services and the staff who care for them has been so inspirational, enabling positive conversations that have deepened mutual understanding and built confidence. The approaches have been so inclusive, supporting people to tell their own stories which have been heard with interest, respect and compassion.**
>
> **It is these stories that have inspired and informed the artworks that now proudly adorn our wards, not only improving them aesthetically but making them feel like more welcoming, hopeful and calming care environments. The artworks also provide ongoing conversation points for all, and a legacy of curiosity and creativity alongside a newly energised approach to engaging with the rich creative and cultural scene in Cornwall.**
>
> **The value of our participation in this work with Hospital Rooms has exceeded our expectations and I am truly grateful to all those who have worked so hard to make this project possible."**



Installation by Andre Williams for Sandwell CAMHS

Sandwell Children and Adolescent Mental Health Service (CAMHS), Black Country NHS Foundation Trust

- Numbers benefiting from this activity:

Artists: 12 || Participants: 20 (project total: 515) || Event / Exhibition attendees: 150 || Audience (broadcast, online, writing): 73,309,228 (total estimated MUV for 2023/24)

- Number of new products or commissions: 11 (project total: 13)
- Number of sessions for education, training or participation: 6 (project total: 49)

Over the past year, our team has worked closely with Sandwell CAMHS to transform the busy service into a place of calm, hope, and inspiration for young people. As our first CAMHS outpatient project, this has been a landmark programme for Hospital Rooms, and 2024/25 marked its concluding phase.

In Spring 2024, we entered the final installation period, completing 11 new artworks to bring the project total to 13 commissions. These included works by artists Poppy Nash, Andre Williams, Miranda Forrester, and Rana Begum, alongside an exterior mural wall designed and completed by young people from the service. Artworks were installed across the waiting room, therapy rooms, communal areas, and corridors, responding directly to the needs and hopes expressed by staff and service users in the Research and Development stages of the project.

Staff feedback gathered in our post-project visual matrix highlighted the profound impact of these transformations. The artworks were described as “an invitation to

play" and "therapeutic tools" that enabled young people to explore and talk about their feelings through colour and imagery. Clinical staff observed a reduction in tension and anxiety in young people before assessments and sessions, crediting this directly to the transformed entrance and waiting areas. In other parts of the service, staff who had previously described the environment as "like a prison" now reflected that the space was "homely and inviting."

The project was brought to a celebratory close with the launch of the Sandwell CAMHS publication - featuring cover art created by young people themselves - and a final event that welcomed 150 visitors from the wider community. Young people proudly guided their families through the transformed spaces, introducing them to the artworks they had helped to shape. Alongside this, the Hospital Rooms Impact team piloted a new artist development evaluation with the Sandwell project artists, which highlighted how the positive, collaborative atmosphere of the project may come to influence their practice and the communities they work with in the future.



Installation by Miranda Forrester for Sandwell CAMHS

A significant talking point in our post-project visual matrix (an adapted focus group) session with staff at Sandwell CAMHS was Miranda Forrester's *Rooted* - a houseplant inspired mural for the ground floor corridor. In our pre-project visual matrix, staff had talked at length about this corridor; sharing how staff, service users, and visitors would walk through the space quickly, heads down, and actively try to avoid waiting in the space - which wasn't always possible for parents and guardians accompanying their young people to appointments. The space is transformed, with different paint colours even aiding wayfinding in the space. Initially the terracotta and earthy hues feel "warm and inviting", before they transform into "fresh greens which feel earthy and organic." One staff member shared, **"There is a lot of emotion with these kinds of [corridor] spaces. If a parent is waiting outside a therapy room, it won't feel as scary that they're leaving their child, it'll feel that they are going to be cared about and that they're going to be okay"**

Similarly, Sandwell's waiting area was transformed by artist Roo Dhissou and her access support worker and carpenter Matt Foster, through a series of workshops with a group of young people who have received care at Sandwell CAMHS. This installation continues to be a focal point for the Sandwell CAMHS project; with staff speaking to the "playful", and "helpfully distracting" character of the new space. Young people and their visitors are encouraged to touch and explore every aspect of the artwork. Staff in the post-project visual matrix underscored reports that the space is helping to reduce anxiety for the CAMHS young people in relation to the anticipation of their appointments:

> **"Parents have reported to us that their children 'feel less agitated'. Whereas previously young people would cling to their parents and feel nervous before assessments, they now have permission to explore. We're often going to search for young people who were interacting with Roo's artwork!"** Staff member, Sandwell CAMHS

Staff described the waiting area installation as, "imaginative", "tactile", and "encouraging movement" with one Activity Coordinator commenting:

> **"A lot of the young people that we see really struggle with sitting still, they struggle with waiting. So, the fact that the waiting room now offers an invitation to just go and play, I think is just brilliant. The tactile nature of the first area, the fact that they can explore with their hands, and then the big pin board thing where you can just go and move it around. This is what we want, just for them to be able to explore the environment"**

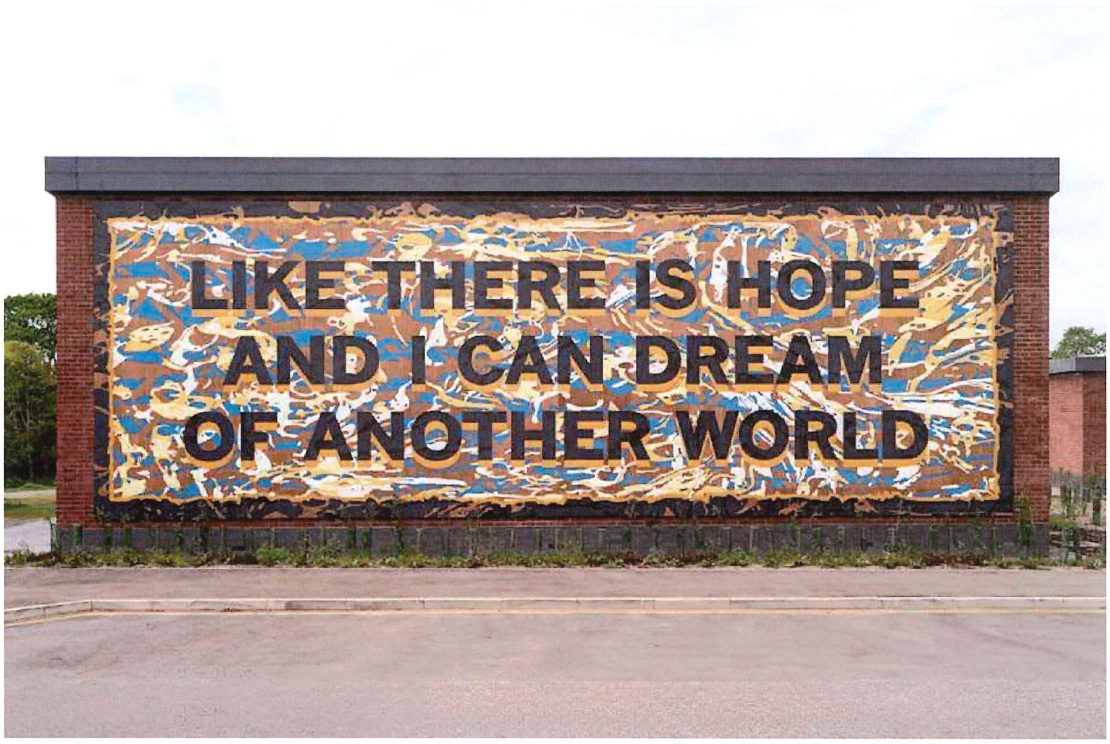


Installation by Rhoo Dhissou for Sandwell CAMHS

The Sandwell CAMHS project has been a remarkable journey. Since Spring 2023, young people have worked alongside our partner artists and project team in workshops that spanned everything from making natural dyes with onion skins, to drawing comics, to floating down the canal on a narrowboat converted into an art studio. Together with their families and staff, they debated what a mental health service should feel like, and again and again the young people showed up - **our highest participant return rate to date** - to create something lasting for their community and the young people who would come to encounter the service in the future.

18 months after our first visit to West Bromwich, we are proud to celebrate the completion of 13 newly commissioned artworks for Sandwell CAMHS. These works represent countless conversations and collaborations between artists, young people, families, and staff, and embody themes that were central to the project: that the building should feel welcoming, playful, and interactive; that the hierarchy of clinical space could be disrupted through co-production; and that art should be for and by anyone.

New inpatient adult acute wards at the Rivers Centre, Hellesdon Hospital, Norfolk and Suffolk NHS Foundation Trust



Installation by Mark Titchner for Hellesdon Hospital

- Numbers benefiting from this activity:
  Artists: 15 || Participants: 73 (project total: 445) || Event / Exhibition attendees : 1,789 || Audience (broadcast, online, writing): 73,309,228 (total estimated MUV for 2023/24)
- Number of new products or commissions: 15 (project total: 15)
- Number of sessions for education, training or participation: 6 (project total: 59)

Following an intensive workshop season, 2024/25 saw our Hellesdon Hospital project enter its major installation phase. This ambitious programme will transform the new-build Rivers Centre with 15 permanent artworks, and over the past year the project has advanced significantly toward this goal.

In Spring 2024, the first two murals were installed, followed shortly by a striking mixed-method mural by Ken Nwadiogbu and the installation of Mark Titchner's *Like There is Hope and I Can Dream of Another World*, first shown at our 2022 Hauser & Wirth exhibition, now given a permanent home on the exterior of Hellesdon Hospital. By the autumn, a further seven artworks had been completed, including works by Nengi Omuku, Fabian Peake, Jade de Montserrat, and Sola Olulode, bringing our total number of artist commissions across Hospital Rooms to over 200 since 2016.

The project concluded the period with the installation of the final five artworks, achieving the full target of 15 for Hellesdon's Rivers Centre. Together, these

installations mark an extraordinary transformation of the hospital environment and lay the foundation for further legacy activity in the year ahead.

This project was shaped by close collaboration with hospital and contractual staff throughout 2024/5, along with the establishment of a dedicated Artwork Approval Group has ensured that proposals were carefully co-produced with attention to logistical and clinical considerations on a new build site. The Trust's Nursing Director, Chief Medical Officer, and Chief Finance Officer have all championed the impact of the project, embedding its benefits into the culture of the new hospital. Our partnerships with Norwich University of the Arts and our Lived Experience Team have also deepened during this period: advising on data collection for our global HoME research project, a partnership with Jameel Arts and Health Lab and the World Health Organisation evaluating the impact of murals at 4 international hospital sites, and co-curating *Shape Shift*, a reflective exhibition and event series at Fitzrovia Chapel.

The impact of the project has already attracted significant attention. Staff tours of the site highlighted the enthusiasm for new works such as Sola Olulode's mural, and national broadcast coverage on *The One Show* is scheduled later in 2025 to further share this work with audiences across the UK.

The Hellesdon Hospital project will continue into 2025/26 with the launch of a publication and a final celebration event. These will provide the opportunity to share case studies in-depth and reflect fully on the legacy of this ambitious project. For now, we celebrate the completion of 15 new artworks that will greet service users and staff as the Rivers Centre opens its doors, another milestone moment for Hospital Rooms.

Other Key Projects 2024/25

Research and Development of Major Project across four NHS Trusts

Alongside concluding three major projects in Cornwall, Sandwell and Norwich, 2024/25 was also a year of laying strong foundations for the future. We undertook intensive Research and Development on four new projects with NHS partners in Avon and Wiltshire (AWFT South West), Birmingham (BWCFT Midlands), South West Yorkshire (SWYFT North) and North East London (NELFT East). Across these sites, we hosted more than 30 workshops with 233 service users and staff participants, embedding lived experience into every stage of project design.

At **Birmingham Women's and Children's NHS Foundation Trust's** Parkview Clinic, an inpatient CAMHS unit, nine creative discovery sessions involved 46 young participants, using large-scale collaborative painting, photovoice, collage and virtual artist-led workshops via Digital Art School. A pre-project visual matrix with 14 staff members highlighted, similarly to Sandwell, the need for more thoughtful and homely environments: "There isn't a piece of wall that doesn't have a laminated piece of nonsense on it, which you probably don't need to see. I think we can be more thoughtful. This is their home." These insights will inform the early development of 13 new artworks, with young people emphasising the importance of creating a legacy that lasts beyond their hospital stay.

With **Avon and Wiltshire NHS Foundation Trust**, 6 workshops engaged 35 participants from the Bristol Autism Spectrum Service and Learning Disability Forensic Service. Participants created collages of their ideal sensory spaces and

developed imagery that will embed a kingfisher motif into the identity of the brand new 10-bed inpatient service, *The Kingfisher*. Staff spoke of the importance of creating spaces that are sensory and supportive, inclusive of diverse needs, and comforting without suggesting permanence. One facilitator reflected:

> **"Each participant found their own way to engage with the session, and we all worked on one collaborative artwork together – a great way of working for this group."**

At **North East London NHS Foundation Trust** Goodmayes Hospital, creative discovery workshops engaged 38 service users and 52 staff, while more than 80 staff took part in a training session highlighting our commitment to the Patient Carer Race Equality Framework (PCREF). 5 sound-building workshops with Joanna Harries reached 85 participants, with a strong 60% return rate. One participant shared: "It was amazing, very therapeutic and facilitators were great. Everyone was so engaged."

Our project with **South West Yorkshire NHS Foundation Trust** gathered momentum through 9 R&D workshops and two creative sessions involving 65 service users and staff. Activities included collaging, abstract figuration, and expressive painting, with participants emphasising the importance of creating spaces that feel less clinical and more authentic. As one staff member noted, "One service user was so pleased with his artwork he crafted a makeshift hook to display it in his room."

Together, these achievements represent a significant expansion of our reach in 2024/25. By engaging more than 230 people across 4 NHS Trusts, we have deepened our understanding of diverse communities and embedded lived experience into the early design of new programmes that will reshape mental health environments with authenticity and care.

Hospital Rooms Digital Art School

In 2024/25, Hospital Rooms relaunched the **Digital Art School (DAS)** with a bold new programme of workshops, materials distribution, live events and staff training. The platform launched in May with a nationwide campaign and a live-streamed workshop by Ken Nwadiogbu, joined by more than **300 participants** across NHS and community sites. Throughout the year, **13 new BSL-interpreted Digital Art School workshops** were produced with artists including Abbas Zahedi, Nengi Omuku, Giles Deacon, Sutapa Biswas, Dolly Sen, Sarah Dwyer, Victoria Cantons and Hamish Perch, with filming completed for Michaela Yearwood-Dan's forthcoming release. A central strength of this year's programme has been its responsiveness. We launched **7 instructional films for NHS staff**, delivered in-person training workshops across 10 Trusts, and created new support mechanisms including open forums, condensed instructional films and one-to-one staff interviews. These steps have boosted facilitator confidence and dismantled barriers to running sessions. A "test, learn, adapt" approach also guided our digital strategy, leading to strong growth through targeted campaigns such as Google Ad Grants, social media activations and short-form workshop edits. Feedback mechanisms were strengthened too, with QR codes added to materials boxes to encourage service user and staff survey responses.

By the end of 2024/25, the Digital Art School is firmly established as a national programme, scaling our programme offer, building NHS staff confidence, and creating meaningful opportunities for service users to connect with creativity in both inpatient and community settings.

ACHIEVEMENTS AND PERFORMANCE



Install view of Shape Shift at Fitzrovia Chapel

Aim 1: Abundant and meaningful creative opportunities are accessible to the most segregated individuals with severe and enduring mental health diagnoses, providing them with a voice and a new sense of agency.

Our projects in 2024/25 reached patient populations in highly restricted environments, including Children and Adolescent Mental Health Services, adult Acute inpatient wards, Psychiatric Intensive Care Units, and Forensic units. In Cornwall, Sandwell, and Hellesdon, service users and staff co-produced 36 new artworks, bringing the total number of Hospital Rooms commissions to more than 200 since 2016. Feedback gathered through visual matrices in Cornwall and Sandwell reflected that the new environments "bring a sense of identity", "broaden the imagination", and "lighten the mood" for service users and staff alike.

The relaunch of DAS had a wide-reaching and measurable impact across the UK. The live-streamed launch workshop by Ken Nwadiogbu attracted more than 300 participants, with **72% taking part for the first time**, demonstrating the impact of our outreach campaign and the delivery of **750 art materials boxes to over 600 mental health units.** Participant surveys showed that 96% rated the workshops

"Excellent" or "Good", describing them as "hopeful", "imaginative" and "inspiring". Staff also emphasised the value of the workshops as therapeutic tools that support confidence in facilitating art sessions. One participant reflected:

"These workshops help you to understand just how easy it is to get going on something creative. They appeal to beginners as well as those with lots of creative mileage."

Our digital reach grew significantly, with **54,392 views on YouTube** and expanded audiences across all social media platforms. The new training materials and responsive digital strategy have strengthened engagement and accessibility, while QR-coded feedback tools have deepened our understanding of impact among service users and staff alike. Together, these outcomes demonstrate the success of the relaunch in broadening participation, enhancing staff confidence, and embedding the Digital Art School as a vital, creative resource across NHS and community mental health settings.

Aim 2: Mental health environments are imaginative and cultural spaces that offer those they care for solace, comfort and dignity.

2024/25 marked a defining moment for our impact on NHS environments, as we achieved the significant milestone of 200 artworks installed in mental health settings since Hospital Rooms began. At Hellesdon Hospital's new Rivers Centre, staff reflected on the transformative effect of works by artists including Sola Olulode, Nengi Omuku, and Jade de Montserrat during site tours, and enthusiasm has grown further through national media interest.

The Cornwall and Sandwell projects concluded with final artworks that staff and service users alike described as "homely", "empowering" and "child-friendly". These spaces have not only lifted mood but also addressed long-standing concerns about clinical settings feeling institutional or unwelcoming. As one Sandwell staff member commented, **"I see it so differently now. It's so child-friendly, and looks like a CAMHS service should."**

Aim 3: Mental health environments are connected to the outside world through what people see, engage in and can access beyond inpatient care.

Our legacy-building approach continued to create bridges between inpatient and community life in 2024/5. In Cornwall, Tate St Ives memberships are offered to service users upon discharge, ensuring long-term access to creativity. At Hellesdon, this commitment was realised through Shape Shift, an exhibition and event series at Fitzrovia Chapel co-curated with Norwich University of the Arts and our Lived Experience Team, further connecting service users, artists, and the wider public. Following the completion of 15 artworks at Hellesdon Hospital, Shape Shift opened at Fitzrovia Chapel – a space once used for respite by hospital communities. The exhibition explored the intersections between personal, clinical and institutional narratives through a patient-produced cyanotype, a sound installation, and small-scale recreations of the Hellesdon artworks. Audiences were invited to engage with

the transformations taking place in mental health settings through sensory and critical exploration.

The response was overwhelmingly positive: 1,789 people visited the exhibition, which was described in evaluations as "beautiful, imaginative and immersive." Attendees scored the public programme an average of 9.2/10 across all dimensions (local impact, inclusivity, and notably 10/10 for repeat participation).

One visitor reflected:

> **"The real purpose, impact and significance of Hospital Rooms' work came to the fore."**

The exhibition was further activated by three thoughtfully curated events: a celebratory opening night, a panel talk featuring Hellesdon Hospital project artists, and a Deaf-led BSL tour with artist Rubbena Aurangzeb-Tariq. These events expanded access and brought new perspectives to the work, with 100% of survey respondents saying they felt welcomed and wanted to participate again (10/10 across both intelligence dimensions.) Shape Shift marks an important moment in reflecting on the power of co-produced arts interventions to reshape mental health environments with authenticity and care.

This year also marked the conclusion of our 3-year partnership with Hauser & Wirth, celebrated through a public exhibition of the Digital Art School alongside our annual fundraising auction with Bonhams. Collectively, these activities brought our work into dialogue with wider cultural and educational audiences, strengthening our aim to position mental health environments as cultural as well as clinical spaces. The exhibition showcased the work of an extraordinary roster of Hospital Rooms partner artists, including Nengi Omuku, Giles Deacon and Sutapa Biswas, while spotlighting the new-look Digital Art School. Visitors were invited to create their own artworks, with Digital Art School workshops projected in the space and materials provided to enable participation. Contributions from visitors gradually filled the gallery walls, culminating in a striking display of over 2,000 works that reflected the growing Digital Art School community nationwide.

Across the public programme, 355 people attended activation talks, workshops, and guided tours. Highlights included a figure drawing class with Eileen Cooper and Siphiwe Mnguni, described by one participant as "pure perfection" and "incredibly uplifting… I left floating, and with a smile on my face." A sensory workshop with Abbas Zahedi and Shepherd Manyika was praised as "a chance to come together with art lovers!", while a BSL-guided tour with Rubbena Aurangzeb-Tariq received the highest ratings for fostering a sense of community, with 92% of attendees scoring 9/10 in feedback surveys in response to the statement "I felt a sense of community here."

One participant reflected:

> **"I have been greatly helped and nourished by the output of Hospital Rooms. It has helped me so much with my anxiety and has given me back a great deal of confidence and is propelling me forward again."**

Concluding the exhibition, our annual auction in partnership with Bonhams raised funds that **brought us to our target of £1 million across the 3-year partnership.**

Aim 4: New knowledge and research generated through equitable partnerships between artists, people who have lived experience of mental health services, and educational partners.

We made major advances in evaluation and research this year. Data collection for the global **Hospital Murals Evaluation (HoME)** project, in partnership with Jameel Arts & Health Lab and the World Health Organisation, was completed in 2024/25, moving us closer to the publication of our pioneering evaluation of murals in hospitals. Alongside this, our in-house evaluation was refined and expanded to include new measures of local impact, inclusivity, and repeat participation. These dimensions, trialled across multiple projects during the Research & Development phase, **returned our highest scores to date, averaging 9.4/10 across all categories.**

Our partnership with Norwich University of the Arts deepened further, both through *Shape Shift* and through continued collaborative evaluation design. We also introduced an artist development evaluation which provided valuable insight into how Hospital Rooms projects can shape artist practice and career trajectories, with 100% of artists surveyed so far saying they would like to work with mental health service users again as a result of their Hospital Rooms commission.

In addition to meeting our participation and installation targets across all three core projects, and embarking on four more, we have made great strides in several key areas corresponding with our charity's mission and vision. 2024/2025 marked our second year as an Arts Council England [ACE] National Portfolio Organisation [NPO]. We continued our ambitious 3-year strategy in line with ACE's 4 investment principles: **Inclusivity & Relevance**, **Ambition & Quality**, **Dynamism**, and **Environmental Responsibility**, advancing our work significantly in each of these areas including:

- Secured £600,000 funding from Arts Council England to support our four new projects and the development of a new framework for equal access to art in mental health settings. (Ambition & Quality)
- Concluded our 3-year partnership with Hauser & Wirth, successfully reaching our goal to raise £1 million.
- Winning two Design in Mental Health Awards (*Concept Product Innovation of the Year* and *Research and Education Award*) and a *Bronze Lovie Award for Health & Wellbeing*.
- Completed data collection for the HoME project, moving closer to the publication of our pioneering global research study in partnership with Jameel Arts and Health Lab and the World Health Organisation. (Dynamism)

- Celebrated our projects with a multisensory public exhibition and series of talks, tours and events at Hauser & Wirth London, alongside further public programmes at Fitzrovia Chapel. (Dynamism)
- Upskilled the Senior Management Team through internationally recognised training, including the Global Arts in Medicine Fellowship (Head of Impact) and Major Gifts mentorship (Head of Partnerships). (Ambition & Quality)
- Completed the in-depth, year-long Nova Reid anti-racism training course, with the HR Executive Team embedding development areas into the organisation's culture and practices. Established new partnership with brap as a key strand of this work. (Inclusivity & Relevance)
- Integrated the Patient Carer Race Equality Framework (PCREF) accountability into NHS Trust partnerships and project evaluations. (Inclusivity & Relevance)
- Partnered with brap anti-racism to further embed inclusivity and relevance across our organisation. (Inclusivity & Relevance)
- Developed evaluation methodology to aggregate data in new ways, maximising data-led decision making and underpinning our co-production model (e.g. by artist to directly inform artist proposals). (Ambition & Quality)
- Launched and maintained a new accessible website, integrating CRM and accounting software to optimise functionality and data tracking. During the period we had more than 129,335 website views (Dynamism)
- Worked with new financial management accountants to develop enhanced reporting frameworks and processes, reporting to the Finance Committee monthly and using enhanced software packages for additional fidelity and cost control. (Dynamism)
- Established a functional system for project teams to use surplus materials from past projects and prioritise reusable products. (Environmental Responsibility)
- Continued to embed inclusivity and co-production into every stage of the project lifecycle through ongoing evaluation development. (Ambition & Quality)
- Established stronger partnerships with NHS leaders to align our work with PCREF and Culture of Care Standards. (Ambition & Quality)

We continued our commitment to workforce development through our partnership with **STEP Good Growth Hub**, welcoming a Social Media Trainee who, following a successful placement, joined the organisation in a permanent role at the close of the year.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Organisation and Structure

The Board of Trustees meets at least four times a year and the executive operation of the charity is delegated by the Trustees to the Interim CEO Kerry Bishop, Chief Executive Niamh White and Artistic Director Tim A. Shaw. Trustee meetings have been conducted in person at the Dentons offices in central London, with the option for Trustees to join remotely.

Governing Document

The charitable company is a charitable incorporated organisation and is governed by its Governing Statement. In the event of the charity being wound up, members are not required to contribute financially. It is registered with the Charity Commission for England and Wales (Charity Registration Number 1168101). We now employ 18 FTE staff with a broad skills and experience base. We have bolstered our evaluation methodology by partnering with Norwich University of the Arts and are building an evidence base to support and inform our work. For each project we complete, we provide a full impact report for our partners and sponsors. This includes key learning, key achievements, financial reports, analysed feedback and testimonials. These are submitted within one month of the completion of the project. We have a dedicated Hospital Rooms bank account.

Key management personnel
The Trustees, the Interim CEO, the CEO and the Artistic Director comprise the key management of the charity in charge of directing and controlling the charity; on a day-to-day basis the key running and operating of the charity is under- taken by the Interim CEO, the CEO and Artistic Director.

The salaries of staff and rates of payment of all contractors and artists of the charity is reviewed annually by the Trustees. Many of our contractors and partners agree to reduced fees and in-kind support due to the charitable nature of our projects. All fees have been agreed according to a criteria set by the Trustees after the evaluation of previous projects, following discussion with the artists and ensuring funding levels are reasonable to provide work of the highest artistic quality for the best value for money. Fees are differentiated and allocated according to experience, the likely nature of the project and industry standards. Artist fees are also informed by guidance from artists information company, a-n and the Artists Union.

Trustees
Trustees are appointed by the Board and are eligible for re-appointment if they step down. In the case of all appointments, the Board considers the variety of skills required within the Board, together with the personal competence and availability of prospective Trustees. Trustees are not remunerated and during the year essential national travel was the only reimbursement made to Trustees. New Trustees are inducted before their appointment on their legal obligations under charity law and the content of the Governing Statement.

The Trustees are confident and committed ambassadors for our projects with an excellent knowledge of our activities.

FINANCIAL REVIEW
The trustees are pleased to report a surplus of £344,364 (2024: £133,452). The statement of financial activities summarising the results for the year can be found on page 34 of this report. The total income for the year was £1,850,493 an increase of 32% from the prior year income of £1,400,565. Donations received amounting to £227,685 (2024: £124,545). Grant income was £278,633 (2024: 303,965). Trading income was £281,625 (2024: £439,513). Expenditure in the year totalled £1,506,129 (2024: £1,267,113) and consists mostly of project costs, employee, artist and contractor fees.

At 31 March 2025, Hospital Rooms held total funds of £951,154 (2024: £606,790) of which £392,310 (2024: 319,637) are restricted funds and £558,844 (2024: 287,153) are unrestricted. After adjusting for the net book value of fixed assets of £6,123 (2024: 10,419), free reserves stood at £552,831 (2024: 276,734).
The reader should be aware these are restated comparatives for 2024 owing to the prior year adjustments that have taken place in this year's financial statements.

KEY POLICIES AND RISK MANAGEMENT

Reserves policy

Trustees have agreed that free reserves should be sufficient to cover at least three months of total expenditure. This policy will give Hospital Rooms the ability to respond to fluctuations in income. The reserves policy will continue to be reviewed on a regular basis.

Other policies

We have numerous policies and procedures to protect the charity's assets, resources and reputation. This ensures staff, volunteers, artists and key stakeholders are aware of their roles and responsibilities within Hospital Rooms. We are compliant with the General Data Protection Regulation (GDPR) that came into effect on 25 May 2018, have ensured all supporters opted into communications about Hospital Rooms and that all data records are safely stored, and password protected.

We also understand the paramount importance of safeguarding and we have a robust policy that highlights our commitment to protect people from harm, with clear procedures on how to report and record any concerns or incidents. In association with our participating clinical units, we ensure that those visiting or spending time in mental health units have the relevant DBS checks and Health and Safety induction prior to a hospital visit. We undertake joint risk assessments for each project and provide a briefing to all artists and volunteers ahead of commencing their work in a hospital.

Hospital Rooms are committed to ensuring our work is always delivered to a high standard and with the best interests of patients at the heart of everything we do. We take complaints very seriously and have a clear system in place to respond to any causes for concern or dissatisfaction related to any area of our work. We record, investigate, and monitor complaints. If any key themes or trends become apparent the trustees will review key procedures and practices.

Hospital Rooms is proud to have artists supporting our work of all faiths, gender, nationality, age and race. Our Equal Opportunities policy recognises that certain groups and individuals are discriminated against, and we are opposed to this. We are committed to ensuring that all people are treated with dignity, respect and value the diversity of all.

Risk management

Hospital Rooms carries out an overarching risk assessment annually which is then considered by the trustees and appropriate procedures are in place to mitigate

exposure to these risks. The Trustees plot the risks within a risk register. Changes to the risk register are signed off at quarterly board meetings. Our finance committee is comprised of the Chair, a Chief Financial Officer for an international gallery and a former investment manager. They meet with the executive team quarterly prior to board meetings to review management accounts and projections. Hospital Rooms is fortunate in having Trustees who have a strong operational understanding of the importance of governance and management for the charity. The Trustees represent a wide and strong range of skills and experience that are relevant to the work of Hospital Rooms. A strategic plan is in place and regular meetings are held. The potential for conflicts of interests is understood and included at the start of each Trustee meeting. The Trustees have a full awareness of the work that the charity undertakes and have opportunities to visit projects and meet with Hospital Rooms collaborators.

The key risks being considered are:

The charity suffers reputational damage following acceptance of funds from 'undesirable' or damaging partner
We continue to observe a robust Ethical Fundraising Policy and Due Diligence Process. The Board of Trustees shall consider all potential donations referred to it by the Executive (for corporates £5k and above, funders £10k and above) in accordance with the following principles of ethical fundraising. Hospital Rooms will not accept funds in circumstances when:

- The donation is made anonymously, through an intermediary who is not prepared to identify the donor to anyone at Hospital Rooms;

- The donor has acted, or is believed to have acted, illegally in the acquisition of funds, for example when funds are tainted through being the proceeds of criminal conduct; or,

- When acceptance of the funds would, in the judgement of the Board of Trustees, significantly damage the effective operation of Hospital Rooms in delivering its mission, whether because such acceptance would:

1. Harm Hospital Rooms' relationship with other donors, partners, or stakeholders;
2. Create unacceptable conflicts of interest;
3. Materially damage the reputation of Hospital Rooms; or,
4. Detrimentally affect the ability of Hospital Rooms to fulfil its mission in any other way than is mentioned above.

Hospital Rooms additionally undertake an annual review of existing funders and present an update to the Board of Trustees.

Operational capability (systems and processes) does not keep up with growth of charity leading to project/charity failure.
We have invested in operational capability through a major grant in particular relation to digital technology. This work continues with further development of IT

and HR functionality and external support. Trustees monitor operational capacity quarterly.

Operational, reputational or legal issues resulting from failure to learn from mistakes and to implement best practice
We have a rigorous, mixed-method evaluation methodology in place which ensures we are receiving feedback from service users and wider stakeholders at multiple points of engagement and reviewing with our team, board, and investors (NPO) at quarterly intervals.

Operational, reputational or legal issues result from failure to follow best practice in recruitment or human resources issues
Our HR consultant Peninsula is a leading expert in Employment law, HR and Health and Safety. Through their services, we can ensure an excellent experience for our staff team and freelancers as well as meeting all regulatory and legal standards. They continue to operate on a monthly retainer for us.

Artist or Team Member injured during workshop or installation (complexity or working at height) or alternatively suffering psychologically from work/ environment
Every workshop and installation is thoroughly risk assessed. These are approved internally by our Production Lead as well as our collaborating NHS health and safety partner. Additional training budget has been allocated for working at heights and manual work. Artists and team members are thoroughly inducted before entering hospitals. We have a daily checklist manifesto for all team on projects to ensure consistent behaviour. We offer pre and after care for artists and staff including access to therapy.

Service user harmed (physically or psychologically) during workshop using materials/equipment provided by HR or as a result of HR activity.
Every workshop and installation is thoroughly risk assessed. These are approved internally by our Production Manager as well as our collaborating NHS health and safety partner. Dedicated NHS staff accompany our team and artists at all times when on site. We have thorough safeguarding policies for both adults and young people and undertake the relevant DBS checks on all artists, employees, freelancers and volunteers who work with our beneficiaries. We ensure artists have both induction and exit consultations to ensure they are well prepared and are de-briefed. Any incidents or safeguarding concerns are raised through the NHS Trusts processes and to the Board of Trustees. We have introduced a daily checklist manifesto for all team on projects to ensure consistent behaviour and organise regular check ins with ward staff to assess risk onwards. Any materials brought onto wards suitable for specific ward community.

Funding shortfall due to failure of fundraising event, initiative, and/or trading revenue stream
A continually diversified income model which relies on various types and sources of income ensures no one event can de-stabilise our financial position. Recruitment of our Head of Partnerships with specific oversight for income generation, as well as our new CRM system will ensure we maximise revenue potential of our existing and

prospective leads. Oversight from our Financial Committee ensures advance planning and mitigations are consistently in place.

FUTURE PLANS 2024-27

Over the coming three years, we will work with patients with Severe Mental Illness, NHS staff and artists to re-imagine mental health hospital spaces. This project will generate 52 museum quality site specific artworks and 150 creative workshops in mental health services. During this project, we will partner with four NHS Trusts and a consortium of major cultural partners.

Grounded in the learning from this project and informed by eight years of experience and evaluation at Hospital Rooms, we are co-developing a new **National Framework for Equal Access to Arts for Mental Health Services**, designed for scalable national and international impact in mental health care.

National Framework for Equal Access to Arts for Mental Health Services

This involves:

- Consolidating Hospital Rooms data and evaluations 2016-2024 and continually monitoring 2025-28 project delivery and impact
- Hosting 6 research seminars and an international symposium with partners to invite cross-disciplinary learnings for our Framework
- Publishing a National Framework for Equal Access to Arts for Mental Health Services, providing a scalable model for application nationally and internationally
- Presenting and disseminating the model nationally and internationally through strategic exhibitions, publications, conferences and journals

Digital Art School

We will continue to develop our Digital Art School, which provides accessible creative session via video, professional grade art materials and support for NHS staff for all NHS mental health hospitals in England. With the continued support of Arts Council England and Winsor & Newton among others, the Digital Art School continues to provide time saving ways in which more creative activities can be available to people on a regular basis within mental health wards. In addition, we have launched a Digital Art School Facilitator programme to build confidence and ownership within NHS teams.

- 10 new artist led videos will be released
- 1000 art boxes will be delivered
- New supporting videos and resources for NHS staff will be launched

In 2025/26, we will be implementing work to develop Digital Art School sessions and resources with and for young people in Children and Adolescent mental health services.

PUBLIC BENEFIT

The Trustees have taken account of the Charity Commission's general guidance on public benefit in formulating the charity's aims and objectives and in planning all activities. The Trustees consider that the current policy for choosing hospitals to work with and the delivery of the projects satisfies the public benefit requirement.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees are responsible for preparing the Trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). The Charity Commission requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the income and expenditure of the charitable incorporated organisation for that period. Under SORP guidance, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable incorporated organisation and of the income and expenditure of the charitable incorporated organisation for that period.

In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable to the United Kingdom and Republic of Ireland (FRS 102);
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the organisation will continue in business.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable incorporated organisation and enable them to ensure that the financial statements comply with the 2011 Act. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Each of the trustees confirms that:

- So far as each of the Trustees is aware, there is no relevant information of which the charitable incorporated organisation's independent examiner is unaware; and

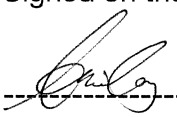
- The Trustee has taken all steps that they ought to have taken as a trustee in order to make themselves aware of any relevant audit information and establish that the charitable incorporated organisation's independent examiner is aware of that information.

The confirmation is given and should be interpreted in accordance with the provisions of the 2011 Act.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable incorporate organisation's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Approved by the Trustees on

Signed on their behalf by



Amie Corry
Chair

Report of the Independent Auditors to the Trustees of Hospital Rooms

Opinion

We have audited the financial statements of Hospital Rooms (the 'charity') for the year ended 31 March 2025 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charity's affairs as at 31 March 2025 and of its incoming resources and application of resources, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Charities Act 2011.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters where the Charities (Accounts and Reports) Regulations 2008 requires us to report to you if, in our opinion:

- the information given in the Report of the Trustees is inconsistent in any material respect with the financial statements; or
- sufficient accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records and returns; or
- we have not received all the information and explanations we require for our audit.

Report of the Independent Auditors to the Trustees of Hospital Rooms

Responsibilities of trustees

As explained more fully in the Statement of Trustees' Responsibilities, the trustees are responsible for the preparation of the financial statements which give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charity or to cease operations, or have no realistic alternative but to do so.

Our responsibilities for the audit of the financial statements

We have been appointed as auditors under Section 144 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue a Report of the Independent Auditors that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

We obtained an understanding of the legal and regulatory frameworks that are applicable to the entity and determined the most significant are those that relate to FRS 102 (effective 1 January 2019), pension laws and regulations and tax regulations.

We assessed the risks of material misstatement in respect of fraud as follows:

- Enquiries made of management and those charged with governance as well as the service organisation in relation to payroll services
- Analytical procedures were used to identify if there were any unusual or unexpected relationships
- Discussions with management to identify any fraud risk factors of related party relationships and transactions

Based on the results of our risk assessment we designed our audit procedures to identify non-compliance with such laws and regulations identified above.

Enquiries were made of management and those charged with governance. We corroborated our enquiries through the review of Board minutes and other papers provided. There was no contradictory evidence.

We considered the risk of fraud through management override and, in response, we incorporated testing of manual journal entries into our audit approach. We tested year end journals as well as journal entries throughout the year. There were no transactions identified outside the normal course of business.

Based on the results of our risk assessment we designed our audit procedures to identify and to address material misstatements in relation to fraud. We incorporated an element of unpredictability in the selection of the nature, timing, and extent of audit procedures.

Where transaction meeting risk criteria were identified, we carried out further work such as additional testing to source information.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our Report of the Independent Auditors.

Report of the Independent Auditors to the Trustees of Hospital Rooms

Use of our report

This report is made solely to the charity's trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charity's trustees those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body, for our audit work, for this report, or for the opinions we have formed.

for and on behalf of Bennewith 2018 Limited (Statutory Auditors)
Upper Ground Floor
18 Farnham Road
Guildford
Surrey
GU1 4XA

Date: 29 January 2026

Statement of Financial Activities for the Year Ended 31 March 2025

	Notes	Unrestricted funds £	Restricted funds £	31.3.25 Total funds £	31.3.24 Total funds as restated £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	226,638	1,047	227,685	124,545
Charitable activities	5				
Charitable activities		684,892	648,733	1,333,625	830,608
Other trading activities	3	281,625	-	281,625	439,513
Investment income	4	7,558	-	7,558	5,899
Total		1,200,713	649,780	1,850,493	1,400,565
EXPENDITURE ON					
Raising funds	6	162,541	2,059	164,600	185,963
Charitable activities	7				
Charitable activities		662,809	678,720	1,341,529	1,081,150
Total		825,350	680,779	1,506,129	1,267,113
NET INCOME/(EXPENDITURE)		375,363	(30,999)	344,364	133,452
Transfers between funds	20	(103,672)	103,672	-	-
Net movement in funds		271,691	72,673	344,364	133,452
RECONCILIATION OF FUNDS					
Total funds brought forward					
As previously reported		248,481	319,637	568,118	473,338
Prior year adjustment	13	38,672	-	38,672	-
As restated		287,153	319,637	606,790	473,338
TOTAL FUNDS CARRIED FORWARD		558,844	392,310	951,154	606,790

The notes form part of these financial statements

Balance Sheet
31 March 2025

	Notes	Unrestricted funds	Restricted funds	31.3.25 Total funds	31.3.24 Total funds as restated
		£	£	£	£
FIXED ASSETS					
Tangible assets	15	6,123	-	6,123	10,419
CURRENT ASSETS					
Stocks	16	2,176	-	2,176	2,176
Debtors	17	310,994	-	310,994	79,031
Cash at bank		434,834	392,310	827,144	603,963
		748,004	392,310	1,140,314	685,170
CREDITORS					
Amounts falling due within one year	18	(195,283)	-	(195,283)	(88,799)
NET CURRENT ASSETS		552,721	392,310	945,031	596,371
TOTAL ASSETS LESS CURRENT LIABILITIES		558,844	392,310	951,154	606,790
NET ASSETS		558,844	392,310	951,154	606,790
FUNDS	20				
Unrestricted funds				558,844	287,153
Restricted funds				392,310	319,637
TOTAL FUNDS				951,154	606,790

The financial statements were approved by the Board of Trustees and authorised for issue on 29 January 2026 and were signed on its behalf by:

A Corry - Trustee

J Willington - Trustee

The notes form part of these financial statements

Cash Flow Statement
for the Year Ended 31 March 2025

	Notes	31.3.25 £	31.3.24 as restated £
Cash flows from operating activities			
Cash generated from operations	1	215,623	109,175
Net cash provided by operating activities		215,623	109,175
Cash flows from investing activities			
Purchase of tangible fixed assets		-	(3,677)
Interest received		7,558	5,899
Net cash provided by investing activities		7,558	2,222
Change in cash and cash equivalents in the reporting period		223,181	111,397
Cash and cash equivalents at the beginning of the reporting period		603,963	492,566
Cash and cash equivalents at the end of the reporting period		827,144	603,963

The notes form part of these financial statements

Notes to the Cash Flow Statement for the Year Ended 31 March 2025

1. RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES

	31.3.25	31.3.24 as restated
	£	£
Net income for the reporting period (as per the Statement of Financial Activities)	344,364	133,452
Adjustments for:		
Depreciation charges	4,296	3,483
Interest received	(7,558)	(5,899)
Increase in debtors	(231,963)	(46,599)
Increase in creditors	106,484	24,738
Net cash provided by operations	215,623	109,175

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1.4.24	Cash flow	At 31.3.25
	£	£	£
Net cash			
Cash at bank	603,963	223,181	827,144
	603,963	223,181	827,144
Total	603,963	223,181	827,144

The notes form part of these financial statements

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

1. ACCOUNTING POLICIES

General information

The financial statements of the charity, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Charities Act 2011. The financial statements have been prepared under the historical cost convention.

Hospital Rooms ("the charity"), is a charitable incorporated organisation (CIO), not having share capital and is incorporated in England and Wales. The Charity registration number is 1168101. Its registered office and principal place of business is in Unit 404, Lock Studios, 7 Corsican Square, London E3 3YD.

Basis of preparing the financial statements

These accounts have been prepared for the year ended 31 March 2025.

The accounts have been prepared in accordance with "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the financial reporting standard applicable in the United Kingdom and Republic of Ireland (FRS 102) (Charities SORP (FRS 102)", 'The financial reporting standard applicable in the UK and Republic of Ireland ('FRS' 102)' and the Charities Act 2011.

The charity constitutes as public benefit entity as defined by FRS 102.

The accounts are presented in sterling and are rounded to the nearest pound.

Income

Income is recognised in the period in which the charity is entitled to receipt, the amount can be measured reliably, and it is probable that income will be received. Income comprises donations, including gifts in kind, grants, income from trading activities and interest receivable.

Donations are recognised when the charity has confirmation of both the amount and settlement date. In the event of donations pledged but not received, the amount is accrued for where the receipt is considered probable. In the event that a donation is subject to conditions that require a level of performance before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that those conditions will be fulfilled in the reporting period.

Gifts-in-kind, donated services and free materials are secured by the charity from artists and supporting companies for the beneficiaries. After they are distributed to the beneficiaries, they are brought into the financial statements as income and expenditure at an estimate of their value to the charity.

Grants from trusts are credited to income when the charity has both confirmation of the amount and entitlement to the income. In the event of grants confirmed but not received, the amount is accrued for where the receipt is considered probable.

Income from trading activities, being monies received from sales of merchandise, posters and fundraising auctions, and service agreements with project partners, is credited to the statement of financial activities when receivable and the amount can be measured reliably by the charity.

Project contributions from NHS hospitals are credited to income when receivable and the amount can be measured reliably by the charity.

Interest receivable

continued...

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

1. ACCOUNTING POLICIES - continued

Income

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

Expenditure recognition and allocation of support costs
Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the obligation can be measured reliably.

All expenditure is accounted for on an accruals basis. Expenditure comprises direct costs and support costs. All expenses, including support costs, are allocated or apportioned to the applicable expenditure headings.

Expenditure comprises the following:

- Costs of raising funds includes costs incurred in respect to raising income for the charity.
- Cost of charitable activities which include gifts-in-kind expenditure and support costs.

Support costs, including governance costs, are allocated between the expenditure categories on a basis designed to reflect the use of the resource.

Governance costs include those associated with meeting the constitutional and statutory requirements of the charity- for instance, the audit fees and costs linked to the strategic management of the charity.

Tangible fixed assets
Tangible fixed assets are stated in the balance sheet at cost, less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

Assets costing £500 or more with an expected useful life of more than one year are capitalised.

Depreciation is provided on a straight line basis at the following annual rates, in order to write off each asset over its estimated useful life:

Donated artwork	-10% on market value
Office equipment	-25% on cost
Computer equipment	-25% on cost

Stocks
Stocks are stated at the lower of cost and net realisable value, being the estimated selling price less costs to complete and sell. Cost is based on the cost of purchase on a first in, first out basis. Work in progress and finished goods include labour and attributable overheads.

At each balance sheet date, stocks are assessed for impairment. If stock is impaired, the carrying amount is reduced to its selling price less costs to complete and sell. The impairment loss is recognised immediately in profit and loss.

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

Fund accounting
Unrestricted funds are those funds which can be used freely to meet the charity's charitable objects.

Restricted funds are monies raised for their use restricted to a specific purpose, as stipulated by the donor. Expenditure which meets these criteria is charged to the appropriate fund.

continued...

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

1. ACCOUNTING POLICIES - continued

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

Assessment of going concern
The trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements. The trustees have made this assessment in respect to a period of at least one year from the date of approval of these financial statements.

The trustees of the charity have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern. The trustees are of the opinion that the charity will have sufficient resources to meet its liabilities as they fall due.

Critical accounting estimates and areas of judgement

The preparation of financial statements in compliance with FRS 102 requires the use of certain critical accounting estimates. It also requires management to exercise judgement in applying the company's accounting policies.

Debtors

Debtors are recognised at their settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid. They have been discounted to the present value of the future cash receipt where such discounting is material.

Cash at bank and in hand

Cash at bank and in hand represents such accounts and instruments that are available on demand or have a maturity of less than three months from the date of acquisition. Deposits for more than three months but less than one year have been disclosed as short term deposits. Cash placed on deposit for more than one year is disclosed as a fixed asset investment.

Creditors and provisions

Creditors are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

continued...

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

1. ACCOUNTING POLICIES - continued

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

Assessment of going concern
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continued...

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

2. DONATIONS AND LEGACIES

	31.3.25	31.3.24 as restated
	£	£
Donations in kind	120,001	-
Donations	107,684	124,545
	227,685	124,545

Donations in kind comprise of artist materials.

3. OTHER TRADING ACTIVITIES

	31.3.25	31.3.24 as restated
	£	£
Sponsorships	12,600	-
Hauser & Wirth - Annual auction	208,540	333,164
Merchandise & editions sales	60,085	57,602
Shipping and handling	-	334
Hauser & Wirth - Artwork merchandise sales	-	47,494
Other editions sales	-	919
Commission	400	-
	281,625	439,513

4. INVESTMENT INCOME

	31.3.25	31.3.24 as restated
	£	£
Deposit account interest	7,558	5,899

5. INCOME FROM CHARITABLE ACTIVITIES

	Activity	31.3.25	31.3.24 as restated
		£	£
Research Commission	Charitable activities	-	3,075
Other earned income	Charitable activities	634,992	214,068
Arts Council England	Charitable activities	420,000	309,500
Grants received	Charitable activities	278,633	303,965
		1,333,625	830,608

Included within income from Arts Council England above are the following:

	Activity	31.3.25	31.3.24
		£	£
National Lottery Project Grants	Charitable activities	300,000	189,500
Grant-in-Aid (Exchequer Funding)	Charitable activities	120,000	120,000
		420,000	309,500

continued...

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

6. RAISING FUNDS

Raising donations and legacies

	31.3.25	31.3.24 as restated
	£	£
Staff costs	119,858	131,207
Merchandise purchases and other fundraising costs	44,742	54,756
	164,600	185,963

7. CHARITABLE ACTIVITIES COSTS

	Direct Costs	Support costs (see note 8)	Totals
	£	£	£
Charitable activities	888,959	452,570	1,341,529

8. SUPPORT COSTS

	Other	Governance costs	Totals
	£	£	£
Charitable activities	406,638	45,932	452,570

9. AUDITORS' REMUNERATION

	2025	2024
	£	£
Audit fee	7,000	11,100
Non- audit fee	2,400	3,000
Total fee payable to the audit company	9,400	14,100

10. TRUSTEES' REMUNERATION AND BENEFITS

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

Trustees' expenses

Two Trustees were reimbursed £381 (2024: £315, one trustee) for travel expenses incurred on behalf of the charity during the year.

continued...

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

11. STAFF COSTS

	31.3.25	31.3.24
	£	£
Wages and salaries	590,208	551,346
Social security costs	62,165	45,745
Pension contributions	13,564	12,875
	665,937	609,966

The total employee benefits including pension contributions of the key management personnel were £120,241 (2024:£111,944). The key management personnel of the charity are in charge of direction and controlling, running and operation of the charity on a day-to-day basis and comprise of the Trustees, the CEO and Director.

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

	31.3.25	31.3.24 as restated
Staff	20	19

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

12. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds	Restricted funds	Total funds as restated
	£	£	£
INCOME AND ENDOWMENTS FROM			
Donations and legacies	119,466	5,079	124,545
Charitable activities			
Charitable activities	351,224	479,384	830,608
Other trading activities	439,513	-	439,513
Investment income	5,899	-	5,899
Total	916,102	484,463	1,400,565
EXPENDITURE ON			
Raising funds	95,461	90,502	185,963
Charitable activities			
Charitable activities	812,613	268,537	1,081,150
Total	908,074	359,039	1,267,113
NET INCOME	8,028	125,424	133,452
Transfers between funds	(169,774)	169,774	-
Net movement in funds	(161,746)	295,198	133,452

continued...

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

12. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - continued

	Unrestricted funds	Restricted funds	Total funds as restated
	£	£	£
RECONCILIATION OF FUNDS			
Total funds brought forward	448,895	24,443	473,338
TOTAL FUNDS CARRIED FORWARD	287,149	319,641	606,790

13. PRIOR YEAR ADJUSTMENT

There is a prior year adjustment in respect of material omissions from the previous year's financial statements year ended 31.03.2024. The comparative figures include £38,672 other earned income now being recognised in the year ended 31.03.2024 and include £45,000 other earned income previously recognised in the year ended 31.03.2023 now being recognised in the year ended 31.03.2024.
The effect of this adjustment is an increase in the opening unrestricted reserves of £38,672.

14. DEFERRED INCOME

Some amounts received as project contributions from NHS Trusts have been treated as deferred income in line with the stage of completion of the projects in question at the year end.

15. TANGIBLE FIXED ASSETS

	Artwork	Office equipment	Totals
	£	£	£
COST			
At 1 April 2024 and 31 March 2025	26,000	5,259	31,259
DEPRECIATION			
At 1 April 2024	18,800	2,040	20,840
Charge for year	2,600	1,696	4,296
At 31 March 2025	21,400	3,736	25,136
NET BOOK VALUE			
At 31 March 2025	4,600	1,523	6,123
At 31 March 2024	7,200	3,219	10,419

continued...

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

16. STOCKS

	31.3.25	31.3.24 as restated
	£	£
Stock	2,176	2,176

17. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.25	31.3.24 as restated
	£	£
Trade debtors	221,360	38,672
Other debtors	25,424	27,741
VAT	-	4,774
Prepayments and accrued income	64,210	7,844
	310,994	79,031

18. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.25	31.3.24 as restated
	£	£
Trade creditors	38,753	57,322
VAT	34,156	-
Other creditors	59	59
Social security and pension liability	5,595	12,198
Accruals and deferred income	116,720	19,220
	195,283	88,799

19. LEASING AGREEMENTS

Minimum lease payments under non-cancellable operating leases fall due as follows:

	31.3.25	31.3.24 as restated
	£	£
Within one year	28,116	-
Between one and five years	15,664	-
	43,780	-

continued...

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

20. MOVEMENT IN FUNDS

	At 1.4.24 £	Prior year adjustment £	Net movement in funds £	Transfers between funds £	At 31.3.25 £
Unrestricted funds					
General fund	248,481	38,672	498,659	(226,968)	558,844
Hauser and Wirth	-	-	(123,296)	123,296	-
	248,481	38,672	375,363	(103,672)	558,844
Restricted funds					
Digital Art School	242,327	-	(108,647)	-	133,680
Sandwell CAMHS	5,000	-	(108,672)	103,672	-
Traineeship	-	-	4,921	-	4,921
Digital Transformation	72,310	-	(40,409)	-	31,901
Yorkshire	-	-	54,173	-	54,173
North East London	-	-	41,259	-	41,259
Bristol	-	-	83,523	-	83,523
Birmingham	-	-	37,853	-	37,853
Other Restricted Funds	-	-	5,000	-	5,000
	319,637	-	(30,999)	103,672	392,310
TOTAL FUNDS	568,118	38,672	344,364	-	951,154

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	1,200,713	(702,054)	498,659
Hauser and Wirth	-	(123,296)	(123,296)
	1,200,713	(825,350)	375,363
Restricted funds			
Digital Art School	200,380	(309,027)	(108,647)
Sandwell CAMHS	-	(108,672)	(108,672)
Cornwall	10,000	(10,000)	-
Traineeship	9,000	(4,079)	4,921
Digital Transformation	78,900	(119,309)	(40,409)
Yorkshire	78,000	(23,827)	54,173
North East London	75,000	(33,741)	41,259
Bristol	111,000	(27,477)	83,523
Birmingham	82,500	(44,647)	37,853
Other Restricted Funds	5,000	-	5,000
	649,780	(680,779)	(30,999)
TOTAL FUNDS	1,850,493	(1,506,129)	344,364

continued...

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

20. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.4.23 £	Net movement in funds £	Transfers between funds £	At 31.3.24 £
Unrestricted funds				
General fund	420,513	280,835	(414,195)	287,153
Designated	28,382	(124,179)	95,797	-
Hauser and Wirth	-	(142,846)	142,846	-
Lived Experience	-	(5,480)	5,480	-
Hospital Rooms Digital Art Studio	-	(298)	298	-
	448,895	8,032	(169,774)	287,153
Restricted funds				
Torbay Hospital	-	(1,253)	1,253	-
Digital Art School	-	242,327	-	242,327
Sandwell CAMHS	16,890	(116,422)	104,532	5,000
West Kent Rehab Centre	7,553	(42,358)	34,805	-
Springfield Hospital	-	(18,295)	18,295	-
Traineeship	-	(10,889)	10,889	-
Digital Transformation	-	72,310	-	72,310
	24,443	125,420	169,774	319,637
TOTAL FUNDS	473,338	133,452	-	606,790

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	916,582	(635,747)	280,835
Designated	-	(124,179)	(124,179)
Hauser and Wirth	(480)	(142,366)	(142,846)
Lived Experience	-	(5,480)	(5,480)
Hospital Rooms Digital Art Studio	-	(298)	(298)
	916,102	(908,070)	8,032
Restricted funds			
Torbay Hospital	-	(1,253)	(1,253)
Digital Art School	296,384	(54,057)	242,327
Sandwell CAMHS	5,000	(121,422)	(116,422)
West Kent Rehab Centre	2,578	(44,936)	(42,358)
Springfield Hospital	9,500	(27,795)	(18,295)
Traineeship	-	(10,889)	(10,889)
Digital Transformation	171,001	(98,691)	72,310
	484,463	(359,043)	125,420
TOTAL FUNDS	1,400,565	(1,267,113)	133,452

continued...

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

20. MOVEMENT IN FUNDS - continued

Torbay Hospital- Funding for the purposes of providing artwork for Torbay Hospital from the Rayne Foundation.

Digital Art School- An Arts Council England Project Grant for the purposes of having continuous access to creative activities within mental health wards through an online platform and art materials. This has been provided to every mental health hospital site in England.

Sandwell CAMHS- Funding to lead creative sessions with with young people and collaboratively transform the Sandwell outpatient building with art work from the Hiscox Foundation.

West Kent Rehab Centre- An Arts Council England Project Grant and Browne Jacobsen Charitable Trust grant for creative activities and artworks in Rosebud Ward in Kent. This project had a focus on climate change and environmental efficiencies.

Springfield Hospital- An Arts Council England Project Grant to bring creative programming and artworks to the newly built mental health facilities in Springfield University Hospital.

Traineeship- An Art Fund Student Opportunities grant to fund two paid opportunities for students to work with our team.

Digital Transformation- A grant to enhance the Hospital Rooms website and wider digital presence as well as our internal digital processes.

Yorkshire-An Arts Council England Project grant to commission artworks for Barnsley and Wakefield Hospitals.

North East London-An Arts Council England Project grant for large scale outdoor artworks at Goodmayes Hospital.

Bristol-An Arts Council England Project grant for an art project with a new build mental health unit for autistic people and people with learning disabilities.

Birmingham-An Arts Council England Project grant for an art project with young people at Parkview Clinic in Birmingham

Transfers between funds

A transfer has been done from the general unrestricted fund to other funds to cover a deficit in those funds.

21. RELATED PARTY DISCLOSURES

The following are the related parties transactions which occurred during the year:

£41,625 (2024: £14,400) was paid to one member of Key management for the service they provided as interim CEO.

A sister of a Trustee was paid a salary of £4,468 (2024: Nil) during the year for services provided as an employee.

Four trustees of the charity purchased artwork at the Hauser and Wirth Auction in the year ended 31 March 2024 totalling £34,710. The trustees involved in these transactions were Neil Wenman, Pravin Fernando, Elizabeth Neilson and Tom Ewing. These transactions were made under normal market conditions. In the year ending 31 March 2025, this amount was £Nil.

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

	31.3.25	31.3.24 as restated
	£	£
INCOME AND ENDOWMENTS		
Donations and legacies		
Donations in kind	120,001	-
Donations	107,684	124,545
	227,685	124,545
Other trading activities		
Sponsorships	12,600	-
Hauser & Wirth - Annual auction	208,540	333,164
Merchandise & editions sales	60,085	57,602
Shipping and handling	-	334
Hauser & Wirth - Artwork merchandise sales	-	47,494
Other editions sales	-	919
Commission	400	-
	281,625	439,513
Investment income		
Deposit account interest	7,558	5,899
Charitable activities		
Research Commission	-	3,075
Other earned income	634,992	214,068
Arts Council England	420,000	309,500
Grants received	278,633	303,965
	1,333,625	830,608
Total incoming resources	1,850,493	1,400,565
EXPENDITURE		
Raising donations and legacies		
Staff costs	119,858	131,207
Merchandise purchases and other fundraising costs	44,742	54,756
	164,600	185,963
Charitable activities		
Staff Costs	392,939	359,186
Transportation	50,079	50,808
Artwork creations and installation	110,727	16,594
Carried forward	553,745	426,588

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

	31.3.25	31.3.24 as restated
	£	£
Charitable activities		
Brought forward	553,745	426,588
Other direct costs	7,837	29,158
Exhibitions art workshops and live events	197,071	34,622
Artist Commission	130,722	138,287
Consultants and freelancers	(416)	-
	888,959	628,655
Support costs		
Other		
Staff costs	153,140	119,573
Other support costs	199,627	221,198
Transport & travel	1,461	3,015
Office rent	48,114	56,285
Depreciation	4,296	3,484
	406,638	403,555
Governance costs		
Auditors' remuneration	7,000	11,100
Auditors' remuneration for non audit work	2,400	3,000
Accountancy	36,532	34,840
	45,932	48,940
Total resources expended	1,506,129	1,267,113
Net income	344,364	133,452

HOSPITAL ROOMS

England & Wales - Charity number 1168101

Accounts

Hospital Rooms

Charity Registration Number: 1168101
Annual Report and Financial Statements

Year Ended 31 March 2024

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Reference and Administrative Information

For the year ended 31 March 2024

Trustees	Amie Corry (Chair) James Willington (Treasurer) Rosanna Cundall (appointed 9 Aug 2023) Tom Ewing Pravin Fernando Adeola Gay (appointed 7 June 2023) Katharine Lazenby (appointed 9 Aug 2023) Elizabeth Neilson Angela Samata Dr. Faisil Sethi Neil Wenman (appointed 9 Aug 2023)
Registered office	Unit 404, Lock Studios 7 Corsican Square London E3 3YD
Charity registration number	1168101
Website	www.hospital-rooms.com
Independent auditor	Bennewith 2018 Limited (Statutory Auditors) Upper Ground Floor 18 Farnham Road Guildford Surrey GU1 4XA
Principal banker	NatWest 403 Bethnal Green Road London E2 0AF

Trustee's Report

Our Trustees

Amie Corry - Chair
Amie Corry (she/they) is a writer, editor and arts communications strategist. She writes/edits for titles and publishers such as *Art Monthly*, the *Times Literary Supplement,* Tate, MACK and Phaidon. She oversaw Damien Hirst's publications and press between 2015 and 2020 and is now Director of Do Ho Suh's publishing projects and studio. In 2019 she co-founded an inclusive literary festival – Primadonna – alongside Jude Kelly, Catherine Mayer, Sandi Toksvig and Kit de Waal. Amie has worked on a number of other projects pertaining to gender equality and diversity in the arts. In 2014, taking inspiration from Guerrilla Girls, Amie co-produced an audit of London's galleries with the East London Fawcett Society to establish the gender disparity between the city's exhibited artists. Impressed by Hospital Rooms' boundary-pushing agenda and commitment to enacting change through art, she joined the board in 2019.

James Willington - Treasurer
James Willington (he/him) is the International Group Finance Director at Gagosian. Larry Gagosian opened his first gallery in Los Angeles in 1980. In forty years Gagosian has evolved into a global network with seventeen exhibition spaces across ten cities. Gagosian's vibrant contemporary programme and unparalleled historical exhibitions feature the work of leading and legendary artists. James joined Gagosian in 2007 and is based in London at their gallery on Britannia Street. James focuses on the financial and fiscal management of the European and Asian galleries. Prior to joining Gagosian, James trained and worked at Pricewaterhouse- Coopers. James is a member of the networking platform, PAIAM (Professional Advisors to the International Art Market), and an associate of the ICAEW (Institute of Chartered Accountants in England and Wales). He is a guest lecturer at Sotheby's Institute of Art and regular speaker at industry events. He has a BA degree in Latin and an MA degree in Roman Myth and History.

Rosanna Cundall – Chair of Development Committee
Rosanna Cundall (she/her) has worked in executive search within the creative industries since 2009. As a partner at Saxton Bampfylde, she advises on board level and executive appointments internationally. Rosanna has volunteered with Hospital Rooms in an informal capacity since 2019 and has Chaired the Development Committee since 2022. Rosanna is passionate about the power of arts and culture to transform lives. Having spent time in NHS mental health units caring for a friend, she has seen first-hand the importance of bringing hope and dignity to these spaces. Rosanna studied Art History and Visual Studies at Manchester University.

Tom Ewing
Tom Ewing (he/him) was an investment professional at Fidelity International in London for 17 years. He researched and analysed companies in the services, biotechnology & healthcare, and oil sectors before taking on responsibility for various equity funds with a focus on investing in small and medium sized growth companies in the UK.

After 8 years as an equity portfolio manager, he established the role of Director of Research for the rapidly growing Multi Asset division. Having left the City to spend more time with his young children and to pursue other interests, Tom was struck by the incredible progress and inspirational achievements of the Hospital Rooms team in its early years. He wants to help develop the charity's immense potential grounded in the unique and innovative work that it does bringing the creation and enjoyment of wonderful art to one of the most vulnerable parts of our society.

Pravin Fernando
Pravin Fernando (he/him) is a barrister and practices in all areas of health law and specifically in mental capacity and coronial law (mental health and medical related deaths). Prior to becoming a barrister Pravin worked in numerous mental health settings. Pravin said, "I am absolutely thrilled to be appointed as a Trustee of Hospital Rooms and be part of this amazing charity. They do such important and enriching work. When I see some of the places that they have transformed I am simply spellbound."

Adeola Gay
Adeola Gay (she/her) is a London-based writer and currently holds the position of Curatorial Manager at Artsy. She is also the creative mind behind The Other Art Girl, an independent blog launched in 2020 to explore feminist art history and visual culture. Before her role as a Graduate Trainee at Sotheby's, Adeola pursued her studies in Culture, Criticism, and Curation, earning a Bachelor of Arts Degree from Central Saint Martins. She further holds a Diploma in Communicative Chinese from SOAS, University of London. Passionate about amplifying the voices of underrepresented artists, Adeola is dedicated to making art more accessible to marginalised communities.

Katharine Lazenby
Katharine Lazenby (she/her) is an expert by experience, drawing on lived experience of mental illness, psychiatric care and inpatient hospitalisation in a variety of roles. She is an Organisational Development Practitioner at East London NHS Foundation Trust. Katharine also delivers mental health training to health and social care staff across North East London. She sits on the board of directors for the Design in Mental Health Network.

Elizabeth Neilson
Elizabeth Neilson (she/her) is a curator based in London with a particular interest and specialism in nurturing emerging artists and their practices. Since 2006 she has been Director of the Zabludowicz Collection. She is also co-director of Pangaea Sculptors Centre, an organisation that seeks to support nurture and develop artists working with sculpture through mentoring, fabrication, education, commissioning opportunities and public events. She completed an MA in Curating from Goldsmiths College, University of London in 2005 and a BA in Art History and Women's Studies from The University of East London in 2003.

Angela Samata
Angela Samata (she/her) presented the BBC1 BAFTA nominated and winner of the Mind Media Award for Best Factual TV documentary, 'Life After Suicide'. The film encouraged discussion and exploration of mental health issues, challenging the

stigma of suicide. Describing her own experience and that of her children after her partner took his own life 15 years ago, Angela travelled the length and breadth of the UK talking to others who had experienced the same loss. The documentary was aired as part of the BBC's Mental Health Sea- son #InTheMind and was watched world-wide by over 5 million viewers. Co-author of the NHS70 Parliamentary Award winning #SeeSaySignpost training, which has to date been accessed by 250,000 people globally, her charity work, together with the making of the documentary was recognised as Angela was named as the Merseyside Woman of the Year 2016 and awarded an Honorary Fellowship by Liverpool John Moores University. As an Arts professional for over a decade, Angela leads the John Moores Painting Prize at the Walker Art Gallery and continues to work freelance with individual artists and arts organisations, while also speaking publicly about mental health issues.

Dr. Faisil Sethi
Faisil Sethi (he/him) is Chief Medical Officer for Norfolk and Suffolk NHS Trust. In recent years, alongside his role as a Consultant Psychiatrist in Psychiatric Intensive Care, he has developed experience in a diverse portfolio of management, leadership, quality improvement, and innovation activities. His past roles have included being Consultant Psychiatrist in Psychiatric Intensive Care at the Maudsley Hospital; Listening into Action Lead, and Service Director in South London and Maudsley NHS Foundation Trust. Dr Sethi was a longstanding member of the Executive Committee of the National Association of Psychiatric Intensive Care Units (NAPICU) and is currently on the Editorial Board of the Journal of Psychiatric Intensive Care. He was the past Vice Chair of National Association of Psychiatric Intensive Care Units (NAPICU), and a past Elected Member of the General Adult Psychiatry Faculty Executive in the Royal College of Psychiatrists. Faisil's clinical, quality improvement and research interests have included: clinical leadership; the management of acute disturbance; personality disorder; art and mental health; mental health law and the criminal justice interface.

Neil Wenman
Neil Wenman (he/him) is the Global Creative Director & Partner at Hauser & Wirth, based in London. He has worked on numerous international projects over the past 13 years and collaborated closely with many artists. He is on several committees including the development committee of South London Gallery, London; the board of The Roberts Institute of Art, London; and a Trustee of Performa in New York. He has a PhD in architectural design from the Bartlett School, UCL and four postgraduate master's degrees.

Chair's Report

As Hospital Rooms approaches its first decade, the extraordinary benefit of bringing art and creativity to mental health hospitals is felt more keenly than ever. At a time of challenge and pressure for both the NHS and art sector, this year has been characterised by growth and development, as well as reflection, consolidation and care.

Our co-production model provides unique opportunities for service users and their families, staff and artists. This model contributes to an embedded practice that is demonstrably capable of improving the experiences of those who come into contact with inpatient mental health services. Hospital Rooms is committed to working with service users who are likely to suffer from the intersection of marginalisation; decision-making on projects, staff training and programming leads with this in mind and it remains a priority for us going into 2024/25.

This year, our work has been bolstered by the development of our evaluation methodologies, which have benefited from collaboration with Norwich University of the Arts. Our 2023/24 projects across Cornwall Partnership Foundation NHS Trust, Sandwell CAMHS, Hellesdon Rivers Centre, and Kent and Medway NHS and Social Care are diverse in scope and offer new learnings. We have worked with both adults and young people in units with varied specialisms and requirements: forensic, PICUs, low secure and outpatient. The projects are delivered by the Hospital Rooms team and a carefully curated roster of artists, some of whom are embedded in the local community. The 2023/24 projects garnered validating and often moving feedback, with participants noting feelings of inspiration, connection and happiness as a result of the workshops and installations.

The enthusiastic response to our NHS Trust 'Open Call' in December 2023 demonstrates both the increasing demand for our work and recognition of its efficacy. A diverse and geographically spread series of projects have been confirmed for 2024/2025 and detailed agreements issued for each Trust.

2023/24 also posed unexpected challenges. Our co-founders Tim A Shaw and Niamh White have demonstrated remarkable resilience, commitment and courage in juggling unforeseen care responsibilities for their son, who was diagnosed with acute lymphoblastic leukaemia in October 2023, with the needs of the organisation. The Board and staff rallied to ensure interim measures were in place, including the recruitment of an expertly experienced Interim CEO, Kerry Bishop.

Our brilliantly engaged Board has been enriched by the addition of new trustees with invaluable skills and knowledge. These include Katharine Lazenby, who has Lived Experience of in-patient mental health services. We also welcomed exceptional trustees across development, commercial art, digital art and executive recruitment.

Staffing and organisational structures have expanded to facilitate the breadth and ambition of the projects. Additional costs and expenditure have been met by deeper fiscal assurance mechanisms. We've balanced costs through charitable activities and imaginative fundraising. Our financial management has benefited from

outsourced expertise, as well as the continued dedication of our Executive, Finance Committee and Head of Partnerships.

The second year of our partnership with Hauser & Wirth bore remarkable fruit with a large-scale exhibition, public programme, and annual auction hosted by Bonhams. Our dedicated Development Committee maintains a key role in our fundraising activities. Assisted by a digital transformation and new CRM, we've continued to grow our network of supporters and partners from diverse industries and disciplines. Following successful grant applications and the award of the 2023 Art Explora – Académie des beaux-arts European prize, next year sees the return of our fully accessible Digital Art School programme, which reaches tens of thousands internationally each year. Hospital Rooms remains a remarkably nimble and enterprising organisation, whose profile and reputation grows year-on-year.

At the end of our first year as an Arts Council England National Portfolio Organisation, we've delivered strongly against our Investment Principles and are immensely grateful for ACE's ongoing support and collaboration. Alongside major investment from bodies newly introduced to our work, we retain long-standing fruitful partnerships with many suppliers and organisations who make what we do possible.

In my first year as Chair, I've been consistently impressed by the ambition and impact of this work, as well as the energy and commitment of the individuals who facilitate it. Hospital Rooms has proved itself capable of the extraordinary and its work will no doubt continue to grow in the coming years.

Amie Corry

The Trustees, who are also directors of the Charitable Incorporated Organisation (the charity), present their report and the financial statements for Hospital Rooms for the year ended 31 March 2024, which have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and effective from accounting periods commencing 1 January 2015 or later.

PURPOSE AND OBJECTIVES

Hospital Rooms is an award-winning arts and mental health charity that believes all people in mental health hospitals should have the freedom to experience extraordinary art.

The charity was founded in 2016 by artist Tim A. Shaw and curator Niamh White after a close friend was sectioned and admitted to a locked mental health ward. They were shocked by how stark, cold, clinical and inhumane the environment on the ward was. This is further underscored by testimony in 2023/4 in which patients and staff describe these mental health environments as being *'like prison', 'hostile', 'bleak', 'uninspiring', and 'punishing'.*

We commission artists to create inventive, compelling and compliant environments and artworks for mental health units. Our artists work collaboratively with service users, psychiatrists, allied health professionals and public health researchers to create inspirational spaces that enrich quality of life, encourage conversation, enhance self-esteem, and deepen ties between people. In addition, we facilitate artist-led workshops for mental health service users that encourage meaningful participation in creative activity and directly inform the artworks installed in the environment. Our evaluations show that these sessions are effective in helping people to acquire new skills and knowledge, improve self-belief, and form connections.

We do this because:

- People using these services face a severe inequality of opportunity to engage with or be inspired by the arts (Mental Health Foundation 2020).
- The physical environments in mental health units are inadequate and are not conducive to recovery (Mind 2023).

We work with service users in mental health units who have often been sectioned and detained under the Mental Health Act. In these wards, our participants' liberties have been restricted and access to art is extremely limited. Our projects are designed to be safe and appropriate for people who are receiving care for a variety of severe and enduring mental health diagnoses, and we adapt our activities to accommodate multiple generations (from CAMHS young people to older adults) and a diverse range of access needs. People with severe and enduring mental illness continue to face stigma and ostracism as a response to their diagnoses and presentation. Many are dealing with co-marginalisations which further impact their lives and prevent access to creative inspiration and activity. We know that people with mental health problems are two to three times more likely to be from households in the lowest 20% income bracket than those in the highest (Mental Health

Foundation, 2016). Further, Black people almost 5 times as likely as white people to be detained under the Mental Health Act and are disproportionately affected by restrictive practices in mental health units. Our work is designed to reach, engage, and energise the most vulnerable mental health service users, improving their experience in hospital and contributing positively towards their health and wellbeing. In 2023/4, we received more feedback than any previous year citing the impact of our projects on patient 'recovery'.

"I know it might seem like an overreach, but I truly believe that this was the real start of my recovery."
Service User, Camborne Redruth Hospital

ACTIVITIES

Support and Assistance

We recruited several new positions to support the delivery of our ambitious objectives in 2023/4. This included a Head of Partnerships & Special Projects (x1) to oversee our fundraising and communications functions, a Head of Impact (x1) to formalise and oversee our monitoring, evaluation and research, a Projects Manager (x1), Project Assistant (x2), Marketing & Communications Manager (x1), and a Digital Art School Producer (x1). We utilized the services of a freelance Associate Curator (x1) and Research Consultant (x1). Our team continue to receive an annual training budget to support their professional development and have access to a certified psychotherapist for wellbeing support.

In January 2024, after an extensive recruitment process supported by leading recruitment agency Saxton Bampfylde, we appointed Kerry Bishop as our Interim CEO. This role has responsibility for the strategic and operational oversight of our growing organisation and provided support in the temporary absence of our Chief Executive and Director for unforeseen personal reasons.

Across our four unique core projects, detailed below, and with generous support from our partners, funders and hosting NHS Trusts, in 2023/2024 we:

- Delivered 146 dynamic artist-led workshops, more than any previous year and reaching a record 1178 in-person participants

- Installed 9 museum quality artworks created by an extraordinary and diverse roster of artists in collaboration with NHS service users, and staff

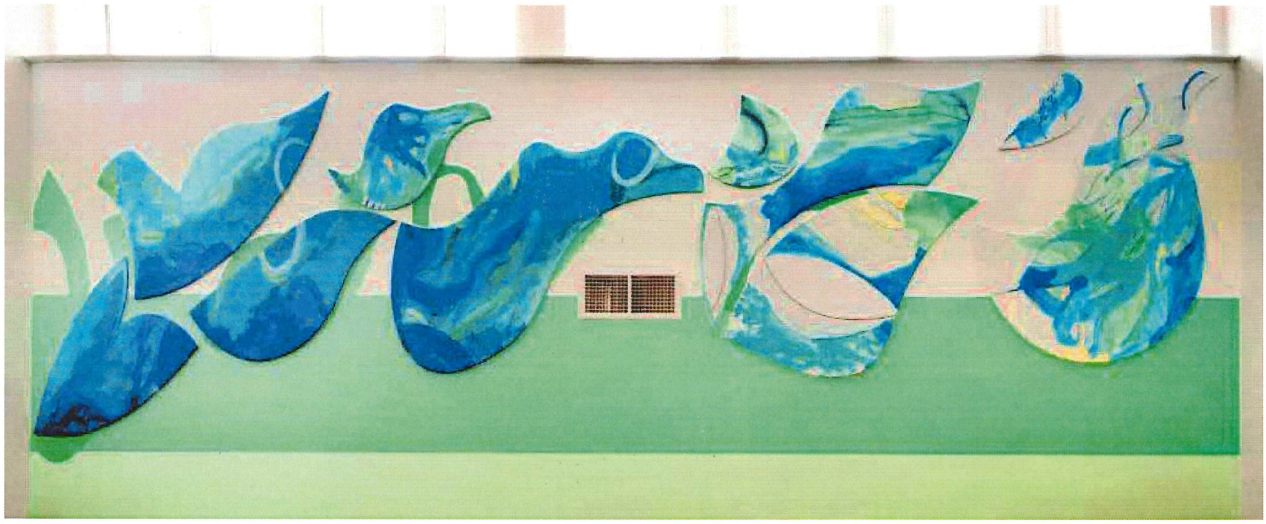
- Expanded our digital audience with 46,179 views of our Digital Art School online tutorials and 3,946 new social media subscribers

- Led our NPO compliant evaluation, developed in collaboration with Norwich University of the Arts (NUA) providing rich insights into the impact of our projects on patient and staff communities

- Demonstrated a significant increase in **self-belief**, **skills & knowledge**, and **social connectedness** amongst our participant community (average survey responses 7.6 to 8.7 out of 10)

- Evidenced improved interactions between service users and clinical staff across all projects

Examples of projects undertaken by Hospital Rooms during 2023-24



Installation by artist Ro Robertson, Perran Ward, Longreach House

Inpatient acute adult wards (Bodmin Community Hospital), and Psychiatric Intensive Care and Forensic wards (Longreach House), Cornwall

- Numbers benefiting from this activity: Artists: 12 || Participants: 311|| Audience (broadcast, online, writing): 330,108 (total estimated MUV for 2023/24)
- Number of new products or commissions: 2
- Number of sessions for education, training or participation: 36

Our project with Cornwall Partnership NHS Foundation Trust is taking place across 6 mental health wards in 2 hospitals: Bodmin Community Hospital and Camborne Redruth Hospital. This includes wards for acute adults and older people, a Psychiatric Intensive Care Unit [PICU], and a low secure forensic unit. After spending time in each of the services, developing relationships with staff, forging local partnerships, and leading 11 Research & Development workshops with 63 patients and 18 staff, we had a clearer understanding of the needs and preferences of the patient and staff communities. These insights informed the thoughtful selection of 12 artists who best represent the communities in which they are delivering creative workshops and installing new work, including abstract artist Janet Holland, who is autistic non-verbal, and several others living, working, and with lived experience of mental health service use in Cornwall.

During our vibrant Season of Creativity, our team and partner artists collaborated to deliver 36 well-attended and accessible creative workshops for 311 service user participants. These sessions guided participants through activities including fabric printing, mask-making, and sculpture. Feedback from participants tells us the workshops were, 'fun', 'creative' and 'calming' (top 3 descriptors across all workshops), with one service user reflecting that it was, "A lifting experience". A particular characteristic of the workshop season on this project was the positive social atmosphere in the workshop space, with one PICU service user commenting, "I really felt the love in the room." Staff also highlighted the difference these

workshops made in relation to staff, patient and peer interaction, as well as observing improvements in patient's skills and self-esteem:

"For many onlookers this is merely an art class, but from an Occupational Therapist's perspective I can see the benefits with every session. The skills the artist is helping develop and nurture are priceless. The patients' self-confidence and self-esteem are growing, they are able to push themselves far out of their comfort zone to try new things and challenge themselves, without fear of failure. They are developing social skills and communicating much more confidently and freely with staff and peers. The group gives a great chance for patients to be praised, and their efforts noticed, giving more confidence in self-expression and personal achievements."
Staff member, Bowman Ward

The artists have worked closely with the people who will experience their artworks from day-to-day, developing ideas in these creative workshops that provide visual stimuli and empathetic viewpoints to ensure that the installations will resonate with the spaces in which they are installed. The project entered its installation phase towards the end of 2023/24, with 2 of 12 artworks completed so far. *Horizon* by artist Ro Robertson is a large-format installation that focuses on the tidal zone as a space for renewal. It was developed for the Communal Area on Perran Ward following a series of workshops that Ro led on the ward and at the Barbara Hepworth Museum and Sculpture Garden in St Ives. The artwork has a direct relationship with another commission, *Interlude*, that Ro made for Tate St Ives around the same time. Lucy Willow's *The Shadow of the Moon* is a direct reflection of the inclusive and thoughtful mood cultivated through her interactions with staff and service users and underscores the significance of our varied and adaptive co-production model which sees spaces not only transformed aesthetically, but representing the stories and perspectives of the people who live with them.

"Within institutional settings, the art room is often seen as a safe place. The same is true at Perran Ward, where I spent time drawing with patients and staff in the summer of 2023. During these workshops, some drifted in and out while others began creating marks. Some sat quietly and watched, others sang. We were immersed in our own stories as we drew to music. The paper became a space of shared experience."
Artist Lucy Willow on Perran Ward Installation



Installation by artist Lucy Willow, Perran Ward, Longreach House

Our dynamic partnership with Tate St Ives was a particular success of this project, establishing deep-rooted connections between the patient population and the wider local art community. In collaboration with public programmes staff at Tate, we hosted a training day for 18 ward staff focused on empowering them to design and facilitate Tate's exemplary 'Look Groups' ('small gatherings of people who get together regularly to talk informally about art, artists, and ideas'). The training was hugely successful and resulted in a 'Look Group' on every ward within the following 6 months. These sessions equipped service users with the confidence and language to have conversations about art, with a view to contributing to our artwork approval process and enhancing their experience of engaging with the resulting installations on their ward. Now, the alienating perception of contemporary art is being replaced by curiosity and excitement for the ways in which it can enrich all our lives.

"Our journey together has begun to change perceptions of who art and galleries are for and sparked a shared hope for a more social model of mental health care where access to creativity is championed and celebrated. It is a privilege to witness and participate in this shift, while discovering how to be a more empathetic museum."
Georgina Kennedy, Curator: Communities, Tate St Ives

The multi-site Cornwall project has made great advances 2023/4, completing all artist proposals on schedule and through a thoughtful and collaborative process ensuring that resulting artworks are directly informed by the ideas, preferences and selections of service users and staff at every stage of design. With two completed artworks already receiving great acclaim from service users and staff, and several more underway including Janet Holland, Melanie Stidolph, Maria Christoforidou, and Viviane Vaux, the project remains on target for September 2024 completion despite several unforeseen disruptions due to building works. Moreover, three legacy projects - Phillippa Clayden's continued workshops on-site, Lisa Stewart's art group, and staff away days at Tate St Ives - are ensuring the legacy of this important project across Redruth and Bodmin hospitals for years to come. Our work at Hospital Rooms is founded on the belief that art is fundamental to what makes us human: that it can nourish and heal, bring connection, joy and solace. There are few contexts in which these qualities can have as much impact as the mental health wards that care for people at the most vulnerable times in their lives.

Children and Adolescent Mental Health Service (CAMHS) Sandwell



Sandwell service user and their 'time capsule' artwork

- Numbers benefiting from this activity: Artists: 11 || Participants: 495 || Audience (broadcast, online, writing): 330,108 (total estimated MUV for 2023/24)
- Number of new products or commissions: 2
- Number of sessions for education, training or participation: 43

Our project with CAMHS takes place at one outpatient building located in Sandwell's Black Country Healthcare NHS Foundation Trust. The service supports children and young people who have complex mental health problems, as well as their families, through referrals from GPs, school health nurses, health visitors, and staff members from our partner agencies in the Local Authority. During our Research and Development phase, staff told us that – despite being an outpatient service for children and adolescents – the current clinical environment resembled a, 'prison'. Together with staff, we set a clear objective for the project; to transform Sandwell CAMHS into a more beautiful and creative place, aiding the recovery of young mental health service users and their families.

"We want to create an environment that says, **'People do get better, it will get better, this is a space for that."** Sandwell CAMHS Service Manager

As the project has developed, staff, young people, and their adults are already noting significant improvements in the space, with one young service user feeding back to clinical staff, "I'm starting to like it here."

Sandwell is a diverse community, with 32% Afro Caribbean and South Asian population, and the demographics of the patient population is similarly diverse. As such, it was important to take additional measures to ensure Afro Caribbean and South Asian representation in our team and artist roster. We recruited a visiting curator Jade Foster, who was born and raised in Sandwell and is of Afro Caribbean heritage as well as partnering with Sandwell African Caribbean Mental Health Foundation for guidance and to raise awareness of the project within the community. We also recruited a former CAMHS service user of South Asian heritage, who was instrumental in building community connections and supporting participating young people. CAMHS staff observed young people, "coming out of their shell", when encouraged to reflect on their cultural heritage through thoughtfully designed creative workshops and a studio visit with artist Roo Dhissou. One young person described a poetry-writing workshop with Nafeesa Hamid as, "revolutionary."

43 creative workshops were facilitated in total, reaching 495 participants (including parents and guardians) and establishing a close-knit community which the young people would describe in our evaluative semi-structured interviews as, 'amazing', 'welcoming', and 'inclusive.' We can see from our *Impact and Insights* dimensions data that sentiments improved across all three measured outcomes, most notably evidencing that workshop participants' sense of community ("I feel a sense of community here") grew from 8.1 to 9 out of 10 over the course of the project's duration. Stories emerged from the CAMHS unit of young people finding new friendships through repeated attendance at our creative workshops, deepening relationships between siblings, and – particularly young people 14 and over –

adopting natural leadership roles, often assisting younger participants with their artmaking. Our varied programme of artist-led workshops included character drawing, t-shirt design, wax rubbings, and manifesto writing which inspired the imagination of participants, and empowered artists with a sense of how the young people wanted to see their space transformed. One young person stated clearly, "When I walk in this room, I want to see bright colours". Their wish will be realised through the 13 installations planned for areas including the reception, waiting room, therapy rooms, crisis room, and communal corridors in 2024/5.

A series of more directive participation workshops, in which the groups separated into age group to create their own collaborative artwork for the unit, saw young people designing and installing personal 'time capsules' using mould-making techniques and painting to transform an external wall in the unit's yard (under 14s) as well as the production and publication of a zine (over 14s) detailing the project's impact and offering creative inspiration and advice for future CAMHS service users. In the foreword for this publication, one highly engaged young person told us:

"When I first came here three years ago, I dreaded it all the time. I was very anxious. But now to be a part of something that's going to be shown here... It makes me feel included and welcome."
Yasmin, CAMHS service user

As 2023/4 drew to a close, the project team and artists bid a sad farewell to the close-knit community of Hospital Rooms team, NHS staff, artists, young people and their families that has been nurtured during the Season of Creativity. As we move forward with the next phase of artist proposals and the eventual installation of 13 artworks in total at Lodge Road, we will continue to nurture our newly established partnership with designers at An Endless Supply who will support the team to develop a thoughtful and comprehensive publication documenting the success, impact and uniqueness of this "once-in-a-lifetime" (CAMHS service user) project.

"I have always believed, from the start, that the seeds we are planting are going to grow to be something amazing."
Jai, freelance workshop facilitator and former CAMHS service user

New inpatient adult acute wards (Rivers Centre), Hellesdon Hospital, Norwich



Community workshop at Sainsbury Centre, Norwich, 2023

- Numbers benefiting from this activity: Artists: 15 || Participants: 372 || Audience (broadcast, online, writing): 330,108 (total estimated MUV for 2023/24)
- Number of new products or commissions: 0 (15 to be delivered 24/25)
- Number of sessions for education, training or participation: 53

This is a landmark community project at the new build River Centre, Hellesdon Hospital, working from design stage with architects, NHS Trust and communities of service users, artists, and local partners to embed creativity and culture in 5 adult wards, hospital entrances, outdoor and communal areas. Findings from our mixed-method research and development phase, during which we collaborated with people receiving mental health care in inpatient services at Hellesdon Hospital, outpatients through Hellesdon's Recovery College, and a newly formed Lived Experience Advisory Group, revealed a desire for more creative inspiration and hands-on opportunities both in and local to the hospital. Staff have since told us that the project has, 'created connection, conversation, reflection, intrigue and most importantly hope' at the hospital.

We are working with a cohort of 15 extraordinary artists to run our co-production workshops and ensure that the community voice is reflected in the artworks which will adorn the Rivers Centre. In 2023/24 we delivered 53 artist-led workshops for 372 participants, including sessions in printmaking, collaging, and writing. Participants rated these workshops high (9 out of 10) in relation to broadening their imagination and opening their minds to new possibilities. Similarly, qualitative feedback tells us both inpatient and community participants found the "superbly run" workshops, 'engaging', 'enjoyable', and 'thought-provoking'. A member of clinical staff told us, "The workshops have been an immense privilege to be a part of."

Artists include Dolly Sen, Errol Francis, Fabian Peake, Ghislaine Leung, Heather Phillipson, Holly Sandiford, Jade Montserrat, Ken Nwadiogbu, Mark Titchner, Michael Landy, Nengi Omuku, Rosa-Johan Uddoh, Sarah Dwyer, Shepherd Manyika and Sola Olulode. This project has expanded the charity's digital reach significantly through our 'Meet the Artist' series on Instagram. This was our first attempt at showcasing an artist's practice as a way to profile our projects. Engaging and colourful reels featuring the project artist in their studio provide insight into why artists choose to partner with Hospital Rooms and offer the audience a behind-the-scenes look into the day in the life of an artist. The reels have seen some of the highest engagement to date on our socials, totalling over 24,000 views (3910 average per film). Our Instagram followers also increased by 1400 during this period (a 7% increase in 2023/4.)

In 2024/5 we will build upon our rich collaboration between artists and the Hellesdon Hospital patient population and enter an extensive artwork approval process. This process will ensure the 15 planned installations not only promote positive wellbeing at the Rivers Centre – with artworks that staff hope will 'expand' and 'extend' the "claustrophobic" environment of the current hospital's communal areas – but are also compliant in the new build context. Staff in risk management and estates will help us to ensure that the artwork is installed safely, maximising on its transformative potential.

"The artwork will be a key part of our culture change, and most importantly have a positive impact on people's experience of mental health hospitals."
Dr Sophie Bagge, Lived Experience Lead at NSFT

Inpatient rehabilitation unit (Rosebud Centre) Kent and Medway NHS and Social Care Partnership Trust



Installation by artist Valerie Asiimwe Amani, bedroom corridors, Rosebud Centre.

- Numbers benefiting from this activity: Artists: 5 || Participants: 126 || Audience (broadcast, online, writing): 330,108 (total estimated MUV for 2023/24)
- Number of new products or commissions: 6
- Number of sessions for education, training or participation: 14

Hospital Rooms commissioned 5 artists to create 6 co-produced, site-specific artworks for Kent and Medway NHS and Social Care Partnership Trust's (KMPT) Rosebud rehabilitation centre located in West Malling. Hospital Rooms recognises that climate change can have a direct impact on mental health, and that it is crucial for us to be aware of our own environmental responsibility. As such, this project elevated our work by incorporating responses to the climate crisis at its core. This project integrated sustainable and regenerative practices into every aspect of the project, including new methods of low carbon fabrication, transportation, workshop concepts, installation materials, environmental policy and environmental literacy across Hospital Rooms and Rosebud's patient and staff communities.

For this project, we employed a radical new approach that put the climate crisis at the heart of the concepts explored, implementation and governance. At Rosebud 40% of artists identified as disabled or neurodivergent, 10% of artists are a person of

colour, 50% of the Hospital Rooms team identified as disabled and 50% of freelancers working on the project have a long-term mental health diagnosis. This project had a profound impact on the culture of the service and reinforced positive relationships between staff and residents. Workshops were well-attended with 126 participants engaging in 14 creative workshops. We used the *Impact and Insight* dimensions tool to evaluate the workshops and respondents indicated, with a 90% level of agreement, that they felt a sense of community in the workshop space. NHS staff also noticed a perceptible shift in attitudinal behaviours,

"I've just been really surprised to see the level of engagement with the residents here, with how many ideas they've had and just how included they have felt in the project" Occupational Therapist, KMPT, 2023.

The emphasis on the environment and climate crisis in the work of the 5 artists meant that the ward community actively participated in dialogue and debate around sustainability and material narratives. Jay Price's artwork, based on their workshop where residents expressed the positive and negative feelings about mental health experiences and the healthcare system, is situated in the garden and has become a focal point. Whereas before the garden wasn't used by residents, now the garden has become a community hub where staff hold 1 to 1s with residents and community meetings. The Occupational Therapist has been inspired by the workshops to hold monthly sensory walks for the residents and explore nearby areas of natural beauty, maintaining the connection between the ward and the wider world. The project has also had an impact on visitors, **"it makes it really nice to be here and to come and visit"** Family member of KMPT service user, 2023

The workshops ranged from sustainable ink printing with Jay Price and exploring personal relationships with weather systems with Aidan Moseby, to Liz Elton's vegetable printing and workshop, showing what can be done with food waste. Liz Elton then went on to create a fabric piece for the meeting room using natural dyes made from food waste and incorporating the residents compost artworks.

This project integrated sustainable and regenerative practices into every aspect, including new methods of low carbon fabrication, transportation, workshop concepts, installation materials, environmental policy and environmental literacy across Hospital Rooms and the service users. The project has been supported by Winsor & Newton, COAT paint, and Gallery Climate Coalition (GCC). The project at Rosebud Centre saw a 26.4% total decrease in carbon output compared with our previous projects and was carefully monitored using GCC's tools to measure the impact of travel and materials. The result of this collaboration will be a case study and resources published by the GCC on their website. Our focus on environmental impact at Rosebud has initiated a new Hospital Rooms Environmental Strategy that will be published this year and used as a benchmark for all future projects. The Rosebud project curators led a training session with the rest of the Hospital Rooms team to create organisation-wide sustainability goals and raise awareness of best practice methods to achieve these goals.

This project also saw us pilot our artist agreement contracts, which received positive feedback in terms of clarity, support and access to project specific and mental

healthcare materials. This has initiated a step change in the way we work with the artists we commission.

ACHIEVEMENTS AND PERFORMANCE

Aim 1: Abundant and meaningful creative opportunities are accessible to the most segregated individuals with severe and enduring mental health diagnoses, providing them with a voice and a new sense of agency.

Our projects have reached patient populations in some of the most restricted environments (Forensic, PICU) and with some of the most complex mental health needs. In Cornwall, artist Alvin Kofi is conceiving of the first interactive artwork for a 136 suite, or Place of Safety; a designated location where vulnerable individuals are brought for up to 24 hours to be assessed before a longer-term decision is made about their care. Our programmes and their evaluations are designed with the most vulnerable mental health service user in mind and are informed directly by user experience.

Our Lived Experience Team tell us that service users who join our artist-led workshops are often doing so with trepidation, 'believing that art is not for them.' Yet, in the right environment, the impulse to create and to respond to the creativity of others tends to prevail. The contrast between those initial reluctant steps and the imaginations that go on to be revealed during these sessions is striking. Our workshop evaluations showed a marked increase in the sense of community for workshop participants in Cornwall this year. When surveyed to the extent workshop participants agreed with the statement "I feel a sense of community here" (as per Art Council England's Cultural, Social and Community outcomes) scores improved from 8.4 to 9.0 out of 10. Similarly, we saw an increase in participants' sense of capability ("I did something I didn't know I was capable of") rating between 8.7 and 8.9 out of 10. This sentiment data is underscored by more qualitative feedback, with participants sharing that the sessions were, "an amazing way to connect with our fellow humans", and one service user commenting, "I had lost confidence, but I feel inspired to sketch again."

Similarly, we saw a shift in participants' sense of identity and self-efficacy on our project in West Kent. The participatory workshops and subsequent installation process enabled residents to regain a sense of purpose and identity through accessing creative expression and skills. One resident, a builder by trade, became really invested in the installation phase as he was able to share his professional knowledge and see it valued by the Hospital Rooms team. "I think this project has already made a huge impact to the unit, to the staff, to the residents and that's what I think is good about it; it's not necessarily about the end product." This particular service user became part of the decision making for the artworks on the ward and took a real sense of ownership and pride over the new spaces.

Aim 2: Mental health environments are imaginative and cultural spaces that offer those they care for solace, comfort and dignity even in suffering.

As an organisation, our mission is to bring the highest quality artworks and creative activity into these spaces and, in doing so, to challenge the stigma that continues to

be attached to severe mental illness and replace it with hope and humanity. However, there is another, less optimistic belief that also influences our work: that art is a rarefied subject – the preserve of a minority who hold the key to understanding it or the talents necessary to create it. The artworks installed in 2023/4 and the participatory journeys towards their conception stand as a rejection of this notion and a testament to the positive power of art. They represent a merging of the clinical and the cultural, inviting communities to convene and evoking reflection.
"I can't wait to sit in here." Staff Member, Rosebud

"It is a piece that makes you want to go and spend time in front of it and figure out what all the different parts are" Service user, Rosebud

"The poems are the first thing I see in the morning and the last thing I see before I go to sleep" Service user, Rosebud

Staff share that these environments have become nicer places to work because of the installations.

"Homely. It makes me want to go to work now." Staff Member, Rosebud

"Every day when I walk into work on this ward it makes me happy. Every time I find something new that makes me smile." Ward Manager, Rosebud

As well as demonstrating an improvement in sense of capability and community before and after our Season of Creativity, we are tracing a marked increase in participants' sense of imagination ("It opened my mind to new possibilities")

Sim 3: Mental health environments are connected to the outside world through what people see, engage in and can access beyond inpatient care.

The legacy of our projects, and a hospital's continued engagement with creativity, is a central part of our approach. The local partnerships we have nurtured are fundamental in achieving this goal. As a direct result of our partnership with Tate St Ives, for example, Tate now offer free membership for inpatient mental health service users discharged from Bodmin and Redruth hospitals, encouraging them to visit the multi-site museum's world-renowned collections and enabling their continued engagement with the Look Group format.

As part of West Kent's project's exit strategy and legacy building we organised a trip for the community at Rosebud centre to see the Dear Earth exhibition at Hayward Gallery. Visiting the show and learning about the artworks inspired participants to make connections between the exhibited artworks and the gallery-quality artwork at Rosebud, critically engaging with their material narratives.

"I see the links. These are all artworks about the environment by big professional artists, just like the artworks that have been made for us at the unit. It's really cool to see" Service User, Rosebud

Further, we facilitated gallery excursions for inpatient service users and delivered community workshops for people in the local area who have lived experience of

mental health services, in both the Hellesdon and Cornwall projects. Ward staff told us that these trips, "highlighted the value of being with patients in a nonclinical setting."

Aim 4: New knowledge and research generated through equitable partnerships between artists, people who have lived experience of mental health services, and educational partners.

As with our project in Cornwall, collaboration with local partners has been fundamental towards achieving our objective to generate new opportunities, knowledge and research in arts and health. Our project at Hellesdon Hospital is supported by our partnership with Norwich University of the Arts (NUA) and arts venues including Norwich Castle and the Sainsbury Centre. This has enabled to broaden our programme offer to include workshops in the community, excursions, and specialised workshops for wider mental health service user communities. In partnership with colleagues at NUA, we hosted a 3-week workshop series on the NUA campus, guiding 11 students to consider what 'softness' means to them. Beginning the session with a grounding breathing exercise, participants then learnt fabric-tying and Native Nigerian Adire dye techniques to create beautiful, colourful textiles with motifs that were unique to them. In a Hospital Rooms first, these workshops were specifically for students who are Black and Brown, with lived experience of using mental health services. We adapted our evaluation methodology to capture more information about the personal and creative motivations of the students. One participant remarked, "It was nice socialising with other people who are just like me." Notably, this is the first time we have seen the words 'Safe', 'Cosy' and 'Communal' as formal descriptors of our workshops. This workshop, and the focus group evaluations we are now running to further this line of investigation, uniquely positions us to demonstrate what a creative safe space looks like when it is designed with global majority mental health service users in mind, contributing to a wider body of knowledge about mental health and arts participation for people of colour.

In addition to the delivery of our four core projects, we have made great strides in several key areas corresponding with our charity's mission and vision. 2023/2024 marked our first year as an Arts Council England [ACE] National Portfolio Organisation [NPO]. We developed an ambitious 3-year strategy in line with ACE's 4 investment principles: **Inclusivity & Relevance**, **Ambition & Quality**, **Dynamism**, and **Environmental Responsibility**. We advanced our work significantly against each of these IPs by:

- providing access to 'Becoming Anti-Racist' training (with TED speaker and activist, Nova Reid) for all eligible team members (x13) (Inclusivity & Relevance)

- establishing partnership with a global community of practice through collaboration with partners such as Jameel Arts and Health Lab and the World Health Organisation (Dynamism)

- developing our evaluation methodology, in continued partnership with Norwich University of the Arts, to aggregate data in new ways,

maximising on data-led decision making and underpinning our co-production model (Ambition & Quality)

- developing the workforce's knowledge and understanding of Environmental Responsibility through all aspects of a project's lifespan bringing cross-project continuity with bi-monthly progress check-ins and bi-annual training sessions (Environmental Responsibility)

- working with marketing agency Literal Humans to develop and embed a new digital and marketing strategy to communicate effectively using our website, own-channels, and Google Ad Grants to drive reach and income generation (Dynamism)

- revising and expanding safeguarding policies in partnership with risk subgroup and NHS safeguarding specialist (Inclusivity & Relevance)

- celebrating our projects with a dynamic multisensory public exhibition and complementary series of activation talks, tours and events at our partner gallery, Hauser & Wirth London (Dynamism)

In addition to recruitment to the core team as outlined on page 23, we hosted 3 full-time, paid traineeships in partnership with Creative Access (x2) and Culture& (x1). These traineeships prioritised university students who are from backgrounds underrepresented in the arts, including Global Majority candidates, students with disabilities, and/or those from low socio-economic backgrounds. Following a rigorous onboarding process which offered trainees the opportunity to shadow departments and refine their training goals, our 3 trainees worked directly with a mentor in their chosen department, collaboratively designing and delivering a focused project. The resulting project outcomes elevate our work in several key areas including a creative workshop designed specifically for Black and Brown student mental health service users, and deeper insight into our current team's knowledge base and training needs around Accessibility. At the conclusion of the traineeship and based on need across the team, we were able to offer fixed-term contracts to our Creative Access trainees and they continue their vital work with us as Partnerships & Impact Assistant (x1) and Production Assistant (x1). One trainee described the difference the placement had made for them:

"Hospital Rooms was my first internship after completing my degree, and what an incredible experience it was. I was welcomed with open arms, pushed to grow, and my skills were nourished and strengthened in ways I didn't know were possible." Jasmine Norton, Creative Access Trainee 2023/4

STRUCTURE, GOVERNANCE AND MANAGEMENT

Organisation and Structure

The Board of Trustees meets at least four times a year and the executive operation of the charity is delegated by the Trustees to the Interim CEO Kerry Bishop, Chief Executive (CEO) Tim A Shaw and Director Niamh White. Trustee meetings have been conducted in person at the Dentons offices in central London, with the option for Trustees to join remotely.

Governing Document

The charitable company is a charitable incorporated organisation and is governed by its Governing Statement. In the event of the charity being wound up, members are not required to contribute financially. It is registered as a charitable incorporated organisation with the Charity Commission for England and Wales (Charity Registration Number 1168101). We now employ 17.2 FTE staff with a broad skills and experience base. We have bolstered our evaluation methodology by partnering with Norwich University of the Arts and are building an evidence base to support and inform our work. For each project we complete, we provide a full impact report for our sponsors. This includes key learning, key achievements, financial reports, analysed feedback and testimonials. These are submitted within one month of the completion of the project. We have a dedicated Hospital Rooms bank account.

Key management personnel

The Trustees, the CEO and the Director comprise the key management of the charity in charge of directing and controlling the charity; on a day-to-day basis the key running and operating of the charity is under- taken by the CEO and Director.

The salaries of staff and rates of payment of all contractors and artists of the charity is reviewed annually by the Trustees. Many of our contractors and partners agree to reduced fees and in-kind support due to the charitable nature of our projects. All fees have been agreed according to a criteria set by the Trustees after the evaluation of previous projects, following discussion with the artists and ensuring funding levels are reasonable to provide work of the highest artistic quality for the best value for money. Fees are differentiated and allocated according to experience, the likely nature of the project and industry standards. Artist fees are also informed by guidance from artists information company, a-n.

Trustees

Trustees are appointed by the Board and are eligible for re-appointment if they step down. In the case of all appointments, the Board considers the variety of skills required within the Board, together with the personal competence and availability of prospective Trustees. Trustees are not remunerated and during the year essential national travel was the only reimbursement made to Trustees. New Trustees are inducted before their appointment on their legal obligations under charity law and the content of the Governing Statement.

The Trustees are confident and committed ambassadors for our projects with an excellent knowledge of our activities.

FINANCIAL REVIEW

The trustees are pleased to report a surplus for the year of £49,780 (2023: £72,107). The statement of financial activities summarising the results for the year can be found on page 6 of the Financial Statements. The total income for the year was £1,316,893, an increase of 39% from the prior year income of £950,526. Donations received amounting to £124,545 (2023: £228,752). Grant income was £303,965 (2023: £79,097). Trading income was £439,513 (2023: £289,749). NHS Hospitals contributed £78,350 to our projects this year (2023: £268,336). Expenditure in the year totalled £1,267,113 (2023: £878,419) and consists mostly of employee, artist and contractor fees.

At 31 March 2024, Hospital Rooms held total funds of £588,118 of which £319,641 are restricted funds and £248,477 are unrestricted. After adjusting for the net book value of fixed assets of £10,419, free reserves stood at £238,062 which is below our reserves target and the charity is working to increase the reserves.
Section 65 of the Charities Act allows Trustees of smaller charities to opt for an independent examination. For financial years beginning on or after 1 January 2016, charities with a gross income of £1,000,000 or less may choose to have an independent examination. As our gross income falls under this threshold, Hospital Rooms Trustees have opted for an independent examination.

KEY POLICIES AND RISK MANAGEMENT

Reserves policy

Trustees have agreed that free reserves should be sufficient to cover at least three months of total expenditure. This policy will give Hospital Rooms the ability to respond to fluctuations in income. The reserves policy will continue to be reviewed on a regular basis.

Other policies

We have numerous policies and procedures to protect the charity's assets, resources and reputation. This ensures staff, volunteers, artists and key stakeholders are aware of their roles and responsibilities within Hospital Rooms. We are compliant with the General Data Protection Regulation (GDPR) that came into effect on 25 May 2018, have ensured all supporters opted into communications about Hospital Rooms and that all data records are safely stored, and password protected.

We also understand the paramount importance of safeguarding and we have a robust policy that highlights our commitment to protect people from harm, with clear procedures on how to report and record any concerns or incidents. In association with our participating clinical units, we ensure that those visiting or spending time in mental health units have the relevant DBS checks and Health and Safety induction prior to a hospital visit. We undertake joint risk assessments for each project and provide a briefing to all artists and volunteers ahead of commencing their work in a hospital.

Hospital Rooms are committed to ensuring our work is always delivered to a high standard and with the best interests of patients at the heart of everything we do. We

take complaints very seriously and have a clear system in place to respond to any causes for concern or dissatisfaction related to any area of our work. We record, investigate, and monitor complaints. If any key themes or trends become apparent the trustees will review key procedures and practices.

Hospital Rooms is proud to have artists supporting our work of all faiths, gender, nationality, age and race. Our Equal Opportunities policy recognises that certain groups and individuals are discriminated against, and we are opposed to this. We are committed to ensuring that all people are treated with dignity, respect and value the diversity of all.

Risk management
Hospital Rooms carries out an overarching risk assessment annually which is then considered by the trustees and appropriate procedures are in place to mitigate exposure to these risks. The Trustees plot the risks within a risk register. Changes to the risk register are signed off at quarterly board meetings. Our finance committee is comprised of the Chair, a Chief Financial Officer for an international gallery and a former investment manager. They meet quarterly prior to board meetings to review management accounts and projections. Hospital Rooms is fortunate in having Trustees who have a strong operational understanding of the importance of governance and management for the charity. The Trustees represent a wide and strong range of skills and experience that are relevant to the work of Hospital Rooms. A strategic plan is in place and regular meetings are held. The potential for conflicts of interests is understood and included at the start of each Trustee meeting. The Trustees have a full awareness of the work that the charity undertakes and have opportunities to visit projects and meet with Hospital Rooms collaborators.

The key risks being considered are:

The charity suffers reputational damage following acceptance of funds from 'undesirable' or damaging partner
We continue to observe a robust Ethical Fundraising Policy and Due Diligence Process. The Board of Trustees shall consider all potential donations referred to it by the Executive (for corporates £5k and above, funders £10k and above) in accordance with the following principles of ethical fundraising. Hospital Rooms will not accept funds in circumstances when:

- The donation is made anonymously, through an intermediary who is not prepared to identify the donor to anyone at Hospital Rooms;

- The donor has acted, or is believed to have acted, illegally in the acquisition of funds, for example when funds are tainted through being the proceeds of criminal conduct; or,

- When acceptance of the funds would, in the judgement of the Board of Trustees, significantly damage the effective operation of Hospital Rooms in delivering its mission, whether because such acceptance would:

1. Harm Hospital Rooms' relationship with other donors, partners, or stakeholders;
2. Create unacceptable conflicts of interest;

3. Materially damage the reputation of Hospital Rooms; or,
4. Detrimentally affect the ability of Hospital Rooms to fulfil its mission in any other way than is mentioned above.

Hospital Rooms additionally undertake an annual review of existing funders and present an update to the Board of Trustees.

Operational capability (systems and processes) does not keep up with growth of charity leading to project/charity failure.
We have attracted specific investment from Fidelity, enhancing our operational capability significantly, in particular relation to digital technology. This includes the introduction of a customised CRM (Salesforce), a new website, and enlisting marketing and PR support from digital consultancy Literal Humans.

Operational, reputational or legal issues resulting from failure to learn from mistakes and to implement best practice
We have a rigorous, mixed-method evaluation methodology in place which ensures we are receiving feedback from service users and wider stakeholders at multiple points of engagement and reviewing with our team, board, and investors (NPO) at quarterly intervals.

Operational, reputational or legal issues result from failure to follow best practice in recruitment or human resources issues
Our HR consultant Peninsula is a leading expert in Employment law, HR and Health and Safety. Through their services, we can ensure an excellent experience for our staff team and freelancers as well as meeting all regulatory and legal standards. They continue to operate on a monthly retainer for us.

Artist or Team Member injured during workshop or installation (complexity or working at height) or alternatively suffering psychologically from work/environment
Every workshop and installation is thoroughly risk assessed. These are approved internally by our Projects Manager as well as our collaborating NHS health and safety partner. Additional training budget has been allocated for working at heights and manual work. Artists and team members are thoroughly inducted before entering hospitals. We have introduced a daily checklist manifesto for all team on projects to ensure consistent behaviour. We offer pre and after care for artists and staff including access to therapy.

Service user harmed (physically or psychologically) during workshop using materials/equipment provided by HR or as a result of HR activity.
Every workshop and installation is thoroughly risk assessed. These are approved internally by our Projects Manager as well as our collaborating NHS health and safety partner. Dedicated NHS staff accompany our team and artists at all times when on site. We have a thorough safeguarding policy and undertake the relevant DBS checks on all artists, employees, freelancers and volunteers who work with our beneficiaries. We ensure artists have both induction and exit consultations to ensure they are well prepared and are de-briefed. Any incidents or safeguarding concerns are raised through the NHS Trusts processes and to the Board of Trustees. We have introduced a daily checklist manifesto for all team on projects to ensure consistent

behaviour and organise regular check ins with ward staff to assess risk onwards. Any materials brought onto wards suitable for specific ward community.

Planning permission not granted to new build project that Hospital Rooms will work with
We have introduced a clause into our contracts with Trusts to include a contribution for excess costs due to factors beyond our control.

Funding shortfall due to failure of fundraising event, initiative, and/or trading revenue stream
A continually diversified income model which relies on various types and sources of income ensures no one event can de-stabilise our financial position.
Recruitment of our Head of Partnerships with specific oversight for income generation, as well as our new CRM system will ensure we maximise revenue potential of our existing and prospective leads. Oversight from our Financial Committee ensures advance planning and mitigations are consistently in place.

FUTURE PLANS 2024-27

In 2024/5, we will conclude our projects with Cornwall Partnership Foundation NHS Trust, Sandwell CAMHS, and Hellesdon Rivers Centre. This will include the installation of 37 extraordinary new artworks across these sites; the result of an extensive programme of participatory practice throughout 2023/4, ensuring that the commissions reflect the diversity, uniqueness, and lived experience of the communities in which they are situated.

These projects will forge a new path for mental health services, radically transforming how a mental health hospital can look and feel and making access to creative participation central to the culture of the four hospitals. Further, our continued work with local partners including Norwich University of the Arts and Tate St Ives will ensure a legacy for creative inspiration and engagement for inpatient service users and the point of discharge, as well as promoting arts as benefiting mental health within the wider community.

In 2024/2025, Hospital Rooms Digital Art School will re-launch supported by a nationally significant Arts Council England project grant, funding from Pinterest and Art Explora and in-kind art materials from Winsor and Newton. We will bring an accessible and appealing digital arts programme and art materials to every NHS mental health unit (x 598) in England, become a live national data tool illuminating impact of arts within restrictive mental health settings, and scale wider audiences through partnerships with Pinterest and Ocean Outdoor to support mental health.

Our objectives for this initiative for 2024-2027 include:

- Establishing a new online platform hosting over 80 existing artist-led workshops
- 25 new monthly on-demand artist led online activities
- 9 live-streamed creative events to generate national and international community
- 25 instructional videos to upskill NHS Occupational Therapist facilitators

- 1800 art materials boxes to inpatient wards
- nationwide communications campaign
- attracting ongoing sponsorship and further investment

As well as Digital Art School providing access to creativity and expression to mental health service users, our considered evaluation methodology presents a unique and unprecedented opportunity to gain an understanding into the needs, preferences and challenges of this audience, who have a diagnosis of a Severe Mental Illness, and who have been historically under considered and neglected by the arts sector. We aim to gather quantitative and qualitative data from 223,900 engagements with mental health service-users across 598 NHS units in England over 3 years.

Further, our Lived Experience Team will support the interpretation of the data gathered, interrogating both successes and areas for iteration. Our programme aims to be sector-defining, culminating in a robust evidence base and report providing insights on the role of arts and creativity for people with a Severe Mental Illness.

Our Impact team will embark on a groundbreaking new research study in partnership with Jameel Arts and Health Lab, New York University (NYU), and the World Health Organisation. As one of 4 global site partners alongside NYC Health and Hospitals (U.S.A), The Art of Healing (Nigeria), and the Nordic Art Initiative (Slovenia), we will advance a robust understanding of the impact of art in hospitals through extensive evaluation of the staff and service user communities who view them.

The Hospital Murals Evaluation (HoME) project and its dynamic Community of Practice will contribute significantly to our rigorous monitoring and evaluation at Hospital Rooms. We are excited to learn more about the impact of our murals, to contribute to the growing evidence base correlating art and wellbeing, and to advocate on a global platform for care, colour, and creative inspiration for people facing severe and enduring mental illness.

PUBLIC BENEFIT

The Trustees have taken account of the Charity Commission's general guidance on public benefit in formulating the charity's aims and objectives and in planning all activities. The Trustees consider that the current policy for choosing hospitals to work with and the delivery of the projects satisfies the public benefit requirement.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees are responsible for preparing the Trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). The Charity Commission requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the income and expenditure of the charitable incorporated organisation for that period. Under SORP guidance, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable incorporated organisation and of the income and expenditure of the charitable incorporated organisation for that period.

In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable to the United Kingdom and Republic of Ireland (FRS 102);
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the organisation will continue in business.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable incorporated organisation and enable them to ensure that the financial statements comply with the 2011 Act. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Each of the trustees confirms that:

- So far as each of the Trustees is aware, there is no relevant information of which the charitable incorporated organisation's independent examiner is unaware; and

- The Trustee has taken all steps that they ought to have taken as a trustee in order to make themselves aware of any relevant audit information and establish that the charitable incorporated organisation's independent examiner is aware of that information.

The confirmation is given and should be interpreted in accordance with the provisions of the 2011 Act.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable incorporate organisation's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Approved by the Trustees on 27th January 2025

Signed on their behalf by

Amie Corry
Chair

REGISTERED CHARITY NUMBER: 1168101

Report of the Trustees and

Financial Statements

for the Year Ended 31 March 2024

for

Hospital Rooms

Bennewith 2018 Limited (Statutory Auditors)
Upper Ground Floor
18 Farnham Road
Guildford
Surrey
GU1 4XA

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

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Report of the Trustees
for the Year Ended 31 March 2024

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

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, a deed of trust and constitutes an unincorporated charity.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Charity number

1168101

Principal address

Unit 404
Lock Studios
7 Corsican Square
LONDON
E3 3YD

Trustees

A Corry Trustee
J Willington Trustee
R Cundall Trustee (appointed 9.8.23)
T Ewing Trustee
P Fernando
A Gay (appointed 7.6.23)
K Lazenby Trustee (appointed 9.8.23)
E Neilson Trustee
A Samanta Trustee
Dr F Sethi
N Wenman Trustee (appointed 9.8.23)

Auditors

Bennewith 2018 Limited (Statutory Auditors)
Upper Ground Floor
18 Farnham Road
Guildford
Surrey
GU1 4XA

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Report of the Trustees
for the Year Ended 31 March 2024

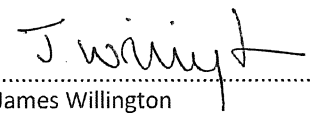
STATEMENT OF TRUSTEES' RESPONSIBILITIES - continued

The law applicable to charities in England and Wales, the Charities Act 2011, Charity (Accounts and Reports) Regulations 2008 and the provisions of the trust deed requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charity for that period. In preparing those financial statements, the trustees are required to

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and to enable them to ensure that the financial statements comply with the Charities Act 2011, the Charity (Accounts and Reports) Regulations 2008 and the provisions of the trust deed. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by order of the board of trustees on 27 January 2025 and signed on its behalf by:



.....

James Willington
Treasurer
Trustee

Report of the Independent Auditors to the Trustees of Hospital Rooms

Opinion

We have audited the financial statements of Hospital Rooms (the 'charity') for the year ended 31 March 2024 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charity's affairs as at 31 March 2024 and of its incoming resources and application of resources, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Charities Act 2011.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters where the Charities (Accounts and Reports) Regulations 2008 requires us to report to you if, in our opinion:

- the information given in the Report of the Trustees is inconsistent in any material respect with the financial statements; or
- sufficient accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records and returns; or
- we have not received all the information and explanations we require for our audit.

Report of the Independent Auditors to the Trustees of Hospital Rooms

Responsibilities of trustees

As explained more fully in the Statement of Trustees' Responsibilities, the trustees are responsible for the preparation of the financial statements which give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charity or to cease operations, or have no realistic alternative but to do so.

Our responsibilities for the audit of the financial statements

We have been appointed as auditors under Section 144 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue a Report of the Independent Auditors that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

We obtained an understanding of the legal and regulatory frameworks that are applicable to the entity and determined the most significant are those that relate to FRS 102 Section 1A, pension laws and regulations and tax regulations.

We assessed the risks of material misstatement in respect of fraud as follows:

- Enquiries made of management and those charged with governance as well as the service organisation in relation to payroll services
- Analytical procedures were used to identify if there were any unusual or unexpected relationships
- Discussions with management to identify any fraud risk factors of related party relationships and transactions

Based on the results of our risk assessment we designed our audit procedures to identify non-compliance with such laws and regulations identified above.
Enquiries were made of management and those charged with governance. We corroborated our enquiries through the review of Board minutes and other papers provided. There was no contradictory evidence.

We considered the risk of fraud through management override and, in response, we incorporated testing of manual journal entries into our audit approach. We tested year end journals as well as journal entries throughout the year. There were no transactions identified outside the normal course of business.

Based on the results of our risk assessment we designed our audit procedures to identify and to address material misstatements in relation to fraud. We incorporated an element of unpredictability in the selection of the nature, timing, and extent of audit procedures.

Where transaction meeting risk criteria were identified, we carried out further work such as additional testing to source information.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our Report of the Independent Auditors.

Report of the Independent Auditors to the Trustees of Hospital Rooms

Use of our report

This report is made solely to the charity's trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charity's trustees those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body, for our audit work, for this report, or for the opinions we have formed.



for and on behalf of Bennewith 2018 Limited (Statutory Auditors)
Upper Ground Floor
18 Farnham Road
Guildford
Surrey
GU1 4XA

Date: 28 January 2025

Statement of Financial Activities for the Year Ended 31 March 2024

	Notes	Unrestricted funds £	Restricted funds £	31.3.24 Total funds £	31.3.23 Total funds as restated £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	119,466	5,079	124,545	228,752
Charitable activities	5				
Charitable activities		267,552	479,384	746,936	432,025
Other trading activities	3	439,513	-	439,513	289,749
Investment income	4	5,899	-	5,899	-
Total		832,430	484,463	1,316,893	950,526
EXPENDITURE ON					
Raising funds	6	95,461	90,502	185,963	128,862
Charitable activities	7				
Charitable activities		812,613	268,537	1,081,150	749,557
Total		908,074	359,039	1,267,113	878,419
NET INCOME/(EXPENDITURE)		(75,644)	125,424	49,780	72,107
Transfers between funds	17	(169,774)	169,774	-	-
Net movement in funds		(245,418)	295,198	49,780	72,107
RECONCILIATION OF FUNDS					
Total funds brought forward		493,895	24,443	518,338	446,231
TOTAL FUNDS CARRIED FORWARD		248,477	319,641	568,118	518,338

The notes form part of these financial statements

Balance Sheet
31 March 2024

	Notes	Unrestricted funds	Restricted funds	31.3.24 Total funds	31.3.23 Total funds as restated
		£	£	£	£
FIXED ASSETS					
Tangible assets	13	10,419	-	10,419	10,225
CURRENT ASSETS					
Stocks	14	2,176	-	2,176	2,176
Debtors	15	40,359	-	40,359	77,432
Cash at bank		284,326	319,637	603,963	492,566
		326,861	319,637	646,498	572,174
CREDITORS					
Amounts falling due within one year	16	(88,799)	-	(88,799)	(64,061)
NET CURRENT ASSETS		238,062	319,637	557,699	508,113
TOTAL ASSETS LESS CURRENT LIABILITIES		248,481	319,637	568,118	518,338
NET ASSETS		248,481	319,637	568,118	518,338
FUNDS	17				
Unrestricted funds				248,481	493,895
Restricted funds				319,637	24,443
TOTAL FUNDS				568,118	518,338

The financial statements were approved by the Board of Trustees and authorised for issue on 27 January 2025 and were signed on its behalf by:

J. Willington

James Willington
Treasurer
Trustee

The notes form part of these financial statements

Cash Flow Statement
for the Year Ended 31 March 2024

	Notes	31.3.24 £	31.3.23 as restated £
Cash flows from operating activities			
Cash generated from operations	1	109,175	143,610
Net cash provided by operating activities		109,175	143,610
Cash flows from investing activities			
Purchase of tangible fixed assets		(3,677)	-
Interest received		5,899	-
Net cash provided by investing activities		2,222	-
Change in cash and cash equivalents in the reporting period		111,397	143,610
Cash and cash equivalents at the beginning of the reporting period		492,566	348,956
Cash and cash equivalents at the end of the reporting period		603,963	492,566

The notes form part of these financial statements

Notes to the Cash Flow Statement for the Year Ended 31 March 2024

1. RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES

	31.3.24	31.3.23 as restated
	£	£
Net income for the reporting period (as per the Statement of Financial Activities)	49,780	72,107
Adjustments for:		
Depreciation charges	3,483	2,847
Interest received	(5,899)	-
Decrease in debtors	37,073	38,197
Increase in creditors	24,738	30,459
Net cash provided by operations	109,175	143,610

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1.4.23	Cash flow	At 31.3.24
	£	£	£
Net cash			
Cash at bank	492,566	111,397	603,963
	492,566	111,397	603,963
Total	492,566	111,397	603,963

The notes form part of these financial statements

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

1. ACCOUNTING POLICIES

General information

The financial statements of the charity, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Charities Act 2011. The financial statements have been prepared under the historical cost convention.

Hospital Rooms ("the charity"), is a charitable incorporated organisation (CIO), not having share capital and is incorporated in England and Wales. The Charity registration number is 1168101. Its registered office and principal place of business is in Unit 102, Lock Studios, 7 Corsican Square, London E3 3YD.

Basis of preparing the financial statements

These accounts have been prepared for the year ended 31 March 2024.

The accounts have been prepared in accordance with "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the financial reporting standard applicable in the United Kingdom and Republic of Ireland (FRS 102) (Charities SORP (FRS 102)", 'The financial reporting standard applicable in the UK and Republic of Ireland ('FRS' 102)' and the Charities Act 2011.

The charity constitutes as public benefit entity as defined by FRS 102.

The accounts are presented in sterling and are rounded to the nearest pound.

Income

Income is recognised in the period in which the charity is entitled to receipt, the amount can be measured reliably, and it is probable that income will be received. Income comprises donations, including gifts in kind, grants, income from trading activities and interest receivable.

Donations are recognised when the charity has confirmation of both the amount and settlement date. In the event of donations pledged but not received, the amount is accrued for where the receipt is considered probable. In the event that a donation is subject to conditions that require a level of performance before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that those conditions will be fulfilled in the reporting period.

Gifts-in-kind, donated services and free materials are secured by the charity from artists and supporting companies for the beneficiaries. After they are distributed to the beneficiaries, they are brought into the financial statements as income and expenditure at an estimate of their value to the charity.

Grants from trusts are credited to income when the charity has both confirmation of the amount and entitlement to the income. In the event of grants confirmed but not received, the amount is accrued for where the receipt is considered probable.

Income from trading activities, being monies received from grant application writing fees, is credited to the statement of financial activities when receivable and the amount can be measured reliably by the charity.

Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

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

1. ACCOUNTING POLICIES - continued

Expenditure recognition and allocation of support costs
Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the obligation can be measured reliably.

All expenditure is accounted for on an accruals basis. Expenditure comprises direct costs and support costs. All expenses, including support costs, are allocated or apportioned to the applicable expenditure headings.

Expenditure comprises the following:
- Costs of raising funds includes costs incurred in respect to raising income for the charity.
- Cost of charitable activities which include gifts-in-kind expenditure and support costs.

Support costs, including governance costs, are allocated between the expenditure categories on a basis designed to reflect the use of the resource.

Governance costs include those associated with meeting the constitutional and statutory requirements of the charity- for instance, the audit fees abd costs linked to the strategic management of the charity.

Tangible fixed assets
Assets costing £500 or more with an expected useful life of more than one year are capitalised.

Depreciation is provided on a straight line basis at the following annual rates, in order to write off each asset over its estimated useful life:

Donated artwork	-10% on market value
Office equipment	-25% on cost
Computer equipment	-25% on cost

Stocks
Stocks are stated at the lower of cost and net realisable value, being the estimated selling price less costs to complete and sell. Cost is based on the cost of purchase on a first in, first out basis. Work in progress and finished goods include labour and attributable overheads.

At each balance sheet date, stocks are assessed for impairment. If stock is impaired, the carrying amount is reduced to its selling price less costs to complete and sell. The impairment loss is recognised immediately in profit and loss.

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

Fund accounting
Unrestricted funds are those funds which can be used freely to meet the charity's charitable objects.

Restricted funds are monies raised for their use restricted to a specific purpose, as stipulated by the donor. Expenditure which meets these criteria is charged to the appropriate fund.

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

Assessment of going concern
The trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements. The trustees have made this assessment in respect to a period of at least one year from the date of approval of these financial statements.

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

1. ACCOUNTING POLICIES - continued

Assessment of going concern

The trustees of the charity have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern. The trustees are of the opinion that the charity will have sufficient resources to meet its liabilities as they fall due.

Critical accounting estimates and areas of judgement

The preparation of financial statements in compliance with FRS 102 requires the use of certain critical accounting estimates. It also requires management to exercise judgement in applying the company's accounting policies.

Debtors

Debtors are recognised at their settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid. They have been discounted to the present value of the future cash receipt where such discounting is material.

Cash at bank and in hand

Cash at bank and in hand represents such accounts and instruments that are available on demand or have a maturity of less than three months from the date of acquisition. Deposits for more than three months but less than one year have been disclosed as short]term deposits. Cash placed on deposit for more than one year is disclosed as a fixed asset investment.

Creditors and provisions

Creditors are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

2. DONATIONS AND LEGACIES

	31.3.24	31.3.23 as restated
	£	£
Donations in kind	-	5,500
Donations	124,545	223,252
	124,545	228,752

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

3. OTHER TRADING ACTIVITIES

	31.3.24	31.3.23 as restated
	£	£
Hauser & Wirth - Annual auction	333,164	212,990
Merchandise & editions sales	57,602	57,124
Shipping and handling	334	7,285
Hauser & Wirth - Artwork merchandise sales	47,494	12,350
Other editions sales	919	-
	439,513	289,749

4. INVESTMENT INCOME

	31.3.24	31.3.23 as restated
	£	£
Deposit account interest	5,899	-

5. INCOME FROM CHARITABLE ACTIVITIES

	Activity	31.3.24	31.3.23 as restated
		£	£
Research Commission	Charitable activities	3,075	21,792
Other earned income	Charitable activities	52,046	2,300
Project contributions from NHS Hospitals	Charitable activities	78,350	268,336
Arts Council England	Charitable activities	309,500	60,500
Grants received	Charitable activities	303,965	79,097
		746,936	432,025

Included within income from Arts Council England above are the following:

	Activity	31.3.24	31.3.23
		£	£
National Lottery Project Grants	Charitable activities	189,500	60,500
Grant-in-Aid (Exchequer Funding)	Charitable activities	120,000	-
		309,500	60,500

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

6. RAISING FUNDS

Raising donations and legacies

	31.3.24	31.3.23 as restated
	£	£
Staff costs	131,207	76,810
Merchandise purchases and other fundraising costs	54,756	52,052
	185,963	128,862

7. CHARITABLE ACTIVITIES COSTS

	Direct Costs	Support costs (see note 8)	Totals
	£	£	£
Charitable activities	628,655	452,495	1,081,150

8. SUPPORT COSTS

	Other	Governance costs	Totals
	£	£	£
Charitable activities	403,555	48,940	452,495

9. TRUSTEES' REMUNERATION AND BENEFITS

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

Trustees' expenses

During the year, one trustee received reimbursement of expenses of £315 (2023: £813).

10. STAFF COSTS

	31.3.24	31.3.23
	£	£
Wages and salaries	551,346	380,346
Social security costs	45,745	35,809
Pension contributions	12,875	8,145
	609,966	424,300

The total employee benefits including pension contributions of the key management personnel were £111,994 (2023:£88,824). The key management personnel of the charity in charge of direction and controlling, running and operation the charity on a day-to-day basis comprise of the trustees, the CEO and Director.

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

10. STAFF COSTS - continued

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

	31.3.24	31.3.23 as restated
Staff	19	16

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

11. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds	Restricted funds	Total funds as restated
	£	£	£
INCOME AND ENDOWMENTS FROM			
Donations and legacies	202,252	26,500	228,752
Charitable activities			
Charitable activities	382,025	50,000	432,025
Other trading activities	289,749	-	289,749
Total	874,026	76,500	950,526
EXPENDITURE ON			
Raising funds	115,784	13,078	128,862
Charitable activities			
Charitable activities	576,585	172,972	749,557
Total	692,369	186,050	878,419
NET INCOME/(EXPENDITURE)	181,657	(109,550)	72,107
Transfers between funds	(110,943)	110,943	-
Net movement in funds	70,714	1,393	72,107
RECONCILIATION OF FUNDS			
Total funds brought forward	423,181	23,050	446,231
TOTAL FUNDS CARRIED FORWARD	493,895	24,443	518,338

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

12. PRIOR YEAR ADJUSTMENT

In the previous accounts for the year ended 31 March 2023, £25,000 which was received during the year was recognised as a grant but should have been recognised as a donation.

In addition, grant income of £38,000 from Arts Council England was recognised as grants received rather than being included as Arts Council England income.

The comparative figures in the year ended 31 March 2023 for grants received, donations, and Arts Council England income have been restated accordingly. None of these changes have any other affect on the overall financial position of the charity, they are just reclassifications of income.

13. TANGIBLE FIXED ASSETS

	Artwork	Office equipment	Totals
	£	£	£
COST			
At 1 April 2023	26,000	1,582	27,582
Additions	-	3,677	3,677
At 31 March 2024	26,000	5,259	31,259
DEPRECIATION			
At 1 April 2023	16,200	1,157	17,357
Charge for year	2,600	883	3,483
At 31 March 2024	18,800	2,040	20,840
NET BOOK VALUE			
At 31 March 2024	7,200	3,219	10,419
At 31 March 2023	9,800	425	10,225

14. STOCKS

	31.3.24	31.3.23 as restated
	£	£
Stock	2,176	2,176

15. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.24	31.3.23 as restated
	£	£
Trade debtors	-	69,404
Other debtors	27,741	-
VAT	4,774	-
Prepayments	7,844	8,028
	40,359	77,432

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

16. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.24	31.3.23 as restated
	£	£
Trade creditors	57,322	14,264
Other creditors	31,477	49,797
	88,799	64,061

17. MOVEMENT IN FUNDS

	At 1.4.23	Net movement in funds	Transfers between funds	At 31.3.24
	£	£	£	£
Unrestricted funds				
General fund	465,513	197,163	(414,195)	248,481
Designated	28,382	(124,179)	95,797	-
Hauser and Wirth	-	(142,846)	142,846	-
Lived Experience	-	(5,480)	5,480	-
Hospital Rooms Digital Art Studio	-	(298)	298	-
	493,895	(75,640)	(169,774)	248,481
Restricted funds				
Torbay Hospital	-	(1,253)	1,253	-
Digital Art School	-	242,327	-	242,327
Sandwell CAMHS	16,890	(116,422)	104,532	5,000
West Kent Rehab Centre	7,553	(42,358)	34,805	-
Springfield Hospital	-	(18,295)	18,295	-
Traineeship	-	(10,889)	10,889	-
Digital Transformation	-	72,310	-	72,310
	24,443	125,420	169,774	319,637
TOTAL FUNDS	518,338	49,780	-	568,118

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

17. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	832,910	(635,747)	197,163
Designated	-	(124,179)	(124,179)
Hauser and Wirth	(480)	(142,366)	(142,846)
Lived Experience	-	(5,480)	(5,480)
Hospital Rooms Digital Art Studio	-	(298)	(298)
	832,430	(908,070)	(75,640)
Restricted funds			
Torbay Hospital	-	(1,253)	(1,253)
Digital Art School	296,384	(54,057)	242,327
Sandwell CAMHS	5,000	(121,422)	(116,422)
West Kent Rehab Centre	2,578	(44,936)	(42,358)
Springfield Hospital	9,500	(27,795)	(18,295)
Traineeship	-	(10,889)	(10,889)
Digital Transformation	171,001	(98,691)	72,310
	484,463	(359,043)	125,420
TOTAL FUNDS	1,316,893	(1,267,113)	49,780

Comparatives for movement in funds

	At 1.4.22 £	Net movement in funds £	Transfers between funds £	At 31.3.23 £
Unrestricted funds				
General fund	163,098	302,415	-	465,513
Designated	260,083	(120,758)	(110,943)	28,382
	423,181	181,657	(110,943)	493,895
Restricted funds				
Bluebird House	152	-	(152)	-
Genral Restricted	259	(847)	588	-
Torbay Hospital	22,639	(88,331)	65,692	-
Digital Art School	-	(29,410)	29,410	-
Sandwell CAMHS	-	16,890	-	16,890
Cornwall	-	(15,405)	15,405	-
West Kent Rehab Centre	-	7,553	-	7,553
	23,050	(109,550)	110,943	24,443
TOTAL FUNDS	446,231	72,107	-	518,338

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

17. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	874,026	(571,611)	302,415
Designated	-	(120,758)	(120,758)
	874,026	(692,369)	181,657
Restricted funds			
Genral Restricted	-	(847)	(847)
Torbay Hospital	1,500	(89,831)	(88,331)
Digital Art School	22,500	(51,910)	(29,410)
Sandwell CAMHS	25,000	(8,110)	16,890
Cornwall	2,000	(17,405)	(15,405)
West Kent Rehab Centre	25,500	(17,947)	7,553
	76,500	(186,050)	(109,550)
TOTAL FUNDS	950,526	(878,419)	72,107

Torbay Hospital- Funding for the purposes of providing artwork for Torbay Hospital from the Rayne Foundation.

Digital Art School- An Arts Council England Project Grant for the purposes of having continuous access to creative activities within mental health wards through an online platform and art materials. This has been provided to every mental health hospital site in England.

Sandwell CAMHS- Funding to lead creative sessions with with young people and collaboratively transform the Sandwell outpatient building with art work from the Hiscox Foundation.

West Kent Rehab Centre- An Arts Council England Project Grant and Browne Jacobsen Charitable Trust grant for creative activities and artworks in Rosebud Ward in Kent. This project had a focus on climate change and environmental efficiencies.

Springfield Hospital- An Arts Council England Project Grant to bring creative programming and artworks to the newly built mental health facilities in Springfield University Hospital.

Traineeship- An Art Fund Student Opportunities grant to fund two paid opportunities for students to work with our team.

Digital Transformation- A grant to enhance the Hospital Rooms website and wider digital presence as well as our internal digital processes.

Cornwall- Relates to a grant from the Hamilton Scott Charitable Trust towards creative programming and artworks for Bodmin and Redruth Hospitals

18. RELATED PARTY DISCLOSURES

The following are the related parties transactions which occurred during the year:

Transactions with Trustees of the charity:

Four trustees of the charity purchased artwork at the Hauser and Wirth Auction in the year ended 31 March 2024 totalling £34,710 (2023: £Nil). The trustees involved in these transactions were Neil Wenman, Pravin Fernando, Elizabeth Neilson and Tom Ewing. These transactions were made under normal market conditions.

£14,400 was paid to one member of Key management for the service they provided as interim CEO in the year to 31 March 2024.

Rosanna Cundall donated £76.50 in the year to 31 March 2024 since becoming a Trustee. Rosanna also donated on a monthly basis before becoming a Trustee but this amount does not require disclosure.

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

	31.3.24	31.3.23 as restated
	£	£
INCOME AND ENDOWMENTS		
Donations and legacies		
Donations in kind	-	5,500
Donations	124,545	223,252
	124,545	228,752
Other trading activities		
Hauser & Wirth - Annual auction	333,164	212,990
Merchandise & editions sales	57,602	57,124
Shipping and handling	334	7,285
Hauser & Wirth - Artwork merchandise sales	47,494	12,350
Other editions sales	919	-
	439,513	289,749
Investment income		
Deposit account interest	5,899	-
Charitable activities		
Research Commission	3,075	21,792
Other earned income	52,046	2,300
Project contributions from NHS Hospitals	78,350	268,336
Arts Council England	309,500	60,500
Grants received	303,965	79,097
	746,936	432,025
Total incoming resources	1,316,893	950,526
EXPENDITURE		
Raising donations and legacies		
Staff costs	131,207	76,810
Merchandise purchases and other fundraising costs	54,756	52,052
	185,963	128,862
Charitable activities		
Staff Costs	359,186	248,854
Transportation	50,808	27,191
Artwork creations and installation	16,594	55,388
Other direct costs	29,158	8,633
Carried forward	455,746	340,066

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

	31.3.24	31.3.23 as restated
	£	£
Charitable activities		
Brought forward	455,746	340,066
Exhibitions art workshops and live events	34,622	17,076
Artist Commission	138,287	148,164
	628,655	505,306
Support costs		
Other		
Staff costs	119,573	98,636
Other support costs	221,198	77,260
Transport & travel	3,015	5,384
Office rent	56,285	29,149
Depreciation	3,484	2,847
	403,555	213,276
Governance costs		
Auditors' remuneration	11,100	-
Auditors' remuneration for non audit work	3,000	-
Accountancy	34,840	29,975
Independent Examination	-	1,000
	48,940	30,975
Total resources expended	1,267,113	878,419
Net income	49,780	72,107

HOSPITAL ROOMS

England & Wales - Charity number 1168101

Accounts

Hospital Rooms

Annual report and financial statements

For the year ended 31 March 2023

Charity registration number 1168101

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Reference and administrative information

For the year ended 31 March 2023

Trustees	Amie Corry (Chair) James Willington (Treasurer) Dr Faisil Sethi Elizabeth Neilson Angela Samata Tom Ewing Katharine Lazenby (appointed 7 June 2023) Pravin Fernando Dr Emma Whicher (resigned 31 March 2023) Rosanna Cundall (appointed 9 August 2023) Adeola Gay (appointed 9 August 2023) Neil Wenman (appointed 9 August 2023) Deborah Bowman (resigned 31 March 2023)
Charity registered number	1168101
Register office	Unit 102, Lock Studios 7 Corsican Square London E3 3YD
Independent examiner	A J Bennewith FCA, FCPA, FFA, FFTA, FIPA, DChA, FRSA Institute of Chartered Accountants of England and Wales 3 Wey Court Mary Road Guildford Surrey GU1 4QU
Chief Executive	Tim A Shaw
Director	Niamh White

Trustees' report

For the year ended 31 March 2023

OUR TRUSTEES

Professor Deborah Bowman - Chair

Deborah (she/her) is an Emerita Professor of Medical Ethics at St George's, University of London, and a practising clinical ethicist in the NHS. Throughout her career, arts and health have been central to her work with an emphasis on inclusion and public engagement. She has wide experience of leading charitable arts and health organisations. She is a former Chair of *Definitely Theatre Company* and Board Member of the *London Arts in Health Forum*. Deborah now works with a wide range of organisations, from theatre companies to the BBC, and from NHS Trusts to government departments. She is currently a non-executive director at *Southwest London and St George's NHS Mental Health Trust*, a Trustee at *Princess Alice Hospice* and an independent Board member of several national organisations, including the *Human Tissue Authority* and the *Independent Office for Police Conduct*. In 2016, Deborah was recognised in the New Year's Honours list for her contribution to medical ethics. In 2019, she was named Mentor of the Year and in 2020, Deborah was listed as one of the UK's "50 Leading Lights" for her leadership of organisations.

James Willington - Treasurer

James (he/him) is the International Group Finance Director at Gagosian. Larry Gagosian opened his first gallery in Los Angeles in 1980. In forty years Gagosian has evolved into a global network with seventeen exhibition spaces across ten cities. Gagosian's vibrant contemporary programme and unparalleled historical exhibitions feature the work of leading and legendary artists. James joined Gagosian in 2007 and is based in London at their gallery on Britannia Street. James focuses on the financial and fiscal management of the European and Asian galleries. Prior to joining Gagosian, James trained and worked at PricewaterhouseCoopers. James is a member of the networking platform, PAIAM (Professional Advisors to the International Art Market), and an associate of the ICAEW (Institute of Chartered Accountants in England and Wales). He is a guest lecturer at Sotheby's Institute of Art and regular speaker at industry events. He has a BA degree in Latin and an MA degree in Roman Myth and History.

Dr Emma Whicher

Emma (she/her) is a consultant psychiatrist who has held multiple leadership roles across the NHS. She is currently the Medical Director of North Middlesex Hospital. Between 2017-18, she was the London Regional Medical Director at NHS Improvement and between 2012-16, was the Medical Director at Southwest London and St Georges Mental Health NHS Trust. Furthermore in 2016-17 she was Co-Chair of London Strategic Clinical Network for Mental Health determining the clinical direction for mental health in London. She trained as a general adult psychiatrist and has always been passionate about improving the care for people with mental illness in partnership with the service users, carers and the wider community.

Dr Faisil Sethi

Faisil (he/him) is an Executive Medical Director and Consultant Psychiatrist at Dorset HealthCare University NHS Foundation Trust. In recent years, alongside his role as a Consultant Psychiatrist in Psychiatric Intensive Care, he has developed experience in a diverse portfolio of management, leadership, quality improvement, and innovation activities. His past roles have included being Consultant Psychiatrist in Psychiatric Intensive Care at the Maudsley Hospital; Listening into Action Lead, and Service Director in South London and Maudsley NHS Foundation Trust. Dr Sethi was a longstanding member of the Executive Committee of the National Association of Psychiatric Intensive Care Units (NAPICU), and is currently on the Editorial Board of the Journal of Psychiatric Intensive Care. He was the past Vice Chair of National Association of Psychiatric Intensive Care Units (NAPICU), and a past Elected Member of the General Adult Psychiatry Faculty Executive in the Royal College of Psychiatrists. Faisil's clinical, quality improvement and research interests have included: clinical leadership; the management of acute disturbance; personality disorder; art and mental health; mental health law and the criminal justice interface.

Elizabeth Neilson

Elizabeth (she/her) is a curator based in London with a particular interest and specialism in nurturing emerging artists and their practices. Since 2006 she has been Director of the Zabludowicz Collection. Overseeing the strategy, acquisitions and commissions for one of the world's most risk taking and ground-breaking contemporary art collections. She is also co-director of Pangaea Sculptors Centre, an organisation that seeks to support nurture and develop artists working with sculpture through mentoring, fabrication, education, commissioning opportunities and public events. She completed an MA in Curating from Goldsmiths College, University of London in 2005 and a BA in Art History and Women's Studies from The University of East London in 2003.

Trustees' report (continued)

For the year ended 31 March 2023

Angela Samata

Angela (she/her) presented the BBC1 BAFTA nominated and winner of the Mind Media Award for Best Factual TV documentary, 'Life After Suicide'. The film encouraged discussion and exploration of mental health issues, challenging the stigma of suicide. Describing her own experience and that of her children after her partner took his own life 15 years ago, Angela travelled the length and breadth of the UK talking to others who had experienced the same loss. The documentary was aired as part of the BBC's Mental Health Season #InTheMind and was watched world-wide by over 5 million viewers.

Co-author of the NHS70 Parliamentary Award winning #SeeSaySignpost training, which has to date been accessed by 250,000 people globally, her charity work, together with the making of the documentary was recognised as Angela was named as the Merseyside Woman of the Year 2016 and awarded an Honorary Fellowship by Liverpool John Moores University. As an Arts professional for over a decade, Angela lead the John Moores Painting Prize at the Walker Art Gallery and continues to work freelance with individual artists and arts organisations, while also speaking publicly about mental health issues.

Tom Ewing

Tom (he/him) was an investment professional at Fidelity International in London for 17 years. He researched and analysed companies in the services, biotechnology & healthcare, and oil sectors before taking on responsibility for various equity funds with a focus on investing in small and medium sized growth companies in the UK. After 8 years as an equity portfolio manager, he established the role of Director of Research for the rapidly growing Multi Asset division. Having left the city to spend more time with his young children and to pursue other interests, Tom was struck by the incredible progress and inspirational achievements of the Hospital Rooms team in its early years. He wants to help develop the charity's immense potential grounded in the unique and innovative work that it does bringing the creation and enjoyment of wonderful art to one of the most vulnerable parts of our society.

Amie Corry

Amie (she/they) is a writer, editor and arts communications strategist. She writes on contemporary art for titles such as the *Times Literary Supplement* and *Burlington Contemporary*. She oversaw Damien Hirst's publications and press between 2015 and 2020 and is now Director of Do Ho Suh's publishing projects and studio. In 2019 she co-founded an inclusive literary festival – Primadonna – alongside Jude Kelly, Catherine Mayer, Sandi Toksvig and Kit de Waal. Now in its third year, Primadonna was conceived to give prominence to work by marginalised writers and artists. Amie has worked on a number of other projects pertaining to gender equality and diversity in the arts.
In 2014, taking inspiration from Guerrilla Girls, Amie co-produced an audit of London's galleries with the East London Fawcett Society to establish the gender disparity between the city's exhibited artists. Impressed by Hospital Rooms' boundary-pushing agenda and commitment to enacting change through art, she joined the board in 2019.

Pravin Fernando

Pravin (he/him) is a barrister and practices in all areas of health law and specifically in mental capacity and coronial law (mental health and medical related deaths). Prior to becoming a barrister Pravin worked in numerous mental health settings. Pravin said, "I am absolutely thrilled to be appointed as a Trustee of Hospital Rooms and be part of this amazing charity. They do such important and enriching work. When I see some of the places that they have transformed I am simply spellbound."

Trustees' report (continued)

For the year ended 31 March 2023

CHAIR'S REPORT

As the healthcare, the arts and charity sector have emerged from the testing period of the pandemic and its sequelae, *Hospital Rooms* has continued to make an impact in a world that needs its unique offer more than ever.

It has been a year of building on our foundations whilst looking ahead with openness and creativity. Our new-build project at *Southwest London and St George's NHS Mental Health Trust* was completed. As with all our work, it was co-created with those who receive mental health services and it is a work of staggering scale and originality. The impact of the project extends well beyond the site and it has attracted attention and praise from across the country and internationally, featuring in the *New York Times*, *Financial Times* and *The Art Newspaper*.

We held our inaugural residency at *Hauser & Wirth* which included a series of discussions, events, an exhibition, workshops and an auction (with the generous support of *Bonhams*). Hospital Rooms was able to create spaces for conversations that do not happen anywhere else with participants including mental health service users, internationally-renowned artists, policy makers and legislators, leaders from the *World Health Organisation*, academics and clinicians. We are grateful to everyone who contributed to a richly diverse, distinctive, inclusive and memorable season in which we were able to convey the difference that *Hospital Rooms* makes to individuals, organisations and society.

We were delighted to become an *Arts Council England* National Portfolio Organisation this year for the first time. That support enables us to extend our work and to contribute in new locations and spaces, such as Children and Young People's Mental Health Services. We have developed our governance and strategy to reflect the NPO framework and investment principles whilst retaining the agility, creativity and spirit that characterises *Hospital Rooms*.

Our Board and its Trustee members continue to enrich and add value to *Hospital Rooms*. We welcomed a Trustee with lived experience of in-patient mental health services. She has been integral in developing our *Lived Experience Advisory Group* which ensures that we situate those who have experience of inpatient mental health services in all we do. Our Finance Committee, chaired by Tom Ewing, has strengthened our fiscal assurance mechanisms. I appreciate the considerable work that underpins our confidence in *Hospital Rooms* as a going concern.

We are delighted to attract people with such a range of expertise and experience to the Board and its sub-committees. Our strategy day focused on people and culture leading to the establishment of a *People and Culture Committee* to support the charity as it grows in both size and reach. I am grateful to all our Trustees for their dedication and contribution during the year.

Under the leadership of Rosanna Cundall, our *Development Committee* has thrived. Their approach is grounded in our values and reflects a whole-organisation approach. The time, energy and commitment shown by members of the *Development Committee* and those who support it are unsurpassed.

It remains a privilege to be the Chair of *Hospital Rooms* and to be a small part of an organisation that makes a significant difference in mental health services at a time of unparalled pressure and challenge.

Trustees' report (continued)

For the year ended 31 March 2023

The Trustees, who are also directors of the charitable incorporated organisation (the charity), present their report and the financial statements for Hospital Rooms for the year ended 31 March 2023, which have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and effective from accounting periods commencing 1 January 2015 or later.

PURPOSE AND OBJECTIVES

Hospital Rooms is an award-winning arts and mental health charity that believes all people in mental health hospitals should have the freedom to experience extraordinary art.

The charity was founded in 2016 by artist Tim A Shaw and curator Niamh White after a close friend was sectioned and admitted to a locked mental health ward. They were shocked by how stark, cold, clinical and inhuman the environment on the ward was. During previous projects, patients have described these mental health environments as being '*like prison', 'horrible', 'hostile'* or '*like being in a vacuum'*

We commission artists to create inventive, compelling, and compliant environments and artworks for mental health units. Our artists work collaboratively with service users, psychiatrists, allied health professionals and public health researchers to create inspirational spaces that enrich quality of life, encourage conversation, enhance self-esteem and deepen ties between people. In addition, we programme art workshops for mental health service users that encourage meaningful participation in artistic activity and inform the artwork that is created. These sessions are effective in helping people to acquire new skills, build resilience, find new means of expression and form friendships.

We do this because:

- People using these services face a severe inequality of opportunity to engage with or be inspired by the arts (Mental Health Foundation 2020).
- The physical environments in mental health units are inadequate and are not conducive to recovery (Mind 2023).

We work with patients in mental health units who have often been sectioned and detained under the Mental Health Act. In these wards, our participants' liberties have been restricted and access to art is extremely limited. Our projects are designed to be safe and appropriate for people who are receiving care for a variety of severe and enduring mental health diagnoses and we adapt our activities for people across the life span (CAMHS, adult and older people). Our participants face disproportionate stigma and ostracism for having mental health problems, are two to three times more likely to be from households in the lowest 20% income bracket than those in the highest and men are six times more likely to be Black than white. (King's Fund 2022).

Over the past year, we have enriched our project methodology, introducing new elements that deepen our connection with the communities we work with and enhance the legacy we leave. This includes:

- Enriching our co-production process by increasing the numbers of participatory workshops per project and diversifying how people engage with us e.g. in- and outpatient settings, Recovery Colleges, community groups and public galleries;
- Recruiting a paid Lived Experience Advisory Group to inform programming and evaluation;
- Introducing training for NHS staff to lead art workshops;
- Commissioning a majority ethnically diverse artists to reflect the fact that detained patients are four times more likely to be people of colour;
- Partnering with specialist organisations to support commissions with a wider spectrum of artists e.g. ActionSpace to commission artists with learning disabilities;
- Integrating R&D phase into projects to enhance understanding of each community and reflecting this in our artist selection, co-production programme and partnership targets;
- Developing an exit process to embed participation in our Digital Art School, facilitate independent artist contributions and empower local NPOs to work with their local hospital;
- Establishing an award-winning digital arm which has seen 100,000 people participating in virtual art

Trustees' report (continued)

For the year ended 31 March 2023

sessions, reaching 38 countries on 6 continents since 2020. Our Digital Art School is an invaluable source of data, intelligence and insight which informs our programming; and

- Developing partnerships with the World Health Organization and universities to influence policy and systemic change.

ACTIVITIES

Support and assistance

We are delighted to have completed major multiyear projects this year, developed our Digital Art School and been successful in becoming a National Portfolio Organisation with Arts Council England. This marks a new phase for Hospital Rooms, with a clear strategy developed for the coming three years and further ambitious plans for growth.

Our Trustee board continues to be dedicated advocates of our work and have established sub committees to better support individual aspects of our work. They are also supported by an innovative Development Committee who are committed to spearheading our fundraising efforts. Our staff team has grown to 18 FTE to accommodate the demand for our work and scale of projects we are undertaking. We continue to offer professional development to all our team with a £500 (pro rata) annual budget for training, 3 mental health days and access to 1 to 1 counselling. The artists we work with now also can make use of this service and we have developed both our artist contracts and support packages over the past year. We continue our fruitful 3-year partnership with Hauser & Wirth, which includes various initiatives and supports our annual auction that raises much needed funds for our work.

Examples of projects undertaken by Hospital Rooms during 2022-23:

Torbay Hospital, Devon Partnership NHS Trust, Devon



- Total grants received: £50,000 (Devon Partnership Trust Charity) £15,000 (Rayne Foundation)
- Numbers benefiting from this activity:

Trustees' report (continued)

For the year ended 31 March 2023

Artists: 15 , Participants 89, Audience: 5,000

- ➢ Number of new products or commissions: 17
- ➢ Number of sessions for education, training or participation: 15

In early 2023, we completed our project at Torbay Hospital, where fifteen artists have created new artworks for three mental health wards: Beech Unit, which provides care for older people; Haytor Ward, an acute ward for adults aged eighteen and over; and Salus, another adult acute ward which has only recently been built in response to the shortage of adult mental health beds in the area. The artists involved in this project have worked with patients and staff to transform these three ordinary, clinical wards into spaces of hope and promise through the installation of original, thought-provoking artworks. The project is now complete, and over its course we have gathered a rich collection of data that enables us to measure the success of the project clearly against the anticipated outcomes, as outlined below.

Enhanced physical environment of mental health units in Torbay

Although recently renovated, Beech Unit had retained a clinical feeling with walls painted in cold hospital colours. In her foreword to the book that Hospital Rooms has published about the project, the ward's Occupational Therapist said: *'Inpatient units have not been famous for being dynamic, visual galleries, yet to be working on a ward slowly transformed by art has been incredible... More simply, the collaboration with Hospital Rooms has breathed beauty and comfort into a once clinical and cold space.'* During an evaluation session, Beech's Ward Manager spoke about the artwork by Catherine Cartwright that has been installed in the entrance lobby: *'When you come onto the ward, people are often very scared and frightened, they feel out of control... Having something calming and soothing that expresses freedom and open space gives a really good first impression of the ward...'* According to the ward's Art Therapist*, 'now you come into the ward and see this calming image; this sanctuary that your eyes are taken to before you're then onto the more clinical areas of the unit.'* Staff also reported that artworks evoked a sensory experience with the natural world outside the clinical environment. Speaking about Tom Hammick's prints, an Occupational Therapist said: *'I can imagine lying in that space and, sort of, like, the smells and the sounds of the leaves.'*

A similar transformation has taken place at Haytor, an adult acute ward which felt dilapidated and unloved, with paint peeling off the walls and dark, undecorated corridors. Reflecting on the project in an interview published in the Hospital Rooms publication, the Ward Manager spoke of his positive reaction*: 'I just felt that the art had to be reflective of hope. There's a lot of pain that you can express in an artwork, but there's also a lot of pain in a mental health unit. So what was important for me when seeing the pieces of art was that I would get some sort of positivity from it, that others who experience them would like them, and that aesthetically they would look good in the building.'* At Salus, a newly built ward, all the artworks relate to the nature that is visible out of the windows.

Arts and creative activity are integrated into everyday life at the units

Over the course of the project, patients and staff took part in fifteen artist-led workshops. Feedback from patients was very positive and included: '*a great opportunity to be a part of something meaningful and worthwhile'; 'it was so lovely to see what can be done even for those of us who have little artistic ability'* and *'it was one of my most enjoyable experiences within the last six months.'* Given the evident benefits that workshops have had, discussions are underway with the Trust about providing further funding so that artists can continue delivering workshops, which would cement relationships between the artists and ward communities and ensure the integration of creative activity on the wards.

Wards have also been introduced to and encouraged to join the Hospital Rooms Digital Art School – artist-led virtual workshops designed to be safe, secure, accessible and appropriate for people in inpatient units and after discharge. The workshops are run via Zoom and later uploaded to the Hospital Rooms YouTube channel for on-demand viewing. The sessions have been popular on the wards and we will continue sending materials boxes to staff so that they can participate in the weekly workshops long after our project has finished.

Improved self-worth of patients and staff

At the beginning of the project, a member of staff told our team that the mental health wards often feel like the poor cousin to the main part of Torbay Hospital, and so the Hospital Rooms project means a huge amount to them and would bring a lot of enjoyment to staff and patients. Our pre and post workshop surveys suggest a 50% increase in mood for participants, with one patient remarking, *'I didn't think I could make art before, but now I think I can'*, and others reporting increased confidence and new perspectives. During one workshop, a

Trustees' report (continued)

nurse took Hospital Rooms staff aside to say that it was the first time she had seen a particular patient smiling and concentrating on one thing for more than a few seconds since their arrival on the ward six months earlier. Among staff, a greater sense of pride has been observed in the appearance of the wards. Upon installation of the artworks, staff in both Beech and Haytor changed the existing curtains with ones that better complemented the colours in the artworks, noting how much of difference small details make.

Improved relationships and social interactions between patients and staff

Both patients and staff reported improved connection during workshops. Patients told us they appreciated the opportunity to *'have the company of others who enjoy creating'*, to connect with fellow patients, meet the *'friendly'* Hospital Rooms team, and learn from artists. During one workshop, Project Curators observed how a patient, who had been to every workshop and was often very solitary and quiet, took another patient under her wing and was *'helping and encouraging her in a very affectionate way.'* After another, a member of staff said: *'Wonderful session, great to relax and connect with the people I work with and create something beautiful.'* At the community workshops, a participant said *'It was so good to have company of others who enjoy creating and to do something creative and expressive.'*

Staff at Beech Unit observed an increase in conversations with and between patients in front of artworks and in areas where artworks were installed. A psychologist recalled standing in front of an artwork and discussing it with a colleague when a patient, who had been sitting alone with nothing to do, walked over to them to join the conversation and offer her own interpretation. Referring to another occasion, Beech Unit's Social Worker and Safeguarding Specialist commented: *'We were all sort of picking out our favourites and why that is, and what it reminds us of. Everyone had something to say because there's just so much potential there. And they're at different levels, so they're accessible for lots of people.'*

Increased innovation, risk-taking and creativity in the mental health sphere

Patients reported new perspectives inspired by the creative activities and environment. Following a community workshop, a participant with lived experience *said 'I loved the workshop. it gave me a chance to stand still for a moment in time and take in the world around me, it was a different perspective and viewpoint.'* At another, the artist recalled the enriching conversations she had with participants about the perception of time on inpatient wards. These led to fascinating imagery and ultimately to the first stained glass window Hospital Rooms has ever installed, which includes a line from a poem written by a former patient during the workshop. The uniqueness of the artworks generated discussion and debate among staff and patients and increased overall engagement with art. Many staff reported returning to view artworks after learning more about their meaning through the publication. One member of staff told us that '*I've never been into that much, like, that kind of contemporary thing. When it's explained to you, it makes it a lot better.'*

Increased engagement with arts and culture in the wider community of Torbay

The project has made a significant contribution to Torbay's creative landscape. A successful partnership with Torbay Culture provided us with a platform from which to share our work with the wider community, and local champions for the benefits of our work longer term. The Chair of Torbay Culture said '*In Torbay, we are privileged that Hospital Rooms' work is part of our thriving creative landscape, making things better in our healthcare settings, with our communities, and for our people.*' The Executive Director of Torbay Culture said '*The approach that Hospital Rooms took – from seeking local partners to better understand our context and challenges, to the collaborative development of the project as a whole – has meant people and partners have felt encouraged and engaged. The difficulties – of managing a complex creative project with multiple artists and partners, at a sensitive time, in a locality that has profound challenges, should not be understated, and has been managed with thoughtfulness and responsiveness. Having the environment of our local hospital improved through this project means a great deal – to residents, staff, volunteers, and to the wider creative sector.'* The Chair of Healthwatch Torbay said *'By remodelling a specific therapeutic environment, the initiative evidences how we can progress a wider strategy of utilising arts and creativity to inform all health and care settings.'*

Trustees' report (continued)

For the year ended 31 March 2023

Springfield Hospital, Trinity and Shaftesbury Buildings, South West London and St George's Mental Health NHS Trust, London



- Total grants received: £95,000 (Arts Council England), £40,000 (Baring Foundation), £15,000 Artist Response Fund), £10,000 (Wandsworth Grant Fund)
- Numbers benefiting from this activity:
  (Artists: 22, Participants: 3959, Audience (live) 54750, Audience (broadcast, online, writing): 4,871,564
- Number of commissions: 23
- Number of sessions for education, training or participation: 159

The project at the Springfield site at South West London and St George's Mental Health NHS Trust has been unprecedented in its ambition and scale. It has taken place over three years (2021-2023) and followed four overarching phases, including a research and development, co-production, installation, and public engagement. Through the perseverance of our team, and in collaboration with Southwest London and St Georges NHS Mental Health Trust, we have:

- Installed 23 major artworks by 25 world class artists, the majority of whom identify as ethnically diverse, for two new hospitals across inpatient, outpatient and communal areas.
- Delivered over 159 artistic workshops through our co-production process in person and through our Digital Art School, ensuring a meaningful collaborative experience for the community
- Nurtured and supported the development of our artists through presenting compelling creative challenges both in the workshops and installing in a psychiatric hospital environment
- Collaborated closely with local NPO arts organisations (Matt's Gallery, National Opera Studio, Action Space and International Curators Forum) bringing them into the hospital, sharing knowledge of working in these settings and cultivating longer term partnerships and programming

Trustees' report (continued)

For the year ended 31 March 2023

- Trained Occupational Therapists at Springfield to lead creative sessions to a high standard through training sessions and tours of the artworks
- Equipped activity rooms with £12,000 worth of arts materials with the aim of enabling ward communities to create sustained internal arts programmes

As well as these principal achievements, we have also:

- Established our first lived experience group in conjunction with the Recovery College and collaborated with the group on our evaluation methodology, as well as testing creative research methods such as photo elicitation and collage.
- The newly installed artworks were informed by collaborations service users and staff that were sensitively critiqued in cultural terms by writer Louisa Buck in the Arts Newspaper and our publication about the project.
- Partnered with The Courtauld Institute of Art to give the community of service users access to workshops at a prestigious arts institution drawing from their incredible collection.
- Conducted a Quality Improvement (QI) project on Wisteria Ward that examined the Digital Art School
- Celebrated the project as part of our highly acclaimed exhibition at Hauser & Wirth, where Harold Offeh and Michelle Williams Gamaker created installations inspired by their work with service users at Springfield Hospital
- Received international and national press coverage with major features in the New York Times, the Financial Times and the Observer
- Our tried and tested evaluation methodology, developed in collaboration with Norwich University of the Arts (NUA), gave us in-depth insight into the impact of the project on ward communities.
- We are proud to champion diversity and inclusion; this project has seen diversity at the centre of the artists we've worked with, our team and the mental health unit communities

As in Torbay, this project met and exceeded our aims and objectives:

Create extraordinary art to radically transform challenging clinical environments

In our most ambitious project to date, we collaborated with 25 critically acclaimed artists to produce 23 major artworks for the two new hospital buildings, spanning eight inpatient wards and communal areas.
We have commissioned exceptional and ethnically diverse artists who put marginalised people at the centre of their work, we have worked directly with patients and staff to come up with the designs, and we have respected and supported the artworks that have evolved through this process. Multiple artists have used mental health services, one artist has a learning disability, and one artist is Deaf. This broad spectrum of experience has led to an extremely rich and varied project that has encouraged staggering levels of participation. We saw workshops fully booked with waiting lists across the board and an extremely high retention rate on sign ups.

The artworks installed in the new hospital at Springfield are imbued with positive senses of calm, nurture, reassurance, and compassion.

"When arriving on the ward, seeing art made me feel reassured and offered a connection to the space and others in a different and positive way" - Workshop participant, Avalon Ward

"This piece makes me feel very calm. It is very simple, but having something so recognisable as the moon helps me feel serene as it is something so familiar and something that we all can see. It humanises us" - Participant, Lived Experience Group on Ellie Tsatsou's work

"This painting feels like a compassionate and magical world. I would happily live in this landscape. It provides escapism but in a very gentle and calming way. I feel very nurtured looking at it. It fills me with hope." - Participant,Lived Experience Group on Susie Hamilton's work

The Springfield community (including staff and members of the lived experience group) reported that the new artworks acknowledged their lived experience of mental illness and being hospitalised.

"This artwork inspires you whilst recognising your struggle, which is really important. It feels like something a

Trustees' report (continued)

For the year ended 31 March 2023

friend would say. It gives me courage." - Lived Experience Group Participant on Jasmin Sehra's artwork

Create inclusive collaborative opportunities for a diverse range of people to participate meaningfully in artistic activities

Patients and staff enjoyed 159 artist-led workshops over 9 months, including lino printing, painting, sound art, performance, audio experimentation, and sensory engagement. During our 'season of creativity' there were over 1,000 engagements in the in-person and digital workshops. The in-person workshops on the wards saw an average of 9 service users and 3 staff members taking part per session. Patients reported a significant change in mood and increased confidence before and after artist-led workshops. Our sentiment analysis tool shows improved mood (on average) from 50% 😕 to 90% 😃

"Normally my hours feel like days but being here my hours felt like minutes. I feel a sense of euphoria!" Workshop participant, Ward 1

"*It meant so much to be in an environment dedicated to art and exploration which is my passion. I have been off work for a few months due to suffering with anxiety and the day spent exploring mask-making with Kofi truly helped me to forget the pain caused by anxiety and focus on being myself again."* Workshop Participant, Recovery College

Create compelling creative challenges to artists

During this project we have made it our goal to nurture and support the development of the artists we worked with through presenting compelling creative challenges both in the workshops and installing in a psychiatric hospital environment.

"The project has been humbling. Outside of the art world it's more interesting for us as artists to work in spaces like this because it pushes us to kind of think about our work without ego" Michelle Williams Gamaker, Artist

This project has been particularly illuminating to us in terms of understanding how the ethos of our work can continue after the project has ended. Arguably, the thorough co-production programme of workshops has equipped the artists to independently lead workshops in these settings. However, the onus is also on the NHS Trust to provide the resources and funding for those opportunities to be realised.

"*Hospital Rooms really maintains the integrity of the artwork and doesn't succumb to this other system that kind of tries to mould it and make use of it within a more clinical framework, which sometimes limits the agency of the artist and the artwork as well. There are all these power struggles they have to navigate, which I'm sure everyone has to deal with in this process".* Abbas Zahedi, Artist

Demonstrate regional, national and international significance

The Springfield site project at SWLSTG has made a significant contribution to Wandsworth's creative landscape. With Hospital Rooms as an intermediary catalyst, we have created innovative programmes and forged relationships between local cultural organisations and the hospital that have longevity.

With Action Space, an organisation who supports artists with learning disabilities, we delivered a dynamic series of movement and sensory outdoor workshops with their artist Linda Bell. These took place at Share Garden, which is based at the Springfield site and engages with people who have learning disabilities.

"Our students enjoyed the interactive and energetic element of the workshops; the bold and colourful aspect of the materials used and the element of working outdoors collectively". Share Garden feedback

The film produced as part of these workshops and interactions with Linda Bell's artmaking processes was then shown at Studio Voltaire as part of their exhibition series.

The Recovery College course with National Opera Studio (NOS) has also been very generative in allowing participants to experience new worlds and diverse artistic expression.

Trustees' report (continued)

For the year ended 31 March 2023

"I love the workshops and we've really created something in the space. We've discovered things in common. It's felt like a collaboration. The lights being off has been really powerful and liberating. The sounds and energy transformed. I've really appreciated everyone else in the room bringing their expertise and playfulness. Appreciated that there is no right or wrong. Embraced the sense it's ok that there is no right or wrong." Recovery College Student

On a wider scale, the project was celebrated as part of our highly acclaimed exhibition at Hauser & Wirth, where Harold Offeh and Michelle Williams Gamaker created installations inspired by their work with service users at Springfield. As part of the public programme for the exhibition we organised a symposium named 'Rethinking mental health through art' that created a space for dialogue with people from diverse arenas, including Christopher Bailey, Arts and Health Lead at the World Health Organisation (WHO), Professor Hel Spandler and artists, clinicians, and those with lived experience.

The project has received considerable press attention including major features in the New York Times, the Financial Times, the Art Newspaper, the Observer and Bijutsu Techo. We have seen engagement in our work increase as a result of this visibility and it has supported wider fundraising and awareness goals.

Digital Art School, Online Programme, International



- Total grants received: £25,000 (Arts Council England)
- Numbers benefiting from this activity:
  (Artists: 14, Participants: 2873, Audience (broadcast, online, writing): On demand 78353
- Number of commissions: 14
- Number of sessions for education, training or participation: 28

Alongside our in person projects taking place within hospitals, we have continued to adapt and develop our Digital Art School. In 2022, we received a Project Grant from Arts Council England to transform the Digital Art School from a covid 19 reactionary pivot, to a long term and meaningful programme for our community.

Trustees' report (continued)

For the year ended 31 March 2023

This project has been fundamental in informing and building our new business model for the Digital Art School in 2023 and beyond. It evidences that participation and impact remains most significant amongst inpatient mental health groups (attendance statistics tell us 61% of participants are inpatient mental health service users, compared to 39% in the general public).

Between May and December 2022, we produced and delivered two terms of the Digital Art School - 14 virtual workshops live-streamed from artists' studios and 14 on-demand tutorials overlaid with BSL - in collaboration with 14 extraordinary artists of diverse background and practice. We provided over 100 boxes of high- quality art materials to NHS inpatient mental health units and community services throughout the UK, reaching over 300 unique postcodes, to enable participation in these sessions.

Our feedback tells us that participants found the sessions easy to schedule and follow, that they helped shape conversations around personal identity, positively affect self-esteem, and offer many people an outlet of creativity where they feel as though they can 'escape' their everyday troubles. A teacher at an additional needs school who attended every session tells us that one pupil called it *'the forget about the world class'. Similarly, participants told us sessions helped their mood, "[Digital Art School] is a source of happiness in my life!",* provided creative guidance*, "Thank you very much for showing us a route to more creativity.",* and provided access to artists and resources they otherwise wouldn't have had, "*this artist coming from outside is sharing their space, their work, is so valuable - it's someone new and someone fresh"*. Participants of the live workshops were also given the opportunity to respond to the questions "How do you rate this workshop? Excellent, Good, Neutral, Fair, or Poor" Over the project period, 96% of respondents rated the workshops "Excellent" or "Good".

Our project benefited our target communities in ways we didn't anticipate. Students at Firpark [SEN] Secondary School built learnings from Digital Art School into their curriculum throughout the rest of the term, as well as creating a collaborative artwork which was exhibited in Glasgow's Irn-Bru festival, and a regularly attending unit at Lambeth Hospital transformed the ward's courtyard area with an exhibition of landscape paintings created during our Summer Studio term. We are increasingly seeing regularly attending units promoting the benefits of the Digital Art School, including dedicated social media profiles to share participant artworks (Firpark Secondary School, Nelson Ward) and the creation of dedicated creative spaces in which to facilitate Digital Art School sessions and other creative activity on-site (Nelson Ward).

Collaborative Doctoral Researcher Haley Moyse Fenning completed an 8- month placement through the Consortium of the Arts and Humanities South East Knowledge Exchange Programme during this project. Haley analysed existing audience research data provided by the team; attended and shared observations; spoke with and surveyed existing participants and partners; prepared a comprehensive report of project findings, and developed a model of evaluation for future use - all with a view to helping Hospital Rooms to continue to measure, evidence, articulate, and improve the impact of the evolving Digital Art School. Haley continues her partnership with us after being appointed part-time Research Lead in Sept 2022.
Our partnership with Norwich University of the Arts continues to inform evaluation. During the project period Dr. Nicola Simpson's insights into clinical data within the NHS encouraged us to develop our practice around pre-project and comparative data. This will now be sought from inpatient units joining the Digital Art School. The findings, presented to our team, board and partners, have directly informed our new business model, which leverages our intellectual property and makes it financially sustainable.

A key objective of this project was to upskill our team in digital marketing, and to draft a subsequent digital strategy which has helped us to drastically increase engagement with both our live and on-demand workshops. The team had sessions with mentors at The Space, Initials and Gravity Road, scrutinizing and providing feedback and guidance on our distribution strategy, the format of our content, seeding lists and international visibility. As a direct result of action taken resulting from these sessions, views of these videos during the project period were 229% higher than our original target. Moreover, we began reviewing analytics against platform-wide trends and found that compared to other YouTube videos, our viewers were 11% more likely to continue watching beyond 0:30.

We are experimenting with other engagement and distribution methods including with social prescribing. We have

Trustees' report (continued)

For the year ended 31 March 2023

learned a considerable amount through webinars and trial sessions with 2 pilot case studies. One engaged a group of teens with autism, and another a group of men aged 55+. Sessions with the latter were facilitated in a local library, which the social prescribing link worker told us benefitted the space greatly.

In 2023 we secured a major grant from Pinterest to take the Digital Art School forward, we hope to:
- send high-quality art materials boxes to every inpatient mental health unit in the UK
- develop a new website and 'community hub' to maximise on our extensive bank of recorded workshops
- pre-record 12 artist-led workshops, promoting and releasing one per month

STRUCTURE, GOVERNANCE AND MANAGEMENT

Organisation and Structure

The Board of Trustees meets at least four times a year and the executive operation of the charity is delegated by the Trustees to the Chief Executive (CEO) Tim A Shaw and Director Niamh White. Trustee meetings have been conducted using a hybrid model of Zoom and in person accommodating individuals' needs and preferences.

Governing Document

The charitable company is a charitable incorporated organisation and is governed by its Governing Statement. In the event of the charity being wound up, members are not required to contribute financially. It is registered as a charitable incorporated organisation with the Charity Commission for England and Wales (Charity Registration Number 1168101). We now employ 16 FTE staff with a broad skills and experience base. We have bolstered our evaluation methodology by partnering with Norwich University of the Arts and are building an evidence base to support and inform our work. For each project we complete, we provide a full impact report for our sponsors. This includes key learning, key achievements, financial reports, analysed feedback and testimonials. These are submitted within one month of the completion of the project. We have a dedicated Hospital Rooms bank account.

Key management personnel

The Trustees, the CEO and the Director comprise the key management of the charity in charge of directing and controlling the charity; on a day-to-day basis the key running and operating of the charity is undertaken by the CEO and Director. No Trustees receive any remuneration or reimbursement of expenses in connection with their duties as Trustees.

The salaries of staff and rates of payment of all contractors and artists of the charity is reviewed annually by the Trustees. We have established a new People and Culture subcommittee
on our board. Alongside the Finance Committee, they are now responsible for assessing and approving renumeration. We have benchmarked both our salaries and freelance rates against sector best practice and referenced the Artist Union rates for guidance. Fees are differentiated and allocated according to experience, the likely nature of the project and industry standards.

Trustees

Trustees are appointed by the Board and are eligible for re-appointment if they step down. In the case of all appointments, the Board considers the variety of skills required within the Board, together with the personal competence and availability of prospective Trustees. Trustees are not remunerated and during the year no expenses were reimbursed to Trustees. New Trustees are inducted before their appointment on their legal obligations under charity law and the content of the Governing Statement. The Trustees are confident and committed ambassadors for our projects with an excellent knowledge of our activities.

Trustees' report (continued)

For the year ended 31 March 2023

ACHIEVEMENTS AND PERFORMANCE

Objectives for 2022-23

At the beginning of the year, Hospital Rooms set the following aims and objectives:

Aims:

1. Abundant and meaningful creative opportunities are accessible to the most segregated individuals with severe and enduring mental health diagnoses, providing them with a voice and a sense of agency.
'I didn't know I had these talents that each of the artists has brought out in me.' Patient 2022

We have delivered ambitious creative programmes for people who are in contact with mental health services with artists and local cultural organisations that lead to the creation of radically new mental health environments that resonate with the people who encounter them. This year, we have run creative programmes in London, Norwich, Kent and Devon. 1274 people have attended our artist workshops in person. We have also seen longer term partnerships form between hospitals and local cultural organisations through our introductions and mediation. We are also using digital technology to vastly democratise access to creativity for people who have mental health conditions, particularly within mental health services. 2873 people have joined live online workshops and 78353 have accessed our on-demand sessions.

2. Mental health ward environments are imaginative and cultural spaces that offer those they care for solace, comfort and dignity even in suffering. People in mental health services feel connected to the outside world during their stay.

'Without it I can't envisage myself having gotten back to normal life and connected again with quite the same effect.' Patient 2022

We have worked with a wide range of acclaimed artists from a broad spectrum of backgrounds, abilities and perspectives who put vulnerable people and participatory practice at the heart of their work. We provide full and rounded artist support programmes and our projects enrich and enhance their work. We have installed 42 artworks in mental health hospitals across England, many of which inside some of the most restrictive settings including forensic services, psychiatric intensive care, Deaf services and children and young people's services.

3. New knowledge and research is generated through equitable partnerships between artists, people who have lived experience of mental health services, university partners and influential bodies such as the World Health Organisation, informs systemic change at a national policy level.

We rigorously evaluate our projects through partnerships with people who have lived experience, universities and clinical partners and use this knowledge to improve our projects, inform programming and influence the sector and policy. We have continued our partnership with Norwich University of the Arts, specifically looking at co-produced creative projects and collaborative evaluation methodologies with people with lived experience of mental health services. Further partnerships have also been formed with New York University and the Jameel Arts and Health Lab, who are interested in further research projects to examine the impact and scalability of our projects.

Trustees' report (continued)

For the year ended 31 March 2023

FINANCIAL REVIEW

The trustees are pleased to report a surplus for the year of £72,107 (2022: £35,549 deficit). The statement of financial activities summarising the results for the year can be found on page 22 & page 23.

The total income for the year was £950,526, an increase of 24% from the prior year income of £768,795. Donations received amounting to £203,752 (2022: £430,628). Grant income was £142,097 (2022: £204,799). Trading income was £289,749 (2022: £159,876). NHS Hospitals contributed £268,336 to our projects this year (2022: £178,291).

Expenditure in the year totalled £878,419 (2022: £804,344) and consists mostly of employee, artist and contractor fees.

At 31 March 2023, Hospital Rooms held total funds of £518,338 of which £24,443 are restricted funds and £493,895 are unrestricted. Within that the Trustees have designated £28,382 for future mental health unit projects taking place during 2022-23. After adjusting for the net book value of fixed assets of £10,225, free reserves stood at £493,895 which accords with our reserves target of at least 3 months of total expenditure set out in the reserves policy (see below), the Trustees believe that the current reserves target is appropriate.

Section 65 of the Charities Act allows Trustees of smaller charities to opt for an independent examination. For financial years beginning on or after 1 January 2016, charities with a gross income of £1,000,000 or less may choose to have an independent examination. As our gross income falls under this threshold, Hospital Rooms Trustees have opted for an independent examination.

KEY POLICIES AND RISK MANAGEMENT

Reserves policy

Trustees have agreed that free reserves should be sufficient to cover at least three months of total expenditure. This policy will give Hospital Rooms the ability to respond to fluctuations in income, particularly in relation to challenges to projects and fundraising that it poses. The reserves policy will continue to be reviewed on a regular basis.

Other policies

We have a number of policies and procedures to protect the charity's assets, resources and reputation. This ensures staff, volunteers, artists and key stakeholders are aware of their roles and responsibilities within Hospital Rooms.

We are compliant with the General Data Protection Regulation (GDPR) that came into effect on 25 May 2018, have ensured all supporters opted into communications about Hospital Rooms and that all data records are safely stored, and password protected.

We also understand the paramount importance of safeguarding and we have a robust policy that highlights our commitment to protect people from harm, with clear procedures on how to report and record any concerns or incidents. In association with our participating clinical units, we ensure that those visiting or spending time in mental health units have the relevant DBS checks and Health and Safety induction prior to a hospital visit. We undertake joint risk assessments for each project and provide a briefing to all artists and volunteers ahead of commencing their work in a hospital.

Hospital Rooms are committed to ensuring our work is always delivered to a high standard and with the best interests of patients at the heart of everything we do. We take complaints very seriously and have a clear system in place to respond to any causes for concern or dissatisfaction related to any area of our work. We record, investigate, and monitor complaints. If any key themes or trends become apparent the trustees will review key procedures and practices.

Hospital Rooms is proud to have artists supporting our work of all faiths, gender, nationality, age and race. Our Equal Opportunities policy recognises that certain groups and individuals are discriminated against and we are opposed to this. We are committed to ensuring that all people are treated with dignity, respect and value the diversity of all.

Trustees' report (continued)

For the year ended 31 March 2023

Risk management

Hospital Rooms carries out an overarching risk assessment annually which is then considered by the trustees and appropriate procedures are in place to mitigate exposure to these risks. The Trustees plot the risks within a risk matrix. The key risks being considered are:

- **The charity suffers reputational damage following acceptance of funds from 'undesirable' or damaging partner**

We have updated our Ethical Fundraising Policy and Due Diligence Process. The Board of Trustees shall consider all potential donations referred to it by the Executive (for corporates £5k and above, funders £10k and above) in accordance with the following principles of ethical fundraising. Hospital Rooms will not accept funds in circumstances when:

- The donation is made anonymously, through an intermediary who is not prepared to identify the donor to anyone at Hospital Rooms;
- The donor has acted, or is believed to have acted, illegally in the acquisition of funds, for example when funds are tainted through being the proceeds of criminal conduct; or,
- When acceptance of the funds would, in the judgement of the Board of Trustees, significantly damage the effective operation of Hospital Rooms in delivering its mission, whether because such acceptance would:
- Harm Hospital Rooms' relationship with other donors, partners, or stakeholders;
  1. Create unacceptable conflicts of interest;
  2. Materially damage the reputation of Hospital Rooms; or,
  3. Detrimentally affect the ability of Hospital Rooms to fulfil its mission in any other way than is mentioned above.

Hospital Rooms additionally undertake an annual review of existing funders and present an update to the Board of Trustees.

- **Operational capability (systems and processes) does not keep up with growth of charity leading to project/charity failure.**

We are attracting specific investment to enhance our operational capability, in particular relation to digital technology to enhance efficiency and support growth. This will include introducing a customised CRM. A new website and enlisting marketing and PR support. Our recruitment policies and processes have been reviewed by our HR consultant and we are attracting talent from the arts sector to bring in new skills and experience.

- **Operational, reputational or legal issues result from failure to follow best practice in recruitment or human resources issues**

Our HR consultant Peninsula is a leading expert in Employment law, HR and Health and Safety. Through their services, we can ensure an excellent experience for our staff team and freelancers as well as meeting all regulatory and legal standards. They operate on a monthly retainer for us.

- **Artist or Team Member injured during workshop or installation (complexity or working at height) or alternatively suffering psychologically from work/environment**

Every workshop and installation is thoroughly risk assessed. These are approved internally by our Projects Manager as well as our collaborating NHS health and safety partner. Additional training budget has been allocated for working at heights and manual work. Artists and team members are thoroughly inducted before entering hospitals. We have introduced a daily checklist manifesto for all team on projects to ensure consistent behaviour. We offer pre and after care for artists and staff including access to therapy.

- **Service user harmed (physically or psychologically) during workshop using materials/equipment provided by HR or as a result of HR activity.**

Every workshop and installation is thoroughly risk assessed. These are approved internally by our Projects Manager as well as our collaborating NHS health and safety partner. Dedicated NHS staff accompany our team and artists at all times when on site. We have a thorough safeguarding policy and undertake the relevant DBS checks on all artists, employees, freelancers and volunteers who work with our beneficiaries. We ensure artists have both

Trustees' report (continued)

For the year ended 31 March 2023

induction and exit consultations to ensure they are well prepared and are de-briefed. Any incidents or safeguarding concerns are raised through the NHS Trusts processes and to the Board of Trustees. We have introduced a daily checklist manifesto for all team on projects to ensure consistent behaviour and organise regular check ins with ward staff to assess risk onwards. Any materials brought onto wards suitable for specific ward community.

- **Planning permission not granted to new build project (out of HR's control)**

We have introduced a clause into our contracts with Trusts to include a contribution for excess costs due factors beyond our control. Our finance committee is comprised of a Chief Financial Officer for an international gallery and a former investment manager. They meet quarterly prior to board meetings to review management accounts and projections.

Hospital Rooms is fortunate in having Trustees who have a strong operational understanding of the importance of governance and management for the charity. The Trustees represent a wide and strong range of skills and experience that are relevant to the work of Hospital Rooms. A strategic plan is in place and regular meetings are held. The potential for conflicts of interests is understood and included at the start of each Trustee meeting. The Trustees have a full awareness of the work that the charity undertakes and have opportunities to visit projects and meet with Hospital Rooms collaborators.

FUTURE PLANS 2023-25

Our Board, staff, artist and lived experience network have selected 3 transformational creative projects across England for 2023-25 via a robust application process to attract the most ambitious NHS Trusts.

- In all 3 projects we will use our co-production framework to:
- Lead an R&D phase to develop rapport with the hospital community, foster relationships with local artists and cultural partners, identify themes and locations for artworks, learn about project aspirations
- Programme a Season of Creativity including 30-70 inventive and awe-inspiring art workshops on wards, at Recovery Colleges and in the community informing the artworks
- Install 12-15 artworks in each hospital with participants supporting that process
- Train Occupational Therapists to lead art workshops and embed the Digital Art School
- Create legacy programmes with local cultural partners
- Review and evaluate framework with higher education partners

We will work with extraordinary artists from a broad range of backgrounds, perspectives and in levelling up for culture places, who put vulnerable people and participation at the heart of their practice. We will provide rounded artist support programmes. Our reciprocal approach will enrich and enhance their work.

Young People

From 2023-25, we will respond to the pandemic's catastrophic impact on young people. Urgent referrals to Children and Adolescent Mental Health Services (CAMHS) associated with psychosis, self-harm and suicidal ideation have increased by 63% (Apr-Jun 2019 v 2021) (Guardian 2021). CAMHS are at capacity. Extremely unwell young people are on 2 year waiting lists. Clinical teams report a devastating lack of imagination, motivation, self-esteem and hope. We will use our experience of working with young people in mental health settings (Snowsfields 2017, Bluebird House 2019) and adapt our staff training, co-production framework and artist support package to best suit these communities. This will inform future work and be shared widely with our partners.

We will work with Sandwell Children and Adolescent Mental Health Service at Black Country Healthcare NHS Foundation in an outpatient community mental health service for up to 1000 young people at any one time. The building's 15 therapy rooms, communal spaces and staff offices are significantly run down with no creative elements.

Young people within the mental health service are disenfranchised and face enormous challenges. We will

Trustees' report (continued)

empower them to collaborate with extraordinary artists through abundant creative programmes and contribute to the physical transformation of their environments. These projects will re-direct their lives, inspire imaginative thinking and harness their creative potential. Participation in the arts will be sustained by cultural opportunities established in the local community.

Community and Legacy

Our co-production framework allows us to create rich, resonant arts programming in mental health hospitals that establishes and deepens connections with local cultural communities. In 2023–25, two landmark projects in Norfolk and Cornwall will embed this process within our framework.

Our largest project to date will be situated in a new hospital in Norfolk serving levelling up for culture places North Norfolk, Great Yarmouth and West Norfolk and Kings Lynn. It will take place across 5 new mental health units providing care for adults with severe and enduring mental health diagnoses and who are often detained under the Mental Health Act. We will transform perceptions of mental healthcare by drastically changing the visuals people encounter at the site and embedding long term creative access through connections with Norwich University of the Arts and a host of cultural partners.

We will also collaborate with Cornwall Partnership NHS Trust (CPT) to transform 4 mental health inpatient wards which are very isolated from the community. We will use our excellent existing network in the region and forge new relationships linking the mental health service with Cornwall's rich cultural heritage. CPT are negotiating a long-term relationship with Hospital Rooms to facilitate sustained creative and cultural access within their service.

Our projects allow patients, never before engaged in the arts, to discover hidden talents, find expression and interact with their community. We want to ensure that, once their creativity is sparked, these patients find accessible, appealing cultural opportunities all around them that support their confidence, wellbeing and connectedness.

Digital Innovation

In addition to projects in mental health settings across England in 2023–25, we aspire to grow Hospital Rooms' impact through our digital presence.

During 2023- 2025, we will see our award-winning Hospital Rooms Digital Art School transformed into an online community hub. Burgeoning mental health waiting lists (1.6m today; 8m waiting to be listed (Guardian 2022) and the cost-of- living crisis have presented a significant need for affordable creative wellbeing opportunities. Conversations with social prescribing link workers strongly reinforce this. We are working with a CHASE funded Sussex University PhD scholar, The Space, Digital Culture Network and PR firm Gravity Road to create a digital strategy that transitions the DAS from a short-term solution to lockdown restrictions to a long-term, community-building, knowledge-generating resource that increases access to creative activity for vulnerable people in the UK and globally.

PUBLIC BENEFIT

The Trustees have taken account of the Charity Commission's general guidance on public benefit in formulating the charity's aims and objectives and in planning all activities. The Trustees consider that the current policy for choosing hospitals to work with and the delivery of the projects satisfies the public benefit requirement.

Trustees' report (continued)

For the year ended 31 March 2023

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees are responsible for preparing the Trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The Charity Commission requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the income and expenditure of the charitable incorporated organisation for that period. Under SORP guidance, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable incorporated organisation and of the income and expenditure of the charitable incorporated organisation for that period.

In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable to the United Kingdom and Republic of Ireland (FRS 102);
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the organisation will continue in business.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable incorporated organisation and enable them to ensure that the financial statements comply with the 2011 Act. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities. Each of the trustees confirms that:

- So far as each of the Trustees is aware, there is no relevant information of which the charitable incorporated organisation's independent examiner is unaware; and
- The Trustee has taken all steps that he/she ought to have taken as a trustee in order to make himself/herself aware of any relevant audit information and establish that the charitable incorporated organisation's independent examiner is aware of that information.

The confirmation is given and should be interpreted in accordance with the provisions of the 2011 Act.
The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable incorporate organisation's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Approved by the Trustees on

30/01/2024

Signed on their behalf by

Amie Corry
Amie Corry (Jan 30, 2024 14:53 GMT)

Amie Corry
Chair

Independent examiner’s report to the trustees’ of Hospital Rooms

For the year ended 31 March 2023

I report to the charity trustees on my examination of the accounts of the Hospital Rooms CIO (the Trust) for the year ended 31 March 2023

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

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

- accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
- the accounts do not accord with those records; or
- the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

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

A J Bennewith

A J Bennewith (Jan 31, 2024 13:53 GMT)

A J Bennewith FCA, FCPA, FFA, FFTA, FIPA, DChA, FRSA
Institute of Chartered Accountants of England and Wales
3 Wey Court
Mary Road
Guildford
Surrey
GU1 4QU

Date: 31/01/2024

Statement of financial activities

For the year ended 31 March 2023

	Note	Unrestricted funds 2023 £	Restricted funds 2023 £	Total funds 2023 £
Income from:				
Donations and legacies	**3**	**202,252**	**1,500**	**203,752**
Charitable activities	**4**	**382,025**	**75,000**	**457,025**
Other trading activities	**5**	**289,749**	**-**	**289,749**
Total income		**874,026**	**76,500**	**950,526**
Expenditure on:				
Raising funds	**6**	**115,784**	**13,078**	**128,862**
Charitable activities	**7**	**576,585**	**172,972**	**749,557**
Total expenditure		**692,369**	**186,050**	**878,419**
Net income for the year		**181,657**	**(109,550)**	**72,107**
Transfers between funds		**(110,943)**	**110,943**	**-**
Net income and net movements in funds		**70,714**	**1,393**	**72,107**
Total funds brought forward		**423,181**	**23,050**	**446,231**
Total funds carried forward		**493,895**	**24,443**	**518,338**

All activities relate to continuing operations.

All recognised gains and losses are included in the above statement of financial activities.

The notes on pages 25 to 34 form part of these financial statements.

Statement of financial activities

For the year ended 31 March 2022

	Note	Unrestricted funds 2022 £	Restricted funds 2022 £	Total funds 2022 £
Income from:				
Donations and legacies	**3**	188,937	241,691	430,628
Charitable activities	**4**	178,291	-	178,291
Other trading activities	**5**	159,876	-	159,876
Total income		527,104	241,691	768,795
Expenditure on:				
Raising funds	**6**	54,262	6,798	61,060
Charitable activities	**7**	352,049	391,235	743,284
Total expenditure		406,311	398,033	804,344
Net income/(expenditure) for the year		120,793	(156,342)	(35,549)
Transfers between funds		(18,248)	18,248	-
Net income/(expenditure) and net movements in funds		102,545	(138,094)	(35,549)
Total funds brought forward		320,636	161,144	481,780
Total funds carried forward		423,181	23,050	446,231

All activities relate to continuing operations.

All recognised gains and losses are included in the above statement of financial activities.

The notes on pages 26 to 34 form part of these financial statements.

Balance sheet

As at 31 March 2023

	Note	2023 £	2023 £	2022 £	2022 £
Fixed assets:					
Tangible assets	12		**10,225**		13,072
Current assets:					
Stock	13	**2,176**		2,176	
Debtors	14	**77,432**		115,629	
Cash at bank and in hand		**492,566**		348,956	
		572,174		466,761	
Liabilities:					
Creditors: amounts falling due within one year	15	**(64,061)**		(33,602)	
Net currents assets			**508,113**		433,159
Total assets less current liabilities			**518,338**		446,231
Total net assets			**518,338**		446,231
The funds of the charity:					
Restricted funds	17		**24,443**		23,050
Unrestricted income funds:					
Designated funds		**28,382**		260,083	
General funds		**465,513**	**493,895**	163,098	423,181
Total charity funds			**518,338**		446,231

The financial statements were approved by the trustees and signed on their behalf by:

Amie Corry
Amie Corry (Jan 30, 2024 14:53 GMT)

Amie Corry
Chair and Trustee

Date: 30/01/2024

Statement of Cash flow

As at 31 March 2023

	2023	2022
	£	£
Cash flows from operating activities		
Net cash provided by / (used in) operating activities	**143,610**	**(63,193)**
Cash flows from investing activities:		
Purchase of tangible fixed Assets	-	-
Net cash provided by investing activities	-	-
Change in cash and cash equivalents in the year	**143,610**	**(63,193)**
Cash and cash equivalents at the beginning of the year	**348,956**	**412,149**
Cash and cash equivalents at the end of the year	**492,566**	**348,956**

Reconciliation of net income / (expenditure) to net cash flow from operating activities	2023 £	2022 £
Net income for the reporting year (as per the statement of financial activities)	72,107	(35,549)
Depreciation charges	2,847	2,996
Decrease /(Increase) in debtors	38,197	(36,452)
Increase/(decrease) in creditors	30,459	5,812
Net cash provided by operating activities	**143,610**	**(63,193)**

The notes on pages 26 to 35 form part of these financial statements.

Notes to the financial statements (continued)

For the year ended 31 March 2023

1. General Information

Hospital Rooms ("the charity"), is a charitable incorporated organisation (CIO), not having share capital and is incorporated in England and Wales. The Charity registration number is 1168101. Its registered office and principal place of business is in Unit 102, Lock Studios, 7 Corsican Square, London E3 3YD.

2. Principal accounting policies

a) Basis of preparation of financial statements

These accounts have been prepared for the year ended 31 March 2023.

The accounts have been prepared in accordance with "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the financial reporting standard applicable in the United Kingdom and Republic of Ireland (FRS 102) (Charities SORP (FRS 102)", 'The financial reporting standard applicable in the UK and Republic of Ireland ('FRS' 102)' and the Charities Act 2011.

The charity constitutes as public benefit entity as defined by FRS 102.

The accounts are presented in sterling and are rounded to the nearest pound.

b) Critical accounting estimates and areas of judgement

The preparation of financial statements in compliance with FRS 102 requires the use of certain critical accounting estimates. It also requires management to exercise judgement in applying the company's accounting policies.

The following principal accounting policies have been applied:

c) Assessment of Going concern

The trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements. The trustees have made this assessment in respect to a period of at least one year from the date of approval of these financial statements.

The trustees of the charity have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern. The trustees are of the opinion that the charity will have sufficient resources to meet its liabilities as they fall due.

d) Cash flow statement

The financial statements do not include a cash flow statement because the charity, as a small reporting entity, is exempt from the requirement to produce such a statement under Accounting and Reporting by charities Statement of Recommended Practice (Charities SORP (FRS 102)).

e) Income

Income is recognised in the period in which the charity is entitled to receipt, the amount can be measured reliably, and it is probable that income will be received. Income comprises donations, including gifts in kind, grants, income from trading activities and interest receivable.

Donations are recognised when the charity has confirmation of both the amount and settlement date. In the event of donations pledged but not received, the amount is accrued for where the receipt is considered probable. In the event that a donation is subject to conditions that require a level of performance before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable

Notes to the financial statements (continued)

For the year ended 31 March 2023

that those conditions will be fulfilled in the reporting period.

Gifts-in-kind, donated services and free materials are secured by the charity from artists and supporting companies for the beneficiaries. After they are distributed to the beneficiaries, they are brought into the financial statements as income and expenditure at an estimate of their value to the charity.

Grants from trusts are credited to income when the charity has both confirmation of the amount and entitlement to the income. In the event of grants confirmed but not received, the amount is accrued for where the receipt is considered probable.

Income from trading activities, being monies received from grant application writing fees, is credited to the statement of financial activities when receivable and the amount can be measured reliably by the charity.

f) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

g) Fund accounting

Unrestricted funds are those funds which can be used freely to meet the charity's charitable objects.

Restricted funds are monies raised for their use restricted to a specific purpose, as stipulated by the donor. Expenditure which meets these criteria is charged to the appropriate fund.

h) Expenditure recognition

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to make a payment to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably.

All expenditure is accounted for on an accrual basis. Expenditure comprises direct costs and support costs. All expenses, including support costs, are allocated or apportioned to the applicable expenditure headings.

Expenditure comprises the following:

- Costs of raising funds includes costs incurred in respect to raising income for the charity.
- Cost of charitable activities which include gifts-in-kind expenditure and support costs.

Support costs, including governance costs, are allocated between the expenditure categories on a basis designed to reflect the use of the resource.

Governance costs include those associated with meeting the constitutional and statutory requirements of the charity —for instance, the independent examiner / audit fees and costs linked to the strategic management of the charity

Notes to the financial statements (continued)

For the year ended 31 March 2023

i) Tangible fixed assets

Assets costing £500 or more with an expected useful life of more than one year are capitalised

Depreciation is provided on straight line basis at the following annual rate, in order to write off each asset over its estimated useful life:

Donated artwork	- 10% on market value
Office equipment	- 25% on cost
Computer equipment	- 25% on cost

j) Stock

Stocks are stated at the lower of cost and net realisable value, being the estimated selling price less costs to complete and sell. Cost is based on the cost of purchase on a first in, first out basis. Work in progress and finished goods include labour and attributable overheads.

At each balance sheet date, stocks are assessed for impairment. If stock is impaired, the carrying amount is reduced to its selling price less costs to complete and sell. The impairment loss is recognised immediately in profit or loss.

k) Debtors

Debtors are recognised at the settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid. They have been discounted to the present value of the future cash receipt where such discounting is material.

l) Cash at bank and in hand

Cash at bank and in hand represents such accounts and instruments that are available on demand or have a maturity of less than three months from the date of acquisition. Deposits for more than three months but less than one year have been disclosed as short-term deposits. Cash placed on deposit for more than one year is disclosed as a fixed asset investment.

m) Creditors and provisions

Creditors are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

Notes to the financial statements (continued)

For the year ended 31 March 2023

3. Donations and legacies

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total funds 2023 £
Donations	**198,252**	**-**	**198,252**
Donations in kind (note 20)	**4,000**	**1,500**	**5,500**
Grants received	**-**	**-**	**-**
Total	**202,252**	**1,500**	**203,752**

Included in donations in kind from Torbay Hospital and Springfield Hospital in the form of art materials of £1,500 and £4,000 during the year.

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total funds 2022 £
Donations	114,076	-	114,076
Donations in kind (note 20)	45,133	66,620	111,753
Grants received	29,728	175,071	204,799
Total	**188,937**	**241,691**	**430,628**

4. Income from Charitable activities

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total funds 2023 £
Project contributions from NHS Hospitals	**268,336**	**-**	**268,336**
Arts Council England	**-**	**22,500**	**22,500**
Research commission	**21,792**	**-**	**21,792**
Grants received	**89,597**	**52,500**	**142,097**
Other earned income	**2,300**	**-**	**2,300**
Total	**382,025**	**75,000**	**457,025**

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total funds 2022 £
Project contributions from NHS Hospitals	**178,291**	-	178,291
Total	**178,291**	**-**	**178,291**

Notes to the financial statements (continued)

For the year ended 31 March 2023

5. Income from other trading activities

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total funds 2023 £
Hauser and Wirth Annual Auction	**12,350**	**-**	**12,350**
Merchandise & Editions sales	**57,124**	**-**	**57,124**
Shipping and Handling	**7,285**	**-**	**7,285**
Hauser and Wirth- Artwork & merchandise sales	**212,990**	**-**	**212,990**
	289,749	**-**	**289,749**

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total funds 2022 £
Hauser and Wirth Annual auction	80,650	-	80,650
Shipping and Handling	2,927	-	2,927
Edition sales	37,105	-	37,105
Other merchandise sales	9,285	-	9,285
Film commission	29,909	-	29,909
	159,876	-	159,876

6. Raising funds

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total funds 2023 £
Merchandise purchases and other fund-raising cost	**50,914**	**1,138**	**52,052**
Staff costs (note 9)	**64,870**	**11,940**	**76,810**
Total	**115,784**	**13,078**	**128,862**

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total Funds 2022 £
Merchandise purchases and other fund-raising cost	39,324	6,798	46,122
Staff costs (note 9)	14,938	-	14,938
Total	54,262	6,798	61,060

Notes to the financial statements (continued)

For the year ended 31 March 2023

7. Charitable Activities

	Unrestricted funds 2023	Restricted funds 2023	Total funds 2023
Direct costs	**£**	**£**	**£**
Artist Commission	**106,772**	**41,392**	**148,164**
Exhibitions art workshops and live events	**8,663**	**8,413**	**17,076**
Other direct costs	**8,250**	**383**	**8,633**
Artwork creations and installation	**48,126**	**7,262**	**55,388**
Transportation	**14,064**	**13,127**	**27,191**
Staff costs (note 9)	**150,218**	**98,636**	**248,854**
	336,093	**169,213**	**505,306**
Support costs			
Other support costs	**75,883**	**1,377**	**77,260**
Depreciation	**2,847**	**-**	**2,847**
Transport & Travel	**3,002**	**2,382**	**5,384**
Office rent	**29,149**	**-**	**29,149**
Staff costs (note 9)	**98,636**	**-**	**98,636**
	209,517	**3,759**	**213,276**
Governance costs			
Accountancy fee	**29,975**	**-**	**29,975**
Independent examination fee	**1,000**	**-**	**1,000**
	30,975	**-**	**30,975**
Total charitable expenditure	**576,585**	**172,972**	**749,557**

	Unrestricted funds 2022	Restricted funds 2022	Total funds 2022
Direct costs	£	£	£
Artist Commission	49,122	114,445	163,567
Exhibitions art workshops and live events	9,681	38,684	48,365
Other direct costs	19,788	21,555	41,343
Artwork creations and installation	42,823	55,436	98,259
Transportation	2,150	3,497	5,647
Staff costs (note 9)	54,900	157,618	212,518
	178,464	391,235	569,699
Support costs			
Other support costs	33,069	-	33,069
Depreciation	2,996	-	2,996
Transport & Travel	-	-	-
Office rent	34,890	-	34,890
Staff costs (note 9)	78,320	-	78,320
	149,275		149,275
Governance costs			
Accountancy fee	23,310	-	23,310
Independent examination fee	1,000	-	1,000
	24,310		24,310
Total charitable expenditure	352,049	391,235	743,284

Notes to the financial statements (continued)

For the year ended 31 March 2023

8. Net Movement in funds

This is stated after charging:

	2023	2022
	£	£
Depreciation	**2,847**	2,995
Staff costs (note 9)	**424,300**	305,776
Independent examiner's remuneration	**1,000**	1,000
	428,147	309,771

9. Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

Staff costs were as follows:

	2023	2022
	£	£
Salaries and wages	**380,346**	273,125
Social security costs	**35,809**	26,102
Pension contributions	**8,145**	6,549
	424,300	305,776

During the year, no employee earned over £60,000 (2022- none)

The total employee benefits including pension contributions of the key management personnel were £88,824 (2022: £81,679). The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day-to-day basis comprise of the trustees, the CEO and Director.

No Trustees received any remuneration or benefits in kind in respect of their services during the year (2022: £Nil) During the year, 4 Trustees received reimbursement of expenses of £813 (2022: £Nil).

10. Staff numbers

The average number of employees during the year was 16 (2022 – 13)

11. Taxation

Hospital Rooms is a registered charity and, therefore, is not liable to income tax or corporation tax on income derived from its charitable activities, as it falls within the various exemptions available to registered charities.

Notes to the financial statements (continued)

For the year ended 31 March 2023

12. Tangible fixed assets

	Artwork	Office equipment	Total
	£	£	£
Cost			
As at 1 April 2022	**26,000**	**1,582**	**27,582**
Additions in year	**-**	**-**	**-**
Disposals in year	**-**	**-**	**-**
As at 31 March 2023	**26,000**	**1,582**	**27,582**
Depreciation			
As at 1 April 2022	**13,600**	**910**	**14,510**
Charge for the year	**2,600**	**247**	**2,847**
Eliminated on disposal	**-**	**-**	**-**
As at 31 March 2023	**16,200**	**1,157**	**17,357**
Net book value			
As at 31 March 2023	**9,800**	**425**	**10,225**
As at 1 April 2022	12,400	672	13,072

All the above assets are used for charitable purposes.

13. Stock

	2023	2022
	£	£
Stock	**2,176**	2,176
	2,176	**2,176**

14. Debtors

	2023	2022
	£	£
Trade debtors	**69,404**	108,127
Prepayment and other debtors	**8,028**	7,502
	77,432	**115,629**

Notes to the financial statements (continued)

For the year ended 31 March 2023

15. Creditors: amounts falling due within one year

	2023	2022
	£	£
Trade Creditors	**14,264**	4,466
Social security and pension liability	**16,462**	10,151
Other creditors	**26,455**	18,985
Accruals	**6,880**	-
	64,061	33,602

16. Analysis of net assets between funds

	Unrestricted funds 2023	Restricted funds 2023	Total funds 2023
	£	£	£
Tangible fixed assets	**10,225**	**-**	**10,225**
Net current assets	**483,670**	**24,443**	**508,113**
Net assets at the end of the year	**493,895**	**24,443**	**518,338**

	Unrestricted funds 2022	Restricted funds 2022	Total funds 2022
	£	£	£
Tangible fixed assets	13,072	-	13,072
Net current assets	410,109	23,050	433,159
Net assets at the end of the year	423,181	23,050	446,231

Notes to the financial statements (continued)

For the year ended 31 March 2023

17. Restricted funds

	At April 2022	Income	Expenditure	Transfer from/(to) Unrestricted funds	At March 2023
	£	£	£	£	£
Bluebird House	152	-	-	(152)	-
General	259	-	(847)	588	-
Torbay Hospital	22,639	1,500	(89,831)	65,692	-
Digital Art School	-	22,500	(51,910)	29,410	-
Sandwell CAMHS	-	25,000	(8,110)	-	16,890
Cornwall	-	2,000	(17,405)	15,405	-
West Kent rehab centre	-	25,500	(17,947)	-	7,553
Total	**23,050**	**76,500**	**(186,050)**	**110,943**	**24,443**

The specific purposes for which the funds are to be applied are as follows:

- Torbay Hospital– Used for the purpose of providing artwork for Torbay Hospital
- Digital Art School– Relates to an Arts Council England Project Grant used for the purpose of having continuous access to creative activities within mental health wards through online platform.
- Sandwell CAMHS– Relates to a grant from the Hiscox Foundation of £25,000. The fund is used to lead creative sessions with young people and collaboratively transform the Sandwell outpatient building with art work.
- Cornwall– Relates to a grant from the Hamilton Scott Charitable Trust towards creative programming and artworks for Bodmin and Redruth Hospitals
- West Kent rehab centre– Relates to grants received from Arts Council Project and Browne Jacobsen Charitable Trust for creative activities and artworks in Rosebud Ward in Kent. This project had a focus on climate change and environmental efficiencies.

18. Membership Liability

The charity is constituted as a Charitable incorporated Organisation (CIO). There are no members.

19. Related parties

The following are the related parties' transactions occurred during the year:

Name of the trustees	Nature of transactions	2023
		£
Dr. Faisil Sethi	Reimbursement of travel expenses	**229**
Angela Samata	Office & General expenses, train travel and board meeting travel expenses reimbursement	**306**
Timothy A. Shaw	Volunteer costs – Lunch for Volunteers.	**78**
Niamh White	Artist and contractor's fee.	**200**
	Total	**813**

There were no other related party transactions other than the above mentioned during the year 2023(2022 - none). At the year end, there is no amount outstanding (2022: nil).

HOSPITAL ROOMS

England & Wales - Charity number 1168101

Accounts

Hospital Rooms

Charity Registration Number: 1168101

Annual Report and Financial Statements

Year Ended 31 March 2022

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HOSPITAL ROOMS
REFERENCE AND ADMINISTRATIVE INFORMATION
YEAR ENDED 31 MARCH 2022

Registered office:	Unit 102, Lock Studios 7 Corsican Square London E3 3YD
Charity registration number:	1168101
Website:	www.hospital-rooms.com
Independent examiner:	A J Bennewith FCA, FCPA, FFA, FFTA, FIPA, DChA, FRSA Institute of Chartered Accountants of England and Wales 3 Wey Court Mary Road Guildford Surrey GU1 4QU
Principal Banker:	NatWest 403 Bethnal Green Road London E2 0AF

HOSPITAL ROOMS
CHAIR'S REPORT
YEAR ENDED 31 MARCH 2022

Trustees:	Deborah Bowman	Chair	Appointed	2nd February 2022
	James Willington	Treasurer	Appointed	29th January 2020
	Dr Emma Whicher		Appointed	10th June 2018
	Dr Faisil Sethi		Appointed	4th February 2019
	Elizabeth Neilson		Appointed	12th December 2019
	Angela Samata		Appointed	4th December 2019
	Tom Ewing		Appointed	4th December 2019
	Amie Corry		Appointed	4th December 2019
	Pravin Fernando		Appointed	12th July 2021

Chief Executive: Tim A Shaw

Director: Niamh White

OUR TRUSTEES

Professor Deborah Bowman - Chair
Deborah Bowman is an Emerita Professor of Medical Ethics at St George's, University of London, and a practising clinical ethicist in the NHS. Throughout her career, arts and health have been central to her work with an emphasis on inclusion and public engagement. She has wide experience of leading charitable arts and health organisations. She is a former Chair of *Deafinitely Theatre Company* and Board Member of the *London Arts in Health Forum*. Deborah now works with a wide range of organisations, from theatre companies to the BBC, and from NHS Trusts to government departments. She is currently a non-executive director at *South West London and St George's NHS Mental Health Trust*, a Trustee at *Princess Alice Hospice* and an independent Board member of several national organisations, including the *Human Tissue Authority* and the *Independent Office for Police Conduct*. In 2016, Deborah was recognised in the New Year's Honours list for her contribution to medical ethics. In 2019, she was named Mentor of the Year and in 2020, Deborah was listed as one of the UK's "50 Leading Lights" for her leadership of organisations.

James Willington - Treasurer
James is the International Group Finance Director at Gagosian. Larry Gagosian opened his first gallery in Los Angeles in 1980. In forty years Gagosian has evolved into a global network with seventeen exhibition spaces across ten cities. Gagosian's vibrant contemporary programme and unparalleled historical exhibitions feature the work of leading and legendary artists. James joined Gagosian in 2007 and is based in London at their gallery on Britannia Street. James focuses on the financial and fiscal management of the European and Asian galleries. Prior to joining Gagosian, James trained and worked at Pricewaterhouse-Coopers. James is a member of the networking platform, PAIAM (Professional Advisors to the International Art Market), and an associate of the ICAEW (Institute of Chartered Accountants in England and Wales). He is a guest lecturer at Sotheby's Institute of Art and regular speaker at industry events. He has a BA degree in Latin and an MA degree in Roman Myth and History.

Dr Emma Whicher
Emma is a consultant psychiatrist who has held multiple leadership roles across the NHS. She is currently the Medical Director of North Middlesex Hospital. Between 2017-18, she was the London Regional Medical Director at NHS Improvement and between 2012-16, was the Medical Director at South West London and St Georges Mental Health NHS Trust. Furthermore in 2016-17 she was Co-Chair of London Strategic Clinical Network for Mental Health determining the clinical direction for mental health in London. She trained as a general adult psychiatrist and has always been passionate about improving the care for people with mental illness in partnership with the service users, carers and the wider community.

Dr Faisil Sethi
Faisil is an Executive Medical Director and Consultant Psychiatrist at Dorset HealthCare University NHS Foundation Trust. In recent years, alongside his role as a Consultant Psychiatrist in Psychiatric Intensive Care, he has developed experience in a diverse portfolio of management, leadership, quality improvement, and innovation activities. His past roles have included being Consultant Psychiatrist in Psychiatric Intensive Care at the Maudsley Hospital; Listening into Action Lead, and Service Director in South London and Maudsley NHS Foundation Trust. Dr Sethi was a longstanding member of the Executive Committee of the National Association of Psychiatric Intensive Care Units (NAPICU), and is currently on the Editorial Board of the Journal of Psychiatric Intensive Care. He was the past Vice Chair of National Association of Psychiatric Intensive Care Units (NAPICU), and a past Elected Member of the General Adult Psychiatry Faculty Executive in the Royal College of Psychiatrists. Faisil's clinical, quality improvement and research interests have included: clinical leadership; the management of acute disturbance; personality disorder; art and mental health; mental health law and the criminal justice interface.

Elizabeth Neilson
Elizabeth is a curator based in London with a particular interest and specialism in nurturing emerging artists and their practices. Since 2006 she has been Director of the Zabludowicz Collection. Overseeing the strategy, acquisitions and commissions for one of the world's most risk taking and ground-breaking contemporary art collections. She is also co-director of Pangaea Sculptors Centre, an organisation that seeks to support nurture and develop artists working with sculpture through mentoring, fabrication, education,

commissioning opportunities and public events. She completed an MA in Curating from Goldsmiths College, University of London in 2005 and a BA in Art History and Women's Studies from The University of East London in 2003.

Angela Samata
Angela presented the BBC1 BAFTA nominated and winner of the Mind Media Award for Best Factual TV documentary, 'Life After Suicide'. The film encouraged discussion and exploration of mental health issues, challenging the stigma of suicide. Describing her own experience and that of her children after her partner took his own life 15 years ago, Angela travelled the length and breadth of the UK talking to others who had experienced the same loss. The documentary was aired as part of the BBC's Mental Health Season #InTheMind and was watched world-wide by over 5 million viewers
Co-author of the NHS70 Parliamentary Award winning #SeeSaySignpost training, which has to date been accessed by 250,000 people globally, her charity work, together with the making of the documentary was recognised as Angela was named as the Merseyside Woman of the Year 2016 and awarded an Honorary Fellowship by Liverpool John Moores University. As an Arts professional for over a decade, Angela lead the John Moores Painting Prize at the Walker Art Gallery and continues to work freelance with individual artists and arts organisations, while also speaking publicly about mental health issues.

Tom Ewing
Tom was an investment professional at Fidelity International in London for 17 years. He researched and analysed companies in the services, biotechnology & healthcare, and oil sectors before taking on responsibility for various equity funds with a focus on investing in small and medium sized growth companies in the UK. After 8 years as an equity portfolio manager he established the role of Director of Research for the rapidly growing Multi Asset division. Having left the City to spend more time with his young children and to pursue other interests, Tom was struck by the incredible progress and inspirational achievements of the Hospital Rooms team in its early years. He wants to help develop the charity's immense potential grounded in the unique and innovative work that it does bringing the creation and enjoyment of wonderful art to one of the most vulnerable parts of our society.

Amie Corry
Amie (she/they) is a writer, editor and arts communications strategist. She writes on contemporary art for titles such as the *Times Literary Supplement* and *Burlington Contemporary*. She oversaw Damien Hirst's publications and press between 2015 and 2020 and is now Director of Do Ho Suh's publishing projects and studio. In 2019 she co-founded an inclusive literary festival – Primadonna – alongside Jude Kelly, Catherine Mayer, Sandi Toksvig and Kit de Waal. Now in its third year, Primadonna was conceived to give prominence to work by marginalised writers and artists. Amie has worked on a number of other projects pertaining to gender equality and diversity in the arts. In 2014, taking inspiration from Guerrilla Girls, Amie co-produced an audit of London's galleries with the East London Fawcett Society to establish the gender disparity between the city's exhibited artists. Impressed by Hospital Rooms' boundary-pushing agenda and commitment to enacting change through art, she joined the board in 2019.

Pravin Fernando
Pravin Fernando is a barrister and practices in all areas of health law and specifically in mental capacity and coronial law (mental health and medical related deaths). Prior to becoming a barrister Pravin worked in numerous mental health settings. Pravin said, "I am absolutely thrilled to be appointed as a Trustee of Hospital Rooms and be part of this amazing charity. They do such important and enriching work. When I see some of the places that they have transformed I am simply spellbound."

CHAIR'S REPORT

It was a privilege to become the Chair of Hospital Rooms in February 2022. Although the period covered by this report is brief in terms of my tenure, it was clear to me from the outset that I had joined a uniquely committed, inspiring and creative organisation where values informed decisions and core purpose was at the centre of all the charity's work.

It was a strange time, coming after even stranger times, in terms of the external world. The Omicron strain was moving fast through the country and, combined with winter pressures in mental health services, was taking a toll. I recall well early conversations with the leadership team which demonstrated the agility, determination, openness and creativity of Hospital Rooms and its staff. I saw how projects were adapted, relationships nurtured and the Digital Art School grew to facilitate deeper and wider connections across and beyond the UK. Those early weeks were a time of learning and reflection for me. I got to know the team, its work and my fellow Trustees. I realised I was fortunate to be part of a dedicated and diverse team with a distinct identity and value proposition.

One priority was to develop our National Portfolio Organisation application which facilitated wider conversations about our strategic intent, the context for our work, the role of arts charities and the intersection with mental health services. We reflected on our own governance, noting where we can continue to evolve and strengthen both what we do and how we do it, demonstrating the impact Hospital Rooms has in society, especially for the most marginalised.

Whilst the time discussed here was relatively brief, it was significant. It laid the foundations for what has followed. I am grateful to everyone who made me so welcome and, of course, to my predecessor, Owen White. His leadership and contribution was outstanding and will endure.

The Trustees, who are also directors of the charitable incorporated organisation (the charity), present their report and the financial statements for Hospital Rooms for the year ended 31 March 2021, which have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and effective from accounting periods commencing 1 January 2015 or later.

PURPOSE AND OBJECTIVES

Hospital Rooms is an award winning arts and mental health charity that believes all people in mental health hospitals should have the freedom to experience extraordinary art.

The charity was founded in 2016 by artist Tim A Shaw and curator Niamh White after a close friend was sectioned and admitted to a locked mental health ward. They were shocked by how stark, cold, clinical and inhuman the environment on the ward was. During previous projects, patients have described these mental health environments as being '*like prison*', '*horrible*', '*hostile*' or '*like being in a vacuum*'.

We commission artists to create inventive, compelling and compliant environments and artworks for mental health units. Our artists work collaboratively with service users, psychiatrists, allied health professionals and public health researchers to create inspirational spaces that enrich quality of life, encourage conversation, enhance self-esteem and deepen ties between people. In addition, we programme art workshops for mental health service users that encourage meaningful participation in artistic activity and inform the artwork that is created. These sessions are effective in helping people to acquire new skills, build resilience, find new means of expression and form friendships.

We do this because:

- People using these services face a severe inequality of opportunity to engage with or be inspired by the arts (Arts Council England 2016).
- The physical environments in mental health units are inadequate (CQC 2017) and are not conducive to recovery (NHS 5 Year Forward View 2016).

We work with patients in mental health units who have often been sectioned and detained under the Mental Health Act. In these wards, our participants' liberties have been restricted and access to art is extremely limited. Our projects are designed to be safe and appropriate for people who are receiving care for a variety of severe and enduring mental health diagnoses and we adapt our activities for people across the life span (CAMHS, adult and older people). Our participants face disproportionate stigma and ostracism for having mental health problems, are two to three times more likely to be from households in the lowest 20% income bracket than those in the highest (Mental Health Foundation, 2016) and men are six times more likely to be people of colour than white. (BBC3, 2017).

During the pandemic, patients already in hospital saw even greater restrictions placed on their day to day lives. We launched our Digital Art School in response. We are proud to say that we have maintained this programme which brings creativity to our community on a much bigger scale than we could previously achieve.

"A patient informed me that when she was feeling really low in mood, the Digital Art School provided her with something to look forward to. She felt that the sessions helped her in her recovery."
(Staff member 2021)

ACTIVITIES

Support and assistance

Following a challenging year navigating closed wards and increased restrictions in mental health settings, we are delighted to have re-started work in person. We are working with vulnerable people and therefore continuing to take a rigorous approach to Covid 19. Our in person workshops are signed off by the Director of Infection Control and Director of Nursing in hospitals and we adhere to very strict procedures to keep people safe including rapid testing prior to entering wards, hygiene control, wearing scrubs and

masks and maintaining social distances. We are in constant dialogue with NHS Trusts to maintain absolute best practice and to respond to any changes in restrictions. If the risks around entering units rises and we are prohibited from entering, we are now well equipped to host our sessions digitally using our Digital Art School format. In addition, we have strategically shifted a focus towards new build hospitals meaning we can install artworks prior to any vulnerable people being admitted.

Following the resignation of our Chairman Eoghan White after 5 years' dedicated service, we undertook a rigorous recruitment process for a new Chair of Trustees. After a brief appointment of Derek Wyatt (May 20 - Jan 21) it was unfortunate that he decided to step down due to other pressing commitments on his time. We worked with a leading arts recruiter (Saxton Bampfylde) to draft the specification and undertook candidate interviews with current Trustees. Professor Deborah Bowman was appointed in February 2022 and will serve a 3-year term, with an option to extend.

Having formulated a four year plan, we also recruited new employees to support our ambitions over the coming years. These include: a Producer for the Digital Art School; a Content Editor for the Digital Art School; Senior Project Curators (x2), Project Assistants (x4), a Social Media Creative and a Research Assistant. As well as receiving thorough onboarding and a yearly training allowance, as of February 2022 all team members are now able to access external support through 1-2-1 confidential sessions with a certified therapist and counsellor.

Examples of projects undertaken by Hospital Rooms during 2021-22:



Psychiatric Intensive Care Units for Men (Askew Ward, Bevan Ward, Titian Ward) London

- Total grants received: £80,000 (Arts Council England)
- Numbers benefiting from this activity:
  (Artists: 16 , Participants 84, Audience: 5,000, Audience (broadcast, online, writing): 3,324,000
- Number of new products or commissions: 18
- Number of sessions for education, training or participation: 20

Through sheer determination on the part of the Hospital Rooms team, NHS staff and artists we succeeded in delivering an extremely ambitious project within three male Psychiatric Intensive Care Units in London.

The onset of the pandemic and subsequent lockdowns put a serious strain on the project delivery, which was 11 months longer than anticipated. However, with unwavering support from our funders and supporters we:

- Installed 18 museum quality artworks that were created by world class artists, service users and staff and were sensitively critiqued in cultural terms by writer and Wellcome Collection curator George Vasey
- Hosted 20 participatory activities(19 in person and 1 via Zoom) following the national covid guidelines
- Led our tried and tested evaluation methodology, developed in collaboration with Norwich University of the Arts (NUA), giving us in-depth insight into the impact of the project on ward communities
- Demonstrated an increase in feelings of self worth in service users through evidence gathered in semi structured interviews and an adapted Arts Observation survey
- Showed improved interactions between service users and staff through morale and pride in the ward and a decrease in incident rates
- Celebrated the project in a well-attended exhibition at Cork Street Galleries, where the artists recreated their works for the units or created original pieces
- Shared the project widely through a video presentation at the Metropolitan Museum in New York in collaboration with the World Health Organisation (WHO)
- Championed diversity and inclusion in the artists we've worked with, our team and the mental health unit communities

This project took place across three London Psychiatric Intensive Care Units (PICUs) for men: Askew Ward (West London NHS Trust), Titian Ward (NELFT) and Bevan Ward (ELFT). Psychiatric Intensive Care Units (PICUs) are considered to be the most difficult and restrictive inpatient mental health setting; devoid of art, creative activity or inspiration. People are admitted to PICUs, as a first port of call, when experiencing an acute episode with one or more mental health diagnoses. Due to the severity of service users' conditions, the length of stay is usually around 2-4 weeks with emphasis on short term management through medication rather than long term recovery through sustained therapies and activities. Prior to the project on Titian, the ward environment felt 'terrible 'with 'a horrendous amount of incidents on the ward '(Titian Staff 2021), at the same time Askew Ward was described as 'not engaging' and had an 'aggressive atmosphere' (Askew Staff 2021). This project has seen tangible changes on the wards in ways that have 'surprised' both service users and staff. Since the project took place 'incidents are lower 'on Titian and the transformation of the environment has created 'a ripple effect 'in the sense of 'pride', 'morale 'and 'ownership 'of the ward for both staff and patients (Titian Staff 2021). 'This project has inspired me' (Bevan Service User 2021).

A total of 67 patients and 16 ward staff participated in the project. Regular attendance to activities is rare in PICUs due to the severity of patients diagnoses. In our workshop sessions we created dynamic, inviting spaces with original artist-led activities and were able to achieve 50% attendance of patient population on wards, with over half returning to subsequent sessions. Feedback from patients in our adapted Arts Obs survey strongly conveyed feeling 'engaged' and being able to 'express' oneself (Service Users 2021). Before the workshops started staff noted that they were wary about patient participation, seeing some 'very, very unwell patients coming in' to the session, 'but they were very, very engaged, either by talking about the art or just quietly doing something. So, it did have an important impact on them' (Askew Staff 2021). Engagement is a major barrier in this type of service but with perseverance and sensitivity we were able to overcome this, creating opportunities for patients to access critically acclaimed artistic practice. Feeling engaged also translated to service user perception of environment: 'when you see a blank wall, you feel nothing; if you have something engaging to look at your mind reflects and starts to flow' (Bevan Service User 2021).

The majority of patients who participated identified their ethnic group as 'Black/Black British' in our feedback survey, which correlates with research findings on demographics in The London Survey of Psychiatric Intensive Care Units (2005). The survey also concluded that this group would be more likely to have a forensic history and experience coercive practice. Subsequently, this often means that participation in therapeutic activities is less likely (Dr Errol Francis, 2021). One patient who identified as 'Black/Black British: African 'said that 'the art workshop was very eye opening' and would 'love to continue to come to sessions'. Patients having agency is extremely rare in PICUs; this project, however, enabled them to take back ownership of their environment. In a ribbon typography workshop, led by Turner Prize nominee Mark Titchner



across all three wards, the collective phrases created by service users became central to the floor to ceiling murals created for each ward. Patients were able to clearly see their influence and even participated in painting Mark's artwork on the walls with support and supervision. 'The words have become my motivation, my daily mantra. It's very affirmative' (Bevan Service User). 'I like the way the words speak to me' (Bevan Service User). On Askew Ward patients 'started wearing yellow t-shirts' inspired by the sun motif in Phoebe Boswell's TV Room artwork (Askew Staff 2021).

The artists working on the project were carefully selected to reflect the diversity within the units. We have ensured there is a strong representation of artists of colour to reflect PICU demographics, as well as those who have lived experience of inpatient services. This project marks the first time we've worked with artist David Lock who is a wheelchair user and we ensured accessible working for him at all times.

During this project, we have elevated our work in a number of ways:

World-class artworks on wards
This project showcased our most impressive line up of artists from world renowned figures such as Chila Burman and Mark Wallinger to rising stars like Joy Labinjo and Harun Morrison. Each of the eighteen artworks is worthy of being exhibited in a world-class gallery. Curator George Vasey, in his text responding to the project, wrote that Hospital Rooms' creativity 'is a process of meaning-making that generates worlds' and offers 'an opportunity for service users (and staff and artists) to engage in a useful co-produced fantasy'. Joy Labinjo spoke about the impact of the project on her practice saying she would like 'to do more projects that give back to people' (Joy Labinjo, Artist). Artist Susie Hamilton reflected on art bringing 'these ward spaces to life, it opens up corridors and walls to imaginative vistas, it shakes people's imaginations.' Susie painted three scenes that wrapped around Askew's courtyard fence, the only outside space on the ward. A very unwell patient who spent time in the courtyard said the sense of 'journey' in the artwork 'helped him a lot' and 'he would often sit down on the bench and look towards the art' (Askew Staff 2021).

Cultural validation
Our public exhibition 'Art + Psychiatric Intensive Care' at Cork Street Galleries in central London celebrated the project with original artworks by the artists and three short films. We estimate 500 people visited the exhibition. Numerous events were held in the space: the opening; our Springfield project launch; Richard Wentworth's 'Siblingeries' performance; and our trustee away day. Showing this project at Cork

Street Galleries, next door to Stephen Friedman Gallery and a stone's throw away from Hauser & Wirth, has been an incredible opportunity to put us on the map of an established and reputable art scene. These aspects have given the project cultural validation on the level of established arts institutions. Titian Staff were able to attend the opening and told us they were 'overwhelmed with pride' at seeing the artwork from their ward exhibited in this setting.

International recognition

This project has been crucial in giving Hospital Rooms' work an international platform. During the project Hospital Rooms partnered with the World Health Organisation (WHO) for an international event about arts and mental health. The event also featured a video interview with artist, Susie Hamilton, whilst she was at work on Askew Ward, and a member of West London NHS Trust's senior leadership team. Broadcasting directly from a mental health ward in this way validates our work and communicates the changing perceptions of what art is and who it is for. This partnership with WHO also led to Hospital Rooms being featured in their arts and health symposium at The Metropolitan Museum of Art in New York. Christopher Bailey (WHO Arts and Health Lead) said Hospital Rooms work goes 'beyond mere pleasant decoration to transforming austere patient holding areas into nurturing and healing environments' (2021). Princess Eugenie made a royal visit to Askew Ward (October 2021) to view the artworks on the ward, which she then posted about on Instagram to her 1.5million followers.

Northside House
Norfolk & Suffolk NHS Foundation Trust



- Total grants received: £15,000 (Arts Council England)
- Numbers benefiting from this activity:
  (Artists: 6, Participants 180, Audience (broadcast, online, writing): 300,000
  Audience (broadcast, online, writing): 300,000
- Number of new products or commissions: 6
- Number of sessions for education, training or participation: 18

Similarly, challenges associated with the pandemic caused this project to take 8 months longer to complete than anticipated, but through determination and collaborative working, all of the aims were met. With support of our flexible and supportive funders, we:

-Installed 6 museum quality artworks by world class artists, service users and staff that were sensitively critiqued in cultural terms by writer Hugh Nicholson
-Hosted 8 participatory activities took place (5 in person and 3 via Zoom)
-Scrutinised our evaluation methodology with Norwich University of the Arts (NUA) and a revised approach was agreed and used
-Demonstrated an increase in feelings of self worth in service users through evidence gathered in semi structured interviews, an adapted Arts Observation survey and a Visual Matrix session
-Showed improved interactions between service users and staff, which led to fewer incidents/use of restraint on the ward and subsequently increased instances of innovation in the service
-An interim and final evaluation report was compiled by Dr Nicola Simpson (NUA)
-Staged a major exhibition about the project in the East Gallery at Norwich University of the Arts
- Shared our findings widely through an NUA online symposium
-A new evaluation methodology has been drafted for use across all Hospital Rooms projects with the aspiration of generating rich comparative data that will inform our work and wider policy change at national level.

This project took place in Catton Ward, a forensic mental health unit where patients have a severe and enduring mental health diagnosis and have been in touch with the criminal justice system. It provides care to the 'most acutely unwell, traumatised, psychotic and risky patients.' (Staff 2021). Prior to the project, there was an acknowledged negative atmosphere on the ward. The 'use of safety restraint and seclusion were pretty high and it was actually quite a scary place to be.' (Staff 2021) Patients expressed being 'frustrated', 'bored', 'unhappy' and 'unsafe' and described the environment as 'hostile', 'risky' and 'chaotic. The service recorded the highest use of agency staff due to core staff absences and sickness. Interactions between service users and staff was 'absolutely them and us' and community meetings aimed at generating connection were not happening or poorly attended. It was 'dark, austere and with no hope. You could feel the negative energy.' (Staff 2021)'.

Despite negotiating infection control for vulnerable people, national lockdowns and working with an overwhelmed NHS service, we have seen tangible and life enhancing change on the ward through artistic practice.

'This project has had such an incredible impact at every level and it has been a real catalyst for hope, inclusion and aspiration for all.' (Staff 2021)

All of our workshops followed national guidelines and infection control protocol and we continued close communication throughout enforced absences to maintain the energy and momentum of the project. Attendance to workshops was very strong, not only attracting repeat participants but also showing engagement from mixed ethnicity, religion, age, sexual background, gender alignment, diagnosis, acuity of mental health illness, length of stay and experience of levels of security. Patients described the sessions as 'enjoyable', 'forward thinking', 'relaxation and distraction.' (Service Users 2021) Staff noted that from the very first workshop the 'buzz of engagement, energy and enthusiasm was tangible' and as with previous projects, it was also observed that working with acclaimed artists was truly valued, 'Service users were beaming with pride - even more noticeable when complimented by a professional artist.' (Staff 2021) We adapted the Arts Obs Scale in a form that employed the use of emojis. The tool proved sensitive to self reported participatory arts induced mood changes, even for very unwell patients in secure services. It demonstrated mood uplift in all 46 participants as a result of taking part in our workshops. In addition, we saw the dynamic between people in the room altered 'staff were very much active participants rather than passive observers of risk.' (Staff 2021)

These workshops led to the creation of ambitious artworks being installed on the ward. Each one has addressed and disrupted the institutional nature of the architecture and interior design. Dexter Dalwood's mural is situated in the corner of a communal area and features a menagerie of images designed by service users. One staff member highlighted how the work subverts the usual associations of violence, aggression and fear with corners or enclosed spaces in forensic settings adding 'I love that it is breaking the mould of sharp spaces and angles... it's kind of hope beyond these walls and light beyond the walls.' Richard

Wentworth undermined the abrasiveness of the building's defensive design features that contain people, 'Service users actually talked about it reflecting the fences in the place, but the sunshine coming through them, as opposed to them being stark and cold. There was warmth coming through them.' Naomi Harwin's womb like and immersive artwork ' just absolutely completely shattered the austere nature, the coldness of the environment... it was the antithesis of an institutional world.'

While these spaces were transformed, so were people and how they were perceived. One staff member recalled discussing Cara Nahaul's work with a service user who saw the different size of flowers representing different stages in recovery. He said he 'was quite impressed with him'. Another service user discussed Jade Montserrat's artwork in highly philosophical terms 'it's about challenging yourself to find your inner zen. I imagine standing on a mountain, a frontier, a pinnacle." The artworks have offered an opportunity for safe self expression, which in the context of detainment is 'something quite special.' This project has had a profound impact on the culture of Catton Ward and the relationship between service users and staff. 'we came off (the ward) and were nearly in tears... There were about 15 people, service users and staff sat around a table and we just didn't want to interrupt... What this project has done is just remarkable.' (Staff 2021)

During the project, service user engagement and commitment to what is happening on the ward has increased. Patient experience data 'PREOMS', which historically has seen a very poor uptake rates (46%) have markedly improved (80%). Attendance to community meetings has grown (October 20 - 7 / March 21 - 15 / July 21 - 14 / August 21 - 12) and 'artworks have become a topic of conversation in community meetings'. Similarly, OT Activities cancellation rates (Nov 19 - 29%, March 21 - 12%) have decreased significantly, again showing increased engagement.

The improved interactions within the community has been seen to result in a 'reduction in restrictive interventions and a massive reduction in the use of seclusion.' (Staff 2021) Incidents are notably lower, and recently the ward recorded '22 days incident free', which has been strongly attributed to being a result of the art project. This has very real implications for Northside House and the experience of the people there, but also for Hospital Room in terms of being able to demonstrate very tangible results that have economic repercussions for the NHS.

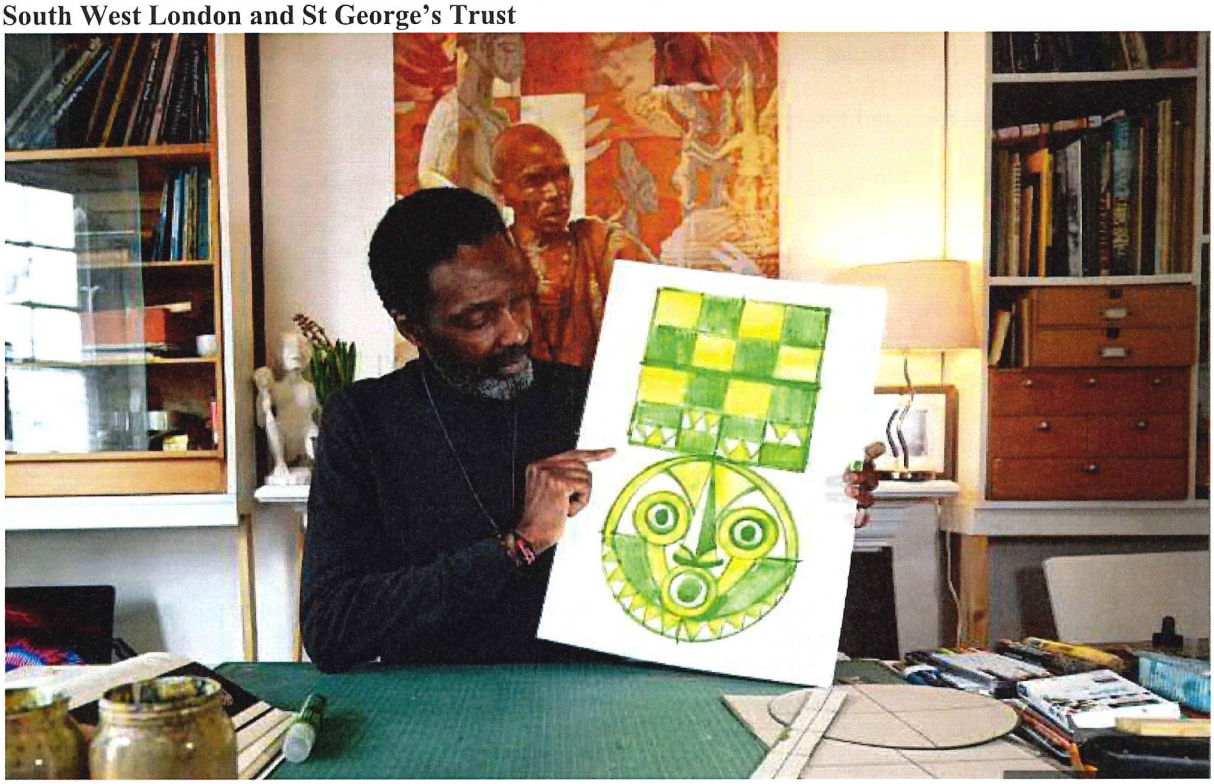
Secondly, we can surmise that the culture change, improved relationships and decreased incidents and restraint has resulted in the development of trust. Practical examples of this include a boiler that had been removed from the ward due to service users throwing hot water on each other being returned. Beyond this, the cultivation of trust has subsequently manifested in examples of real innovation and in what Dr Nicola Simpson describes as a change in the 'Recovery Imaginary on the Ward'. A service user who had (initially reluctantly) attended our workshops and watched artists create their installations was inspired (and importantly granted permission) to create an artwork himself on the walls of the ward.

'What happened on Catton Ward is absolutely unheard of in secure services. To allow a service user to take a space and do something with it freely, usually that would only happen in a highly structured OT session with a lot of hoops to jump through... The ward manager has been so inspired by the project that she was very behind this and just went for it. What it said is, why can't we just let people be creative? I think that single handedly says so much. And it's not just him. He's enthused others to join him in that corridor piece.'

Seeing a detained individual finding his own creativity and then not only the motivation and materials but also eluding the extreme restrictions of a secure ward to undertake an ambitious, quality and large scale artwork epitomises the aspirations of Hospital Rooms. 'This project has helped to free individuals from the perceived shackles of detainment, diagnosis, risk and hopelessness.' (Staff 2021)

Following this work, this NHS Trust has now committed to Phase 2- the development a social creative hub with Hospital Rooms and NUA at Northside House.

Springfield Hospital, Trinity and Shaftesbury Buildings, London
South West London and St George's Trust



- Total grants received: £95,000 (Arts Council England), £40,000 (Baring Foundation), £15,000 Artist Response Fund), £10,000 (Wandsworth Grant Fund)
- Numbers benefiting from this activity:
  (Artists: 22, Participants: 1042, Audience (broadcast, online, writing): 10,000
- Number of sessions for education, training or participation: 103

From April 2021 to the present day and beyond, Hospital Rooms has been working with the community at Springfield Hospital to create the artwork for the new mental health facilities on the site. Our team have forged meaningful and trusted relationships with patients, staff and wider partners alike inspiring a new creative culture. Multiple artists working on this project have used mental health services, one artist has a learning disability and one artist is Deaf. This broad spectrum of experience has led to an extremely rich and varied project that has encouraged staggering levels of participation, despite the challenges around Covid 19. We have seen workshops fully booked with waiting lists across the board and an extremely high retention rate on sign ups.

From April- October 2021, we embarked on the research and development phase of our co- production process which involved meeting, making and speaking with a wide range of services and people to better understand their needs, preferences, challenges and aspirations for an art project for the new Springfield Hospital.

From January - June 2022, we used the information gathered in Phase 1 to lead a hugely successful Season of Creativity that has engaged people from inpatient, outpatient, CAMHS, Deaf, Forensic services and the Recovery College. We have also taken people to the Courtauld Gallery to expand their horizons and imagination.

Our artists have become embedded with the communities they have been working with and they have been overwhelmed by the contributions that participants have made. We have numerous individual stories to tell, from L who was discharged from Jupiter Ward after our 2nd workshop and subsequently attended very single session at the Recovery College and The Courtauld (transport provided by Hospital Rooms) 'I would say that without Hospital Rooms, I definitely would not have recovered as quickly as I did have', to

L who was supported to attend Recovery College workshops while an inpatient at Bluebell Ward and has gone on to support our Courtauld workshops and will be volunteering on our installs inside the hospital (BSL interpretation provided by Hospital Rooms).

As part of this project, we formed a Lived Experience Team, which is a group of five people who have used services at Springfield Hospital and who are meeting monthly over the course of the year (2022) to advise and develop current and future ways of working for Hospital Rooms.

Our artists now feel the weight of their commissions. To take everything they have learned to heart and finalise their artworks in such a way as to make all their wonderful collaborators proud. Hospital Rooms will continue our workshops until the summer, work closely with the Trust to share the project widely and collaborate with partners to fully understand our impact.

"[This programme] has really sort of brought me out of myself. You know, I wouldn't otherwise be doing anything positive because of issues with my recovery, my needs. I found this really brought me out of my shell. You know, I didn't realise that I had an underlying ability, talent that each of the artists that provided through the workshops, and encouragement said, yes, you can. And when I said, I can't do this, help me. And they've said, yes, you can and I surprised myself. So I will continue to engage and come along as long as I got my health and strength."
Recovery College workshop participant (2022)

"Hospital Rooms has to it kind of community as well. If you do keep seeing the same people, week in and week out. Without it, yeah, I just can't envisage me having gone back to normal life and connected again with quite the same effect. Was it not for the help of Hospital Rooms and all their brilliant staff and the excellent artists that come along and again, as I said, give their time quite willingly to a project, which I think is just really brilliant."
Recovery College workshop participant (2022)

STRUCTURE, GOVERNANCE AND MANAGEMENT

Organisation and Structure

The Board of Trustees meets at least four times a year and the executive operation of the charity is delegated by the Trustees to the Chief Executive (CEO) Tim A Shaw and Director Niamh White. Trustee meetings have been conducted using a hybrid model of Zoom and in person depending on the Covid 19 guidelines at the time and accommodating individuals' needs and preferences.

Governing Document

The charitable company is a charitable incorporated organisation and is governed by its Governing Statement. In the event of the charity being wound up, members are not required to contribute financially. It is registered as a charitable incorporated organisation with the Charity Commission for England and Wales (Charity Registration Number 1168101). We now employ 12.6 FTE staff with a broad skills and experience base. We have bolstered our evaluation methodology by partnering with Norwich University of the Arts and are building an evidence base to support and inform our work. For each project we complete, we provide a full impact report for our sponsors. This includes key learning, key achievements, financial reports, analysed feedback and testimonials. These are submitted within one month of the completion of the project. We have a dedicated Hospital Rooms bank account.

Key management personnel

The Trustees, the CEO and the Director comprise the key management of the charity in charge of directing and controlling the charity; on a day to day basis the key running and operating of the charity is undertaken by the CEO and Director. No Trustees receive any remuneration or reimbursement of expenses in connection with their duties as Trustees.

The salaries of staff and rates of payment of all contractors and artists of the charity is reviewed annually by the Trustees. Our artists and contractors agree to reduced fees and in kind support due to the charitable nature of our projects. All fees have been agreed according to a criteria set by the Trustees after the evaluation of previous projects, following discussion with the artists and ensuring funding levels are reasonable

to provide work of the highest artistic quality for the best value for money. Fees are differentiated and allocated according to experience, the likely nature of the project and industry standards. Artist fees are also informed by a-n guidance.

Trustees

Trustees are appointed by the Board and are eligible for re-appointment if they step down. In the case of all appointments, the Board considers the variety of skills required within the Board, together with the personal competence and availability of prospective Trustees. Trustees are not remunerated and during the year no expenses were reimbursed to Trustees. New Trustees are inducted before their appointment on their legal obligations under charity law and the content of the Governing Statement.

The Trustees are confident and committed ambassadors for our projects with an excellent knowledge of our activities.

ACHIEVEMENTS AND PERFORMANCE

Objectives for 2021-22

At the beginning of the year, Hospital Rooms set the following aims and objectives:

Extraordinary art and innovative design:

We are determined to improve mental healthcare environments. By putting artwork that might ordinarily be found in the Tate or the National Portrait Gallery in spaces that provide care to some of our most vulnerable and isolated members of the community, we can instil people with dignity, value and wellbeing. We are committed to innovation - our projects push ideas of what is possible in clinical mental health environments.

Participation and inclusion:

We foster inclusion in the community through participation in creative activity. Alongside installing artworks, we lead art workshops that offer creative skills development and facilitate collaboration between artists, patients and clinicians. We help build relationships. Our work strengthens social interactions between patients and staff - it starts a dialogue.

"I love these workshops for inspiration but also to watch people create art. It is nice to connect to a creative community. Just wonderful!" (Patient 2020)

Self-worth:

By communicating that patient and staff input is invaluable and deeply respected and placing a high level of value on their surroundings, Hospital Rooms enhances feelings of self-worth in both patients and staff. Studies show that participating in arts activities can build self-esteem, self-acceptance, confidence and self-worth (321,346,347), which all help to protect against mental illness. In addition to this, visiting cultural sites and encountering artworks are associated with stress management, including lower levels of biological stress in daily life and lower daily anxiety (320,341–344).

Outcomes

- Commission exceptional artwork by a diverse range of artists that radically transform mental health hospitals

The artworks we create for mental health hospitals are comparable to any seen in national cultural institutions and have received widespread press coverage and validation from the New Yorker, FT, BBC, Art Newspaper and Guardian among many others. Over the past 5 years, we have worked with over 120 acclaimed artists on 20 projects in the most challenging mental health settings including forensics and Psychiatric Intensive Care Units (PICU) with patients who are otherwise 'completely culturally invisible ' (Staff 2021). We offer them extraordinary creative opportunities on their own terms and demonstrate to them how they can meaningfully contribute to ambitious and extraordinary artworks.

'It is easy to feel hopeless, it is not easy to have the vision to see beyond what is, and imagine what could be. But by being around the artists 'energy and passion, Hospital Rooms have offered us a different view.' (Patient 2021).

We have developed a framework that allows us to co-produce artworks that are relevant to the community that encounter them and meet all the clinical compliancy regulations required for these settings, whilst not compromising on concept or quality. This framework has transformed perceptions that accomplishing high quality art projects in these settings was completely impossible. We are now commissioning art work for a range of projects from entire new hospitals that are under construction to smaller services that require rejuvenation. We are scrutinising our methodology with higher education partners Norwich University of the Arts and University of Sussex, and with international partners World Health Organisation. We are sharing our learning with projects taking place in Nigeria, Ireland and Germany to inform their practice.

-Create extraordinary and inclusive collaborative opportunities for a diverse range of people to participate meaningfully in artistic activities

We have a deep understanding of the importance of building trust and rapport with our community in order to facilitate meaningful participation and co-production. 'The (patients) are a hard to reach group, a tough crowd, because they do not trust easily. They are suspicious of strangers, hypervigilant, because of often hugely traumatic pasts, and the constant stigma they have faced. '(Staff 2020)

We have now built a new preliminary element into our projects to help us build relationships and programmes that support this objective. This involves the Hospital Rooms team, artists and experts by experience leading multiple creative sessions with a wide range of in/outpatients, staff and wider groups at the hospitals we intend on working in. We create enticing environments within the community's own spaces, where they can try out different artistic activities, speak with artists and begin to associate Hospital Rooms with making and collaborating. We embed these relationships through access to our Digital Art School and by providing free art materials. We also work incredibly closely with Communications teams at hospitals who support us by regularly updating their internal news web-pages to let people know about our activities and our progress.

This has resulted in excellent engagement from key staff members (especially Occupational Therapists on wards) who are fundamental in facilitating our engagement, robust buy in from hospital boards (demonstrated by their increasing financial commitments) and an overall positive anticipation for projects to begin from communities on the ground. The standard of art workshops we are now facilitating is outstanding. They are led by accomplished contemporary artists who have included Hurvin Anderson, Yinka Ilori, Harold Offeh and many more.

'Thank you so much for your amazing workshops. Everyone is so supportive and kind, helpful and encouraging. I changed my life by doing one of your workshops back in 2021and this workshop is the most amazing fabulous thing following the first one. Thank you. '(Recovery College Student 2022)

Every artist working on our projects spends time with patients in the units and leads creative sessions with them to inform their work. Among previous workshops, Giles Deacon created cartoons, Mark Wallinger led drawing from life, Chila Kumari Singh Burman taught Basquiat inspired portraits and Mark Titchner made ribbon alphabets. Each artist listens to people's experiences, draws on their talents and ideas, and creates artworks that bring imagination, new perspectives, and elements of the outside world into the hospital environment.

'We liked making flags with Phoebe Boswell. It was a session where they were making flags and giving hope, and every single one of them had something they wrote about hope and stuck it up. '(Occupational Therapist, 2021)

We have also broadened our approach to providing longer term access to culture for patients and enhancing our legacy by partnering with other cultural organisations that are local to the hospitals we work in. During our projects, we repeatedly see patients who have never previously engaged in the arts find talent, expression and community and we want this to flourish long after our projects have finished. With Hospital Rooms as a temporary intermediary, we are creating innovative new programmes both within those

neighbouring organisations and in the hospitals that have longevity. Participants have their creative talent sparked and then see accessible, appealing and abundant cultural opportunities all around them.

Finally, we have now established our Digital Art School as part of our core programme, which was launched during the Covid 19 pandemic when all of our projects were halted and patient experiences on wards deteriorated further. It offers free live and on demand art workshops to people struggling with their mental health in and out of hospital. We are in the process of transitioning it from being a reactionary Covid pivot to a long term sustainable resource that provides access to creative activity to this underserved community nationally. At present, we are working with a CHASE funded PhD scholar to re-configure the Digital Art School as a live data tool that provides understanding of the specific creative preferences, needs and challenges of people with mental health difficulties, an historically under considered group. This data will help us to tailor all of our programming and ensure the voices of our community are at its heart.

-Improve feelings of value and self worth in mental health patients and staff through artistic practice

The interactions and intimacy generated between world class artists and patients and staff in mental health hospitals who are contributing to and participating in our projects has been highlighted as a key factor in improving individual's feelings of self-worth.

'Prior to me moving here there was a horrendous amount of incidents on the ward, that were - I wouldn't exactly say were unnecessary, but we didn't know exactly why that amount of incidents occurred, we can only look at the team at the time, or the makeup of patients, and also the environment. When I came here I walked on and I thought this environment is terrible, it just doesn't look nice, with the plain walls etc, whereas now you walk on and the staff feel that sense of ownership on the ward, they're very proud of the ward, they're very much like 'yeah look at our ward!' (Ward manager, Titian Ward, 2021)

During some of our Participatory Action Research (PAR) sessions, multiple patients have commented on observing the artworks being created and installed on the unit and placed value on the time and effort it took, especially when it came to works that were directly painted onto the wall by the artists and Hospital Rooms team members. On Bevan Ward, a men's Psychiatric Intensive Care Unit, there were times when supervised patients participated with the painting of Mark Titchner's artwork and were able to experience the artistic techniques first-hand. A service user who helped with the painting on Bevan Ward said: 'I saw all the work that went into it, the artist and the team are magicians! '

In addition to the transformation of environments and the increased access to opportunities for expression and creativity, we are also dedicated to sharing the impact of our projects widely to highlight the importance of this work. This manifests in an ambitious public programme of exhibitions in collaboration with Hauser and Wirth, Cork Street Galleries, South London Gallery, Southampton City Art Gallery and Exeter Phoenix among others. The quality of the artworks produced for the wards and the fact that these same artworks were then replicated in high-quality galleries alongside patients 'own work that can be visited by individuals, friends and family have been noted by staff members and patients as giving a greater sense of pride and self efficacy.

'[Art] brings these [ward] spaces to life, it opens up corridors and walls to imaginative vistas, it shakes people's imaginations. And I think art can do this - making people aware of possibilities, making people aware that there are fathomless riches inside of them, that they're not stuck, they're not empty, they're not in this state of boredom. Looking at art or doing art can help people if they're suffering. '(Susie Hamilton speaking from Askew Ward during the WHO event, 2021)

- We encourage innovation and creative thinking in clinical mental health settings

We are building a culture of learning that places a significant emphasis on generating a robust evidence base that validates and informs our work; identifying the performance indicators that matter to and influence decision and policy makers; and using the information we obtain to ensure our future delivery and programming responds to the specific needs and wants of our community. We have formed partnerships with multiple universities in England and the World Health Organisation to help us to elevate our evaluation methodology and influence practice in the long term on a global scale.

With Norwich University of the Arts, we have created a bespoke framework for evaluating impact. This is a mixed methodology with an emphasis on qualitative research. Data is collected through our Hospital Rooms bespoke workshop evaluation tool which has proved sensitive to self reported mood changes as a result of participation in creative activity even in very unwell patients; reflective diaries from Hospital Rooms staff and the artists present at the workshops; semi-structured interviews; and photographs of workshops and pre and post installation sites. We are also working with NHS Trusts to draw on existing data that they already collect to draw an even clearer picture of our impact.

With University of Sussex, we are working to re-configure the Digital Art School as a live data feedback tool. It will generate quantitive data about the level of participation in different mental health and community settings, where attendees have been directed from and the quality of their experience through our polls. It will also generate rich qualitative data from a series of interviews which will give us a unique insight into the specific creative preferences, needs and circumstances of a previously under considered and under served group. This work is being led by an external partner with support from Consortium for the Humanities and the Arts South- East England, which will bring a new skillset to our team, as well additional capacity to allocate greater time to analysis, interpretation and reflection. As a result of this data collection, we will produce two evaluation reports and a new data strategy that has the voices of our community at its heart.

Finally, our staff team has formed an Artist Experience Sub Group who are building our provision of development and support for the freelance artists we work with. This will enable high quality artists to create relevant and memorable content for workshops, work confidently in what can sometimes be challenging mental health settings and install museum quality and genuinely co-produced artworks. As part of this work, we are expanding our expertise in working with artists with additional needs. We already work extensively with artists who have used mental health services, but are now expanding this to artists who are d/Deaf artists and artists with learning disabilities. We are partnering with organisations such as ActionSpace to learn best possible practice.

We are now proactively sharing this data in a live way with our team and board to inform key decision making. Additionally, we are sharing the data we collect with the art and mental health sectors to influence wider practice.

FINANCIAL REVIEW

The trustees are pleased to report a deficit for the year of £35,549 (2021: £291,524 surplus). The statement of financial activities summarising the results for the year can be found on page 25.

The total income for the year was £768,795, an increase of 15% from the prior year income of £666,583. Donations received amount to £225,829 (2021: £194,190). Grant income was £204,799 (2021: £171,051).

Expenditure in the year totalled £804,344 (2021: £375,059) and consists mostly of employee, artist and contractor fees.

At 31 March 2022, Hospital Rooms held total funds of £446,231, of which £23,050 are restricted funds and £423,181 are unrestricted. Within that the Trustees have designated £260,083 for future mental health unit projects taking place during 2022/23. After adjusting for the net book value of fixed assets of £13,072, free reserves stood at £163,098 which is slightly below our target of 3 months of total expenditure set out in the reserves policy (see below), the Trustees believe that the current reserves target is appropriate and have plans to develop reserves further over the following financial years.

Section 65 of the Charities Act allows Trustees of smaller charities to opt for an independent examination. For financial years beginning on or after 1 January 2016, charities with a gross income of £1,000,000 or less may choose to have an independent examination. As our gross income falls under this threshold, Hospital Rooms Trustees have opted for an independent examination.

KEY POLICIES AND RISK MANAGEMENT

Reserves policy

Trustees have agreed that free reserves should be sufficient to cover three months of total expenditure. This policy will give Hospital Rooms the ability to respond to fluctuations in income, particularly in relation to the Covid 19 pandemic and the additional challenges to projects and fundraising that it poses. The reserves policy will continue to be reviewed on a regular basis.

Through an ambitious programme of work that has recovered strongly from the impacts of Covid 19, we have come under our reserves policy at the close of this year. Trustees are very aware of this situation and plan to lead a series of initiatives in the coming year that will bolster these funds.

Other policies

We have a number of policies and procedures to protect the charity's assets, resources and reputation. This ensures staff, volunteers, artists and key stakeholders are aware of their roles and responsibilities within Hospital Rooms.

We are compliant with the General Data Protection Regulation (GDPR) that came into effect on 25 May 2018, have ensured all supporters opted into communications about Hospital Rooms and that all data records are safely stored and password protected.

We also understand the paramount importance of safeguarding and we have a robust policy that highlights our commitment to protect people from harm, with clear procedures on how to report and record any concerns or incidents. In association with our participating clinical units, we ensure that those visiting or spending time in mental health units have the relevant DBS checks and Health and Safety induction prior to a hospital visit. We undertake joint risk assessments for each project and provide a briefing to all artists and volunteers ahead of commencing their work in a hospital.

Hospital Rooms are committed to ensuring our work is always delivered to a high standard and with the best interests of patients at the heart of everything we do. We take complaints very seriously and have a clear system in place to respond to any causes for concern or dissatisfaction related to any area of our work. We record, investigate and monitor complaints. If any key themes or trends become apparent the trustees will review key procedures and practices.

Hospital Rooms is proud to have artists supporting our work of all faiths, gender, nationality, age and race. Our Equal Opportunities policy recognises that certain groups and individuals are discriminated against and we are opposed to this. We are committed to ensuring that all people are treated with dignity, respect and value the diversity of all.

Risk management

Hospital Rooms carries out an overarching risk assessment annually which is then considered by the trustees and appropriate procedures are in place to mitigate exposure to these risks. The Trustees categorise the potential risks as high, moderate and mild.
The key risks being considered are:

1. We work with highly vulnerable communities, and by its very nature, the work can be challenging.
   Moderate
   We have a thorough safeguarding policy and undertake the relevant DBS checks on all artists, employees, freelancers and volunteers who work with our beneficiaries. We have a trustee with responsibility for Children and Adults Safeguarding who has level 2 training for both- Dr Emma Whicher. We ensure artists have both induction and exit consultations to ensure they are well prepared and are de-briefed. Any team members and collaborators brought to units are accompanied by Hospital Rooms staff and dedicated healthcare staff. Any incidents or safeguarding concerns are raised through the NHS Trusts processes and to the Board of Trustees. Hospital Rooms has a health and safety policy for artists working with the charity. As of February 2022 we have put in a place a weekly one-to-one appointment with Kate Holdom, a qualified Counsellor and Psychotherapist (MBACP), for staff members to speak to in confidence about work-related or personal matters.

2. The environments we work in can be demanding and there are strict regulations around infection control, ligature risk and safety/security that all artworks must adhere to. These spaces are also subjected to significant wear and tear and vandalism is not uncommon.
   Moderate
   We work in partnership with NHS Trusts to ensure we fully understand the various requirements of each space. We also work with expert fabricators to find innovative solutions that do not compromise the quality of the artwork. Full Risk Assessments and Method Statements are written up and approved by Estates teams at NHS Trusts to ensure both installation and the final artworks are entirely safe and compliant.

3. Gaining funding for charitable works is increasingly competitive and the wider charity sector has received extensive bad press due to a number of incidents related to large charitable organisations.
   Moderate
   We have created a fundraising strategy that is diverse and responsive to our audience and marketing strategy. Our reliance on public funding and grant funding has been gradually decreased and replaced with strategic partnerships with trading income, major donors, corporates and a friends scheme. We have also transitioned a portion of project costs to NHS Trusts.

4. Covid 19 is brought onto a ward by a Hospital Rooms team member or artist
   Moderate
   Our board member Dr Emma Whicher has taken the lead on Covid 19 policies and procedures. All projects are approved by Directors of Infection Prevention Control (DIPC) at NHS Trusts. As we have demonstrated in our projects this year, work in units has been able to continue safely due to rigorous infection controls being put in place. have set out clear protocol for all team members and artists to follow including lateral flow testing prior to entering wards, wearing PPE and maintaining social distancing. We follow government guidance on working from home and other restrictions.

5. Covid 19 restrictions are increased or a new lockdown imposed and we are unable to carry out in person workshops and events
   Moderate
   Hospital Rooms is running the award winning Digital Art School which enables us to lead our

creative sessions and achieve our co-production goals without entering the hospital if that becomes necessary. We will comply with all infection control policies and get written approval from NHS Trust DIPC prior to starting work on site. As part of induction all artists and site teams will be expected to comply with national and local infection control recommendations and given information on Trust infection control procedures. All eligible staff have been vaccinated.

6. Covid 19 restrictions are increased or a new lockdown imposed and we are unable to enter the hospitals to install artworks
   Moderate
   We have prioritised planning projects for new build hospitals so that we are not installing artwork around vulnerable people. Installation of artwork is to be considered alongside construction and so would likely be able to continue in lockdowns as in previous iterations. Trustees have bolstered reserves so that any project delays can be subsidised with interim Covid safe work such as our Digital Art School, fundraising and internal development.

7. Mental health services are already stretched and so the additional work created by our project could discourage participation
   Mild
   We have a thorough application form that is sent to all NHS Trusts that invite us to collaborate. This clearly states the expectation of participation from staff and patients so that Trusts are fully aware. It also asks applicants to confirm that they have spoken to their community about the project and that they are interested and willing to take part. The application process also includes an in-depth interview conducted by the Directors with key NHS stakeholders to reaffirm the scale of commitment to the project. We also prioritise engagement with staff and patients from the beginning of every project so that they establish ownership in the early stages.

8. Hospital Rooms currently has a very good reputation in the press, on social media, and in the art and mental health sectors but is always at risk of a negative response to an artwork (as a result of difference of taste or vision), or that the public could think that our interventions could do more harm than good.
   Mild

9. This is mitigated by Hospital Rooms' co-production process which engages the beneficiaries of the projects (service users, staff, carers, family members) and ensures all artworks and workshops have come from discussions between artists, service users and staff. They are created for and with the people who will be living and working with them.

Hospital Rooms is fortunate in having Trustees who have a strong operational understanding of the importance of governance and management for the charity. The Trustees represent a wide and strong range of skills and experience that are relevant to the work of Hospital Rooms. A strategic plan is in place and regular meetings are held. The potential for conflicts of interests is understood and included at the start of each Trustee meeting. The Trustees have a full awareness of the work that the charity undertakes and have opportunities to visit projects and meet with Hospital Rooms collaborators.

FUTURE PLANS 2022-23

In 2022/23, we have made ambitious plans for a variety of projects. We will continue our biggest project to date with support from Arts Council England, Baring Foundation, WHO Artist Response Fund and others to commission 20 major artworks and an arts programme for two new mental health facilities being built at Springfield University Hospital in London. We have enlisted an internationally acclaimed and diverse roster of artists who put vulnerable people at the centre of their work and specialise in participatory practice. Our second phase of co-production is near completion and we have led 91 of over 120 planned workshops. The project will forge a new path for mental health services, radically transforming how a mental health hospital can look and feel and making access to creative participation central to the culture of the hospital. Through this project and in collaboration with Norwich University of the Arts, Wandsworth Council and local cultural partners, we aspire to raise awareness about the role of arts intervention projects in mental health hospitals through evidence based research and influence strategic change at an international level. Considering our previous projects have taken place within individual mental health

units that provide care to 12-18 patients at one time, this radical project marks a step change in what we are able to deliver and allow us to jump start the arts provision in an entire new hospital that employs more than 2,000 staff and provides care to about 20,000 people from South West London and beyond. Springfield Hospital opens with all artwork complete in late 2022 and our research project continues until mid 2023.

We are also undertaking a major project at Torbay Hospital with Devon Partnership Trust to commission 15 new artworks across 3 wards. This project sees close collaboration with both the inpatient wards and Devon Recovery Learning Community to ensure wide participation from patient representatives across the region. In addition, Healthwatch Torbay and Torbay Culture are advising on the local context, opportunities and challenges, while Artizan Gallery in Torquay are helping us to reach and discover creative practitioners from within the region who will deliver and benefit from the initiative, as part of the project's commitment to work with local talent from Torbay and South Devon. This place driven approach to projects is informing our wider work. The project has also been generously supported by the Devon Partnership Trust Charity, the Rayne Foundation and construction firm Kier. Artworks in Torbay will be complete in late 2022.

We are continuing our major collaboration with Norfolk and Suffolk NHS Foundation Trust to commission 6 artists to transform a 'social hub' inside Northside House, a forensic service in Norwich. France-Lise McGurn, Michaela Yearwood Dan, John Booth and Michael O'Reilly are among the practitioners that will transform everything from the furniture to the floor to the storage units completing in September 2022. This will then lead to another major project from February 2023, where we will work with architects, contractors and NSFT to commission artworks for the River Centre, an entirely new facility at Hellesdon Hospital. This will also build on our research partnerships with NUA and WHO who are helping us to define performance indicators and measurement tools that are meaningful to key leaders and policy makers in mental health. This project will complete in early 2024.

Finally, we plan to extend our commitment to excellent environmental practice and net zero carbon by 2030 by undertaking a small scale project in West Kent from November 2022 to July 2023. We will commission 6 artists who put climate change at the centre of their practice and use all sustainable materials for workshops and installations. We have already forged a partnership with Graphenstone who produce paint that is low VOC and eats carbon and will continue to experiment with processes and fabrication methods that meet clinical requirements but take a lesser toll on the environment. Our aim will be to rapidly learn new skills, make new partners and apply new approaches which can be rolled out to all our projects.

We are also in the process of scheduling our projects for 2023 and 2024, these include young peoples' services in Sandwell and Mansfield. These are located in Arts Council England Priority Places and have already shown significant interest at NHS Trust board level.

PUBLIC BENEFIT

The Trustees have taken account of the Charity Commission's general guidance on public benefit in formulating the charity's aims and objectives and in planning all activities. The Trustees consider that the current policy for choosing hospitals to work with and the delivery of the projects satisfies the public benefit requirement.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees are responsible for preparing the Trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). The Charity Commission requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the income and expenditure of the charitable incorporated organisation for that period. Under SORP guidance, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable incorporated organisation and of the income and expenditure of the charitable incorporated organisation for that period. In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable to the United Kingdom and Republic of Ireland (FRS 102);

- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the organisation will continue in business.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable incorporated organisation and enable them to ensure that the financial statements comply with the 2011 Act. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities. Each of the trustees confirms that:

- So far as each of the Trustees is aware, there is no relevant information of which the charitable incorporated organisation's independent examiner is unaware; and
- The Trustee has taken all steps that he/she ought to have taken as a trustee in order to make himself/herself aware of any relevant audit information and establish that the charitable incorporated organisation's independent examiner is aware of that information.

The confirmation is given and should be interpreted in accordance with the provisions of the 2011 Act. The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable incorporate organisation's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Approved by the Trustees on

30.01.23

Signed on their behalf by



Deborah Bowman
Chair

HOSPITAL ROOMS
INDEPENDENT EXAMINER'S REPORT
YEAR ENDED 31 MARCH 2022

Independent Examiner's Report to the Trustees of Hospital Rooms CIO
I report to the charity trustees on my examination of the accounts of the Hospital Rooms CIO (the Trust) for the year ended 31 March 2022.

Responsibilities and basis of report
As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

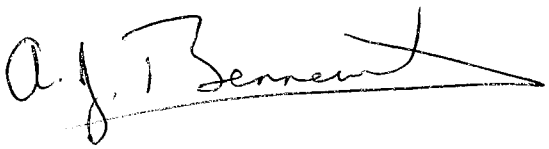
I report in respect of my examination of the Trust's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement
I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

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

A J Bennewith FCA, FCPA, FFA, FFTA, FIPA, DChA, FRSA
Institute of Chartered Accountants of England and Wales
3 Wey Court
Mary Road
Guildford
Surrey
GU1 4QU



Date: 31 January 2023

HOSPITAL ROOMS
STATEMENT OF FINANCIAL ACTIVITIES
YEAR ENDED 31 MARCH 2022

	Notes	Unrestricted funds £	Restricted funds £	Total funds 2022 £	Restated Unrestricted funds £	Restated Restricted funds £	Restated Total funds 2021 £
Income from:							
Donations, grants and legacies	1	**188,937**	**241,691**	**430,628**	**119,139**	**246,102**	**365,241**
Charitable activities	2	**178,291**	**-**	**178,291**	**66,250**	**-**	**66,250**
Other trading activities	3	**159,876**	**-**	**159,876**	**194,721**	**-**	**194,721**
Other income – government grants		**-**	**-**	**-**	**40,371**	**-**	**40,371**
Total income		**527,104**	**241,691**	**768,795**	**420,481**	**246,102**	**666,583**
Expenditure on:							
Raising funds		**54,262**	**6,798**	**61,060**	**39,722**	**38,938**	**78,660**
Charitable activities		**352,049**	**391,235**	**743,284**	**71,537**	**224,862**	**296,399**
Total expenditure	4	**406,311**	**398,033**	**804,344**	**111,259**	**263,800**	**375,059**
Net income		**120,793**	**(156,342)**	**(35,549)**	**309,222**	**(17,698)**	**291,524**
Transfer between funds	13	**(18,248)**	**18,248**	**-**	**(94,052)**	**94,052**	**-**
Net movement in funds		**102,545**	**(138,094)**	**(35,549)**	**215,170**	**76,354**	**291,524**
Reconciliation of funds							
Funds balances brought forward at 31 Mar 2021		**320,636**	**161,144**	**481,780**	**105,466**	**84,790**	**190,256**
Fund balances carried forward at 31 March 2022		**423,181**	**23,050**	**446,231**	**320,636**	**161,144**	**481,780**

There is no difference between the net movement in funds stated and the historical cost equivalent.

The charity has no recognised gains and losses other than those shown above and therefore no separate statement of total recognised gains and losses has been presented.

The charity's operations derived from continuing operations during the 2021/2022 financial year.

HOSPITAL ROOMS
BALANCE SHEET
YEAR ENDED 31 MARCH 2022

	Notes	2022 £	2022 £	Restated 2021 £	Restated 2021 £
Fixed assets Tangible assets	9		**13,072**		**16,068**
Current assets					
Stock	10	**2,176**		**380**	
Debtors	11	**115,629**		**80,973**	
Cash at bank and in hand		**348,956**		**412,149**	
		466,761		**493,502**	
Current liabilities					
Creditors: Amounts due in less than one year	12	**(33,602)**		**(27,790)**	
Net current assets		**433,159**			**465,712**
Total net assets			**446,231**		**481,780**
The funds of the charity:					
Restricted funds			**23,050**		**161,144**
Unrestricted funds					
Designated Funds			**260,083**		**127,119**
General Funds			**163,098**		**193,517**
			423,181		**320,636**
Total funds	13		**446,231**		**481,780**

Approved by the Trustees on 30.01.2023

Signed on their behalf by the Treasurer James Willington

J Willington

Charity Registration Number: 1168101

HOSPITAL ROOMS
STATEMENT OF CASH FLOWS
YEAR ENDED 31 MARCH 2022

	Notes	2022 £	2021 £
Cash flows from operating activities:			
Net cash provided by operating activities	A	(63,193)	237,583
Cash flows from investing activities:			
Purchase of tangible fixed assets		0	(978)
Net cash provided by investing activities		0	(978)
Change in cash and cash equivalents in the year		(63,193)	236,605
Cash and cash equivalents at 31 March 2021	B	412,149	175,544
Cash and cash equivalents at 31 March 2022	B	**348,956**	**412,149**

Notes to the statement of cash flows for the year to 31 March 2022

A Reconciliation of net movement in funds to net cash provided by operating activities

	2022 £	2021 £
Net movement in funds (as per the statement of financial activities)	(35,549)	291,524
Adjustments for:		
Depreciation charge	2,996	2,812
(Increase) in debtors	(36,452)	(39,092)
Increase/(decrease) in creditors	5,812	(18,639)
Net cash provided by operating activities	(63,193)	236,605

B Analysis of cash and cash equivalents

	2022 £	2021 £
Cash at bank and in hand	348,956	412,149
Total cash and cash equivalents:	**348,956**	**412,149**

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are laid out below.

BASIS OF PREPARATION
These financial statements have been prepared for the year to 31 March 2022.

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant accounting policies below or the notes to these accounts.

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (Charities SORP FRS 102) issued on 16 July 2014, the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102. The financial statements are presented in sterling and are rounded to the nearest pound.

CRITICAL ACCOUNTING ESTIMATES AND AREAS OF JUDGEMENT
Preparation of the financial statements requires the Trustees and management to make significant judgements and estimates.

The items in the financial statements where these judgements and estimates have been made include:

- estimating the useful economic life of tangible fixed assets; and
- determining the valuation of gifts in kind; and

ASSESSMENT OF GOING CONCERN
The Trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements. The Trustees have made this assessment in respect to a period of one year from the date of approval of these financial statements.

The Trustees of the charity have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern. The Trustees are of the opinion that the charity will have sufficient resources to meet its liabilities as they fall due.

INCOME RECOGNITION
Income is recognised in the period in which the charity has entitlement to the income, the amount of income can be measured reliably and it is probable that the income will be received. Income comprises donations, including gifts in kind, grants, income from trading activities and interest receivable.

Donations are recognised when the charity has confirmation of both the amount and settlement date. In the event of donations pledged but not received, the amount is accrued for where the receipt is considered probable. In the event that a donation is subject to conditions that require a level of performance before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that those conditions will be fulfilled in the reporting period.

Gifts-in-kind, donated services and free materials are secured by the charity from artists and supporting companies for the beneficiaries. After they are distributed to the beneficiaries, they are brought into the financial statements as income and expenditure at an estimate of their value to the charity.

Grants from trusts are credited to income when the charity has both confirmation of the amount and entitlement to the income. In the event of grants confirmed but not received, the amount is accrued for where the receipt is considered probable.

Income from trading activities, being monies received from grant application writing fees, is credited to the statement of financial activities when receivable and the amount can be measured reliably by the charity.

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid of payable by the bank.

EXPENDITURE RECOGNITION AND ALLOCATION OF SUPPORT COSTS

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to make a payment to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably.

All expenditure is accounted for on an accruals basis. Expenditure comprises direct costs and support costs. All expenses, including support costs, are allocated or apportioned to the applicable expenditure headings.

Expenditure comprises the following:

- Costs of raising funds includes costs incurred in respect to raising income for the charity.
- Cost of charitable activities which include gifts-in-kind expenditure and support costs.

Support costs, including governance costs, are allocated between the expenditure categories on a basis designed to reflect the use of the resource.

Governance costs include those associated with meeting the constitutional and statutory requirements of the charity – for instance, the independent examiner / audit fees and costs linked to the strategic management of the charity.

TANGIBLE FIXED ASSETS

Assets costing £500 or more with an expected useful life of more than one year are capitalised.

Depreciation is provided on straight line basis at the following annual rates, in order to write off each asset over its estimated useful life:

Donated artwork	-	10% on market value
Computer equipment	-	25% on cost
Office furniture, fittings and equipment	-	25% on cost

STOCK

Stocks are stated at the lower of cost and net realisable value, being the estimated selling price less costs to complete and sell. Cost is based on the cost of purchase on a first in, first out basis. Work in progress and finished goods include labour and attributable overheads.

At each balance sheet date, stocks are assessed for impairment. If stock is impaired, the carrying amount is reduced to its selling price less costs to complete and sell. The impairment loss is recognised immediately in profit or loss.

DEBTORS

Debtors are recognised at their settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid. They have been discounted to the present value of the future cash receipt where such discounting is material.

CASH AT BANK AND IN HAND

Cash at bank and in hand represents such accounts and instruments that are available on demand or have a maturity of less than three months from the date of acquisition. Deposits for more than three months but less than one year have been disclosed as short term deposits. Cash placed on deposit for more than one year is disclosed as a fixed asset investment.

CREDITORS

Creditors are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

FUNDS

Unrestricted funds are those funds which can be used freely to meet the charity's charitable objects.

Restricted funds are monies raised for or their use restricted to a specific purpose, as stipulated by the donor. Expenditure which meets these criteria is charged to the appropriate fund.

1. DONATIONS, GRANTS AND LEGACIES

	Unrestricted funds	**Restricted funds**	**2022 funds**	Unrestricted funds	Restricted funds	2021 funds
	£	**£**	**£**	£	£	£
Donations	114,076	-	114,076	113,952	78,938	192,890
Donations in kind (note 4)	45,133	66,620	111,753	-	1,300	1,300
Grants received	29,728	175,071	204,799	5,187	165,864	171,051
Total	**188,937**	**241,691**	**430,628**	**119,139**	**246,102**	**365,241**

2. CHARITABLE ACTIVITIES

	Unrestricted funds	**Restricted funds**	**2022 funds**	**Restated Unrestricted funds**	**Restated Restricted funds**	**2021 funds**
	£	**£**	**£**	**£**	**£**	**£**
Project contributions from NHS Hospitals	178,291	-	178,291	46,250	-	46,250
Project contributions from Norwich University of the Arts	-	-		20,000	-	20,000
Total	**178,291**	**-**	**178,291**	**66,250**	**-**	**66,250**

3. OTHER TRADING ACTIVITIES

	Unre-stricted funds	Restric-ted funds	2022 funds	Unre-stricted funds	Restric-ted funds	2021 funds
	£	£	£	£	£	£
Hauser and Wirth Annual Auction	80,650	-	80,650	72,083	-	72,083
Shipping & Handling	2,927	-	2,927	-	-	-
Editions sales	37,105	-	37,105	4,208	-	4,208
Other merchandise sales	9,285	-	9,285	118,430	-	118,430
Film Commission	29,909	-	29,909	-	-	-
Total	**159,876**	**-**	**159,876**	**194,721**	**-**	**194,721**

4. TOTAL EXPENDITURE

	Unre-stricted funds	Restric-ted funds	2022 funds	Unre-stricted funds	Restric-ted funds	2021 funds
	£	£	£	£	£	£
Raising funds						
Merchandise purchases and other fundraising cost	39,324	6,798	46,122	39,722	38,938	78,660
Staff cost (note 6)	14,938	-	14,938	-	-	-
Costs directly allocated to activities						
Artists commissions	49,122	114,445	163,567	-	36,752	36,752
Staff cost (note 6)	54,900	157,618	212,518		104,240	107,703
Artwork creation and installation	42,823	55,436	98,259	-	5,804	5,804
Transportation	2,150	3,497	5,647	45	802	847
Exhibitions, art workshops and live events	9,681	38,684	48,365	6	38,062	38,068
Other direct costs	19,788	21,555	41,343	209	3,081	3,290
Support costs allocated to activities						
Staff cost (note 6)	78,320	-	78,320	57,050	896	57,946
Depreciation	2,996	-	2,996	2,812	-	2,812
Accountancy fees	23,310	-	23,310	8,178	2,250	10,428
Governance costs (note 5)	1,000	-	1,000	900	-	900
Office rent	34,890	-	34,890	13,822	5,644	19,466
Other support expenditure	33,069	-	33,069	(14,948)	27,331	12,383
Total	**406,311**	**398,033**	**804,344**	**111,259**	**263,800**	**375,059**

Included within Artists and contractor fees are Gifts in Kind and Pro Bono services provided to the Charity worth £38,375 (2021: £Nil) due to the current environment and the inappropriateness of asking artists to work without payment. Installation and decorating materials include donated goods worth £73,347 (2021: £1,300), Publicity and marketing costs include £31 (2021: £Nil) and Fundraising cost include £Nil (2021: £Nil) of In Kind services.

5. GOVERNANCE COSTS

	Unrestricted funds	**Restricted funds**	**2022 funds**	Unrestricted funds	Restricted funds	2021 funds
	£	**£**	**£**	£	£	£
Independent Examiner fee	1,000	-	1,000	900	-	900
Total	**1,000**	**-**	**1,000**	**900**	**-**	**900**

6. PARTICULARS OF STAFF AND REMUNERATION OF KEY MANAGEMENT PERSONNEL

The CEO (Tim A Shaw) and Director (Niamh White) are responsible for the directing, controlling and day to day running operations of the charity.

The pay of all contractors and artists including the CEO and Director of the charity is reviewed annually by the Trustees.

Trustees are not remunerated. During the year, no expenses were reimbursed to Trustees.

	2022	2021
	£	£
Salaries	273,125	162,036
Social security costs	26,102	-
Pension contributions	6,549	3,613
	305,776	**165,649**

Goverment Grants under the Furlough scheme totalling £0 were received in relation to the above employment cost. During the year, no employee earned over £60,000 (2021 – none).

The average number of employees during the year was:

	2022		2021	
	Full time	Part time	Full time	Part time
Average number	12.6	0.0	5.6	0.0

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day to day basis comprise the Trustees, the CEO and Director. The total remuneration of the key management personnel for the year to 31 March 2022 was £81,679 (2021 £82,595).

7. NET MOVEMENT IN FUNDS

This is stated after charging:

	2022 £	2021 £
Depreciation	2,995	2,812
Staff costs (note 6)	305,776	165,649
Independent Examiner's remuneration – current year	1,000	-
Independent Examiner's remuneration – prior year	-	900

8. TAXATION

Hospital Rooms is a registered charity and, therefore, is not liable to income tax or corporation tax on income derived from its charitable activities, as it falls within the various exemptions available to registered charities.

9. TANGIBLE FIXED ASSETS

	Artwork	Computer equipment	**Total 2022**
	£	£	**£**
Cost			
On 1 April 2021	26,000	1,582	27,582
Additions	-	-	-
At 31 March 2022	**26,000**	**1,582**	**27,582**
Depreciation			
On 1 April 2021	11,000	514	11,514
Charge for the year	2,600	396	2,996
At 31 March 2022	**13,600**	**910**	**14,510**
Net book values:			
At 31 March 2022	**12,400**	**673**	**13,072**
At 31 March 2021	15,000	1,068	16,068

Artwork consists of two donated paintings that have been capitalised and are being depreciated over a period of 10 years. These paintings are currently installed in two mental health units (Garnet Ward for older people with dementia and other mental health challenges and Northside House, a forensic service in Norfolk and Suffolk NHS Foundation Trust) in London in furtherance of the charity's objectives.

10. STOCK

	2022	Restated 2021
	£	£
Stock	2,176	380
	2,176	**380**

11. DEBTORS

	2022	Restated 2021
	£	£
Aged debtors	108,127	57,129
Prepayments and other debtors	7,502	23,844
	115,629	**80,973**

12. CREDITORS: AMOUNTS DUE IN LESS THAN ONE YEAR

	2022	2021
	£	£
Expense creditors and accruals	4,466	2,404
Social security and pension liability	10,151	3,357
Deferred income	-	17,847
Other creditors	18,985	4,182
	33,602	**27,790**

13. MOVEMENT IN FUNDS

	Restated at 1 April 2021 £	Income £	Expenditure £	Transfers between funds £	**At 31 March 2022 £**
Restricted funds	161,144	241,691	(398,033)	18,248	23,050
Unrestricted funds	320,636	527,104	(406,311)	(18,248)	423,181
Total funds	**481,780**	**768,795**	**(804,344)**	**-**	**446,231**

14. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	31 March 2022		
	Unrestricted funds £	Restricted funds £	**Total £**
Tangible fixed assets	13,072	-	**13,072**
Net current assets	410,109	23,050	**433,159**
	423,181	23,050	**446,231**

	31 March 2021		
	Restated Unrestricted funds £	Restated Restricted funds £	**Total £**
Tangible fixed assets	16,068	-	**16,068**
Net current assets	304,568	161,144	**465,712**
	320,636	161,144	**481,780**

15. MEMBERSHIP LIABILITY

The charity is constituted as a Charitable Incorporated Organisation (CIO). There are no members.

16. PRIOR YEAR ADJUSTMENT

During the year, the charity discovered that income generated from charitable activities specifically project contributions were treated incorrectly as restricted income in prior years. Adjusting for this error relating to prior periods had the following impact in the year ended 31 March 2021:

- Increase unrestricted surplus and decreased restricted surplus by £66,250.
- Decrease transfer between funds by £123,873.
- Increase unrestricted funds and decrease restricted funds brought forward by £180.

HOSPITAL ROOMS

England & Wales - Charity number 1168101

Accounts

Hospital Rooms

Charity Registration Number: 1168101

Annual Report and Financial Statements

Year Ended 31 March 2021

HOSPITAL ROOMS
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YEAR ENDED 31 MARCH 2021

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- STATEMENT OF FINANCIAL ACTIVITIES
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HOSPITAL ROOMS
REFERENCE AND ADMINISTRATIVE INFORMATION
YEAR ENDED 31 MARCH 2021

Registered office:	Unit 301 Pillbox, 115 Coventry Road Bethnal Green London E2 6GG
Charity registration number:	1168101
Website:	www.hospital-rooms.com
Independent examiner:	A J Bennewith FCA, FCPA, FFA, FFTA, FIPA, DChA, FRSA Institute of Chartered Accountants of England and Wales 3 Wey Court Mary Road Guildford Surrey GU1 4QU
Principal Banker:	NatWest 403 Bethnal Green Road London E2 0AF

HOSPITAL ROOMS
CHAIRMAN'S REPORT
YEAR ENDED 31 MARCH 2021

Trustees:	Eoghan White	Chairman	Resigned	31st March 2021
	James Willington	Treasurer	Appointed	29th January 2020
	Rachel Simkin	Secretary	Resigned	23rd November 2020
	Dr Emma Whicher			
	Dr Faisil Sethi			
	Elizabeth Neilson		Appointed	12th December 2020
	Angela Samata		Appointed	4th December 2020
	Tom Ewing		Appointed	4th December 2020
	Amie Corry		Appointed	4th December 2020

Chief Executive: Tim A Shaw

Director: Niamh White

HOSPITAL ROOMS
CHAIRMAN'S REPORT
YEAR ENDED 31 MARCH 2021

OUR TRUSTEES

Eoghan White – Chairman
Eoghan is Head of Recruitment for City based technology recruitment and headhunting firm Client Server. He is responsible for the overall running and operations of the multi-million pound turnover firm having climbed the ranks since joining as a trainee in 2007. He is now a board member and shareholder.
Eoghan joined the Hospital Rooms board as one of the founding Trustees at its inception and has been a dedicated promoter of the charity ever since.

James Willington - Treasurer
James is the International Group Finance Director at Gagosian. Larry Gagosian opened his first gallery in Los Angeles in 1980. In forty years Gagosian has evolved into a global network with seventeen exhibition spaces across ten cities. Gagosian's vibrant contemporary programme and unparalleled historical exhibitions feature the work of leading and legendary artists. James joined Gagosian in 2007 and is based in London at their gallery on Britannia Street. James focuses on the financial and fiscal management of the European and Asian galleries. Prior to joining Gagosian, James trained and worked at PricewaterhouseCoopers. James is a member of the networking platform, PAIAM (Professional Advisors to the International Art Market), and an associate of the ICAEW (Institute of Chartered Accountants in England and Wales).
He is a guest lecturer at Sotheby's Institute of Art and regular speaker at industry events. He has a BA degree in Latin and an MA degree in Roman Myth and History.

Rachel Simkin – Secretary
Rachel has a wealth of experience in the not-for-profit sector. Since 2009 she has pursued a career in the sector. A passionate fundraiser, she has specialised in community, mass participation and major donor events. Rachel is also experienced in individual giving and tribute funds. Aware of the importance that an environment can have on improving wellbeing, she was excited by the potential she saw in Hospital Rooms and eager to be involved and become a founding Trustee.

Dr Emma Whicher
Emma is a consultant psychiatrist who has held multiple leadership roles across the NHS. She is currently the Medical Director of North Middlesex Hospital. Between 2017-18, she was the London Regional Medical Director at NHS Improvement and between 2012-16, was the Medical Director at South West London and St Georges Mental Health NHS Trust. Furthermore in 2016-17 she was Co-Chair of London Strategic Clinical Network for Mental Health determining the clinical direction for mental health in London. She trained as a general adult psychiatrist and has always been passionate about improving the care for people with mental illness in partnership with the service users, carers and the wider community.

Dr Faisil Sethi
Faisil is a Consultant Psychiatrist in Psychiatric Intensive Care at the Maudsley Hospital and Service Director for the Croydon and Behavioural & Developmental Psychiatry Directorate at the Bethlem Royal Hospital (South London and Maudsley NHS Foundation Trust). He is on the Executive Committee of the National Association of Psychiatric Intensive Care Units (NAPICU) and on the Editorial Board of the Journal of Psychiatric Intensive Care. Dr Sethi's clinical, quality improvement and research interests include: clinical leadership; PICU clinical standards; the management of acute disturbance; personality disorder; art and mental health; mental health law and the criminal justice interface.

Elizabeth Neilson
Elizabeth is a curator based in London with a particular interest and specialism in nurturing emerging artists and their practices. Since 2006 she has been Director of the Zabludowicz Collection. Overseeing the strategy, acquisitions and commissions for one of the world's most risk taking and ground-breaking contemporary art collections. She is also co-director of Pangaea Sculptors Centre, an organisation that seeks to support nurture and develop artists working with sculpture through mentoring, fabrication, education, commissioning opportunities and public events. She completed an MA in Curating from Goldsmiths College, University of London in 2005 and a BA in Art History and Women's Studies from The University of East London in 2003.

Angela Samata
Angela presented the BBC1 BAFTA nominated and winner of the Mind Media Award for Best Factual TV documentary, 'Life After Suicide'. The film encouraged discussion and exploration of mental health issues,

challenging the stigma of suicide. Describing her own experience and that of her children after her partner took his own life 15 years ago, Angela travelled the length and breadth of the UK talking to others who had experienced the same loss. The documentary was aired as part of the BBC's Mental Health Season #InTheMind and was watched world-wide by over 5 million viewers
Co-author of the NHS70 Parliamentary Award winning #SeeSaySignpost training, which has to date been accessed by 250,000 people globally, her charity work, together with the making of the documentary was recognised as Angela was named as the Merseyside Woman of the Year 2016 and awarded an Honorary Fellowship by Liverpool John Moores University. As an Arts professional for over a decade, Angela lead the John Moores Painting Prize at the Walker Art Gallery and continues to work freelance with individual artists and arts organisations, while also speaking publicly about mental health issues.

Tom Ewing
Tom was an investment professional at Fidelity International in London for 17 years. He researched and analysed companies in the services, biotechnology & healthcare, and oil sectors before taking on responsibility for various equity funds with a focus on investing in small and medium sized growth companies in the UK. After 8 years as an equity portfolio manager he established the role of Director of Research for the rapidly growing Multi Asset division. Having left the City to spend more time with his young children and to pursue other interests, Tom was struck by the incredible progress and inspirational achievements of the Hospital Rooms team in its early years. He wants to help develop the charity's immense potential grounded in the unique and innovative work that it does bringing the creation and enjoyment of wonderful art to one of the most vulnerable parts of our society.

Amie Corry
Amie Corry is a London-based writer and editor. She oversaw Damien Hirst's publications, content and press until early 2020 and is now director of artist Do Ho Suh's studio and new publishing wing. She writes on contemporary art for titles such as the *Times Literary Supplement* and *Burlington Contemporary*. Amie has worked on a number of projects pertaining to equality and diversity in the arts. In 2014, taking inspiration from Guerrilla Girls, she co-produced a pioneering audit with the East London Fawcett Society of London's galleries, to establish the gender disparity between the city's exhibited artists. She recently co-founded an inclusive literary festival – Primadonna – alongside a group of women that includes Jude Kelly, Catherine Mayer, Sandi Toksvig and Kit de Waal. Primadonna was conceived of to give prominence to work by women and those from the margins. The inaugural year featured appearances from Bernardine Evaristo and Elif Shafak among others. Impressed by Hospital Rooms' boundary-pushing agenda and commitment to enacting tangible change through art, she joined the board in 2020.

CHAIRMAN'S REPORT

In the face of our most challenging year to date, Hospital Rooms has acted extremely dynamically to honour our commitment to reaching people most excluded from the arts, producing extremely high quality programming and securing the financial infrastructure of the organisation.

Restrictions imposed as a result of the Covid 19 pandemic meant that the 6 projects that we had planned and funded for 2019/20 were all halted. We could not enter wards, run our workshops or install artworks. All exhibitions and fundraising events were cancelled, and some of our corporate supporters had to withdraw allocated funding.

At the same time, the situation for people using mental health services deteriorated very quickly. For inpatients, leave and family visits were stopped, social distancing and PPE created a greater sense of isolation and group activities were far less frequent due to staff absences. For people using outpatient and community services, the biggest challenge was reported to be the breakdown of social networks and support structures (Mental Health Foundation 2020). For both groups, the already extremely limited access to art and opportunities to express themselves (which are due to health, social and economic factors, ACE Taking Part) became even worse.

We remained absolutely determined to reach our community and we acted rapidly to test ideas to retain contact. It became clear that NHS Trusts were investing significantly in digital technology and devices to facilitate family visits and talking therapies. We argued that these same resources could be used to provide people with creative and intellectual activities and a connection with the outside world. It was also apparent that we could also create much needed meaningful work for artists during this difficult time.

Using a combination of emergency grant funding and unrestricted income generated through pivoting our approach to trading, we launched the Hospital Rooms Digital Art School. By working with a variety of allied health professionals, we created a streaming set up with the appropriate safeguarding and security settings to allow patients under the most extreme restrictions of the mental health act to take part and to interact with artists and other members of the community.

In line with our dedication to quality, we recruited the country's top arts educators from Eileen Cooper OBE RA to Richard Wentworth CBE and the most exciting artists like Harold Offeh, Mark Titchner and Richard Mark Rawlins to lead live online art workshops that could be accessed by mental health inpatient wards, people using community mental health services and the wider public weekly. These sessions rival those from our most prestigious art schools and give people a chance to be creative and a way to express themselves.

We have seen huge appetite for the Digital Art School. Having launched in May 2020, we have now led over 50 sessions, recorded nearly 24,000 patient attendances and 356 mental health units participating across the country and internationally, including forensic, probation, D/deaf and intensive care mental health services as well as all age groups. We used to reach 6 units per year.

"The participants love it! One person called it 'the forget about the world class', my heart just melted."
Staff member facilitating Digital Art School sessions

We are also very proud to have been the subject of an article 'Adapting an Art Group for Deaf People on a Mental Health Ward during the Pandemic' about the measures we have taken to include d/Deaf participants such as speaking to the ward interpreter prior to sessions, adding live closed captioning and including BSL interpretation on our on demand films. This particular ward continues to attend the Digital Art School every week.

The majority of units return to sessions week after week and are establishing their own cultural identities. Our geographical spread has also grown internationally with attendances from 25 countries including USA, South Korea, Japan and Australia.

'I have been diagnosed with Severe Anxiety, Depression and OCD. The workshops have been very inspiring, and give me a routine in my week. They are just brilliant, thank you!'
Digital Art School participant

Beyond our Digital Art School, our wider engagement with digital technology has grown to support core aspects of our work. We have dramatically increased our trading income through e-commerce, particularly by selling art editions by our high profile artist network. Between May and October, we took £49,000 in revenue (up 8,048% from the same period in 2019). This was largely due to our focus on increasing the numbers of people being driven to our website through press (FT, Arts Newspaper), the Digital Art School and social media. During this time, we had 15,967 users (up 131.7% 2019), 26,424 sessions (up 169% 2019) and 58,750 page views (up 179% 2019) on our website. We also built an auction platform to host our annual fundraiser with Hauser and Wirth which generated £70,000 (up from £47,000 2019).

Having made so many adaptions to our approach during the pandemic, we are now optimistic for the future. We have robust Covid policies in place which are allowing us to re-enter units for our projects whenever we are allowed and are now planning towards more new build units which will enable us to continue our work on hospital environments should restrictions tighten again.

This year, more than any previous year, I extend my heartfelt thanks to every supporter, artist, partner and collaborator who rallied around us in the face of real adversity. Without each and every one of them, we simply would not be here today. With their help, we have remained absolutely true to our vision and managed to innovate at every moment reaching more people in more meaningful ways than ever.

Having now served on the board for 5 years, I have taken the difficult decision to step down as Chair of Hospital Rooms. I am immensely proud of all we have achieved collectively over this time and wish all my best to the board, the team and the incoming Chair. I will remain a close supporter of the work and know the organisation will continue to have an incredible impact for years to come.

HOSPITAL ROOMS
TRUSTEES' REPORT
YEAR ENDED 31 MARCH 2021

The Trustees, who are also directors of the charitable incorporated organisation (the charity), present their report and the financial statements for Hospital Rooms for the year ended 31 March 2021, which have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and effective from accounting periods commencing 1 January 2015 or later.

PURPOSE AND OBJECTIVES

Hospital Rooms is an award winning arts and mental health charity that believes all people in mental health hospitals should have the freedom to experience extraordinary art.

The charity was founded in 2016 by artist Tim A Shaw and curator Niamh White after a close friend was sectioned and admitted to a locked mental health ward. They were shocked by how stark, cold, clinical and inhuman the environment on the ward was. During previous projects, patients have described these mental health environments as being *'like prison', 'horrible', 'hostile'* or *'like being in a vacuum'*.

We commission artists to create inventive, compelling and compliant environments and artworks for mental health units. Our artists work collaboratively with service users, psychiatrists, allied health professionals and public health researchers to create inspirational spaces that enrich quality of life, encourage conversation, enhance self-esteem and deepen ties between people. In addition, we programme art workshops for mental health service users that encourage meaningful participation in artistic activity and inform the artwork that is created. These sessions are effective in helping people to acquire new skills, build resilience, find new means of expression and form friendships.

We do this because:

- People using these services face a severe inequality of opportunity to engage with or be inspired by the arts (Arts Council England 2016).
- The physical environments in mental health units are inadequate (CQC 2017) and are not conducive to recovery (NHS 5 Year Forward View 2016).

We work with patients in mental health units who have often been sectioned and detained under the Mental Health Act. In these wards, our participants' liberties have been restricted and access to art is extremely limited. Our projects are designed to be safe and appropriate for people who are receiving care for a variety of severe and enduring mental health diagnoses and we adapt our activities for people across the life span (CAMHS, adult and older people). Our participants face disproportionate stigma and ostracism for having mental health problems, are two to three times more likely to be from households in the lowest 20% income bracket than those in the highest (Mental Health Foundation, 2016) and men are six times more likely to be BAME than white. (BBC3, 2017).

In the face of the pandemic, our work is more important than ever. Patients already in hospital have seen even greater restrictions placed on their day to day lives. Therapist and family visits were halted, leave from hospital was not allowed and enforced social distancing within wards meant that opportunities for therapeutic or creative activity was severely curtailed. The evidence shows that the arts 'can help patients to maintain a sense of personal dignity and control in what are often distressing circumstances" (The Power of Art 2006) and our research indicates a real appetite from patients to participate in artistic activity. We have maintained a strong commitment to bringing creative and intellectual stimulation to our community safely despite the challenging circumstances and have launched a Digital Art School that streams live every week from artists' studios into inpatient mental health units and to the public.

'The patients who took part were immediately engaged and excited at the fact that celebrated artists were giving time and attention to producing art with them, something special." (Staff member 2020)

ACTIVITIES

Support and assistance

This year we consolidated our trustee board and development committee. From April to June 2020, the majority of our employed team were furloughed and so our board, committees and volunteers became fundamental to the continuance of our impact and organisational work. In response to the immediate economic difficulty that the pandemic caused, we were disappointed to lose a small amount of corporate support. This however was replaced by emergency, philanthropic and trading income, due to the quick actions of our executive team. While we were not able to enter wards, we could not commission or physically cre-

ate and install artworks, however, we did continue to reach people remotely through our Digital Art School which now boasts an international audience, reaches 5 times as many units per week than we used to in a year and is also accessible by community mental health services and the public to support wellbeing and mental health. Our existing team undertook training to help them deliver the art school and we employed three additional staff members to bring in new skills and ensure it was both safe and of an exceptional quality.

Examples of projects undertaken by Hospital Rooms during 2020-21:

Digital Art School



Image: Hannah Brown

- Total grants received: £34,534 (Arts Council England – Emergency Fund), £75,330 Culture Recovery Fund 1), £32,382 (London Community Fund), £3,500 (Baring Foundation)

- Numbers benefiting from this activity:
  (Artists: 47 , Live Zoom Participants/Audience: 5875 On demand Participants/Audience: 30,600
  Audience (broadcast, online, writing): 3,324,000
- Number of new products or commissions: 47
- Period of employment for artists (days): 141 + 88 for creatives (editors, film makers etc)
- Number of sessions for education, training or participation: 47

When the pandemic hit in March 2020, Hospital Rooms had recently completed a series of 6 projects and was ready and funded to commence 6 further projects for 2020/21. These were highly ambitious in terms of scale and quality and involved working with the most vulnerable and segregated of our community in Psychiatric Intensive Care and Forensics. When lockdown was imposed, all of these projects were halted because external people were prohibited from entering the wards.

We learned very quickly that the situation for patients and staff inside the wards was extremely challenging. Therapy and family visits were not allowed, leave from hospital was stopped and staff on wards had to socially distance, wear PPE and restrict contact between people. This was an extremely isolating and frightening time. There were also instances of extreme staff shortages when people were required to self isolate or when there were outbreaks on wards. This meant that opportunities for social interaction, connection with the outside world, creative or intellectual stimulation was at an absolute minimum, antagonising the situation further.

We remained in close contact with the NHS Trusts we partnered with and became aware that digital technology was being bought at scale in order to facilitate therapy sessions and connections with family. We saw this as an opportunity to reach patients.

In the first instance, supported by the Between Bridges Foundation 2020Solidarity fundraising poster campaign and our own poster campaign, we set up some trial sessions on youtube, activities resources and live instagram workshops. Having obtained a grant from the Arts Council England Emergency Response Fund, we then set about programming digital weekly workshops every Thursday at 2pm. The live element was extremely important to give people a sense of connection and we worked hard on safeguarding and digital security to ensure that even the most vulnerable could participate and remain anonymous. In addition to the live sessions, we also began filming on-demand edited versions of the workshops that could be accessed any time. This supported clinical staff who found it difficult to work to our schedule and instead could be used as and when time allowed.

Finally, supported by a grant from the Baring Foundation, we began to create free art materials boxes for wards that included everything needed for a term's worth of sessions as well as printed and promotional materials. This allowed staff to get around complex procurement processes that delayed them in purchasing art materials and made more unusual or unexpected techniques and processes available to them. We now offer 50 of these per term and they are always claimed within a couple of hours.

The Digital Art School now runs on a termly basis and is led by our Digital Content Producer Jen Cheema. We are live streaming the country's top arts educators from Eileen Cooper OBE RA to Richard Wentworth CBE into mental health services weekly. These sessions rival those from our most prestigious art schools and give people a voice to express themselves. The Digital Art School is planned in a strategic manner, recruiting high quality artists in advance, establishing solid relationships with NHS Trusts to reach more inpatient units and securing corporate partners to support viewing numbers and donations from the public.

Each term is evaluated through monitoring the number of people participating, the types of services who join in and interactions with our online poll. Jen also conducts qualitative interviews termly to understand better how the workshops are being used and the impact they are having.

Wider partnerships have also benefited the Digital Art School. For example, British fashion brand Seasalt Cornwall supported our Autumn Term in 2020 and marketing through their website and social media channels helped us reach our highest ever YouTube viewer numbers, including almost 20,000 views of Cornish artist Naomi Frears' Monoprinting workshop.

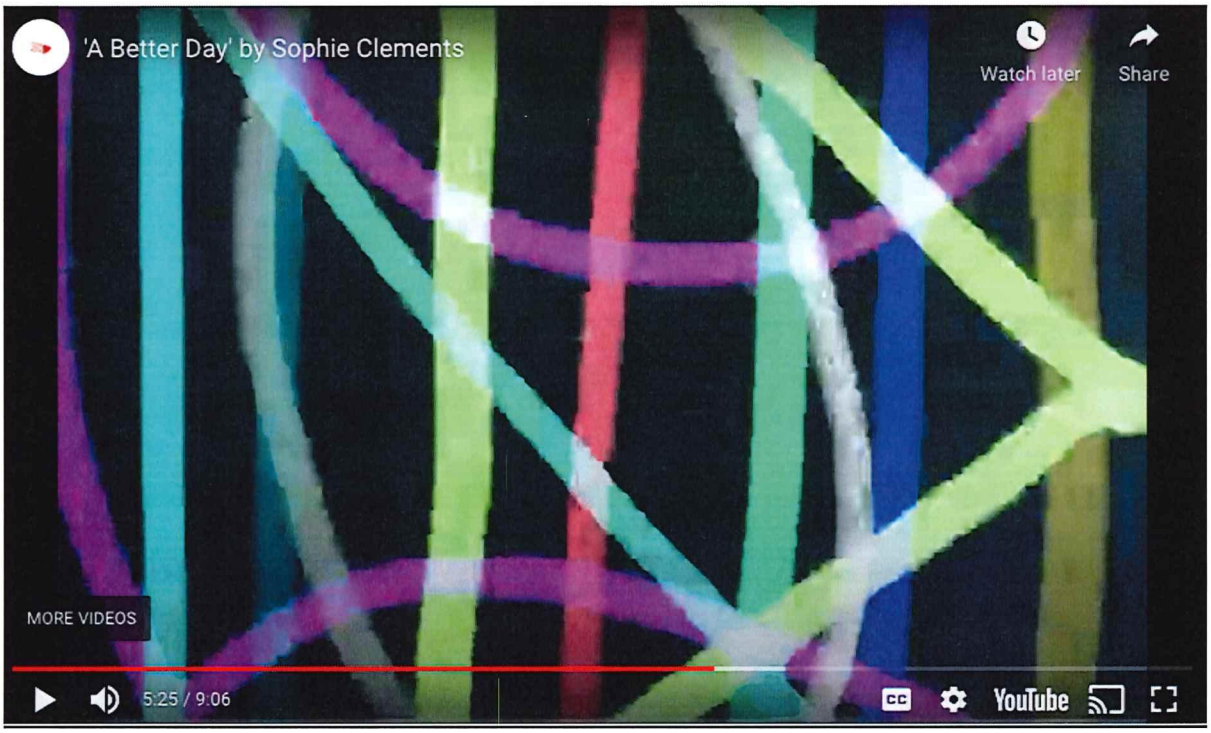
By using digital, our geographical coverage has expanded hugely from London and the South of England to encompass Bradford, the Wirral, Chester and many more Northern services, as well as over 25 countries internationally. The variety of services we reach has also increased. In particular, Bluebell Ward, a unit providing mental health services to D/deaf people joins weekly and we have ensured maximum accessibility for them by speaking to them prior to each session to explain any complex terms to interpreters and introducing closed captioning. By producing a new Digital Art School newsletter (now at over 1.5k subscribers) we have reached new audiences outside of the inpatient mental health system, including a number of schools working with children with special educational needs.

Feedback about the Art School has been excellent.

"Having established artists leading the workshops means more to the service users as they're encouraged to "just have fun and go for it!" giving them a sense of ownership and confidence in their work "

We have now embedded our Digital Art School into our core programme. We have brought an abundance of new skills in house and the quality of our digital content has improved dramatically.

Sussex Partnership NHS Foundation Trust
Make for Tomorrow



- Total grants received: £16,000 (Heads Together Charity)

- Numbers benefiting from this activity:
  (Artists: 9 , Live Zoom Participants/Audience: 420, Audience (broadcast, online, writing): 1,200
- Number of new products or commissions: 9
- Period of employment for artists (days): 24
- Number of sessions for education, training or participation: 14

During the Covid-19 pandemic, we also partnered with Sussex Partnership NHS Foundation Trust (SPFT), Heads Together Charity and Arts Over Borders on another digital project that brought together artists and performers to create an online arts programme for SPFT service users and staff. The ten-week project included a digital programme of live multi-arts workshops and a series of online conversations with actors, performers and authors as they exchanged experiences of living through a national coronavirus lockdown. All of the workshops and conversation sessions were recorded and uploaded to the Make Your Mark YouTube channel, which you can view here. The artists participating in this project included Jade Montserrat, Hannah Brown, Carl Rowe, Michael O'Reilly, Bindi Vora, Lothar Goetz, Rebecca Byrne and Lou Stoppard.

We were particularly delighted by artist Sophie Clements' intervention, *'A Better Day'*. Sophie created a film in collaboration with 50 service users from Sussex Partnership NHS Foundation Trust. Every frame in the animation was hand drawn or painted, and every sound was recorded by people at the hospital. Service users also recorded their own thoughts candidly and openly, which were then re-recorded by actors so they could be shared. The result is a breath-taking and timely artwork that was screened within the units and in the wider community once complete. This was a profound accomplishment using digital technologies to create a meaningful and truly collaborative artwork within secure services.

My plans and hopes for the future will be to steal my mind instead of this eternal sea of troubles that has been prevalent for so long. I'd like to bring it to some sort of equilibrium and I find that when I'm in the balance I'm a lot luckier in life. I don't have these peaks and troughs and I look forward to the future whereby I can socialize and meet people without being too manic or depressed after not having the right

or wrong feeling after all before or pretending who I am or who I'm not being myself coming across as a genuine individual. (From 'A Better Day' Patient 2020)

Mark Titchner also collaborated beautifully with service users to create his project *'Mememhmmmn (My ears. My eyes. My hands. My Mouth. My nose)'*. Mark led a series of digital workshops that focused on the idea of self-portraiture and, in particular, how we experience the world through our senses. In each session participants were asked to make drawings of their ears, eyes, hands, mouth and noses and, to complement this, a short piece of writing that related to what they have drawn. The artworks created during these sessions were then collated by Mark to create a collective self-portrait in the form of a printed publication. Again, this is a pertinent and collaborative work that helped people who were and are struggling with their mental health as a means of expressing and vocalising their experience of the pandemic.

Such a range from 'her delicate touch' to 'he packed a punch'. We call our emotions FEELings.

Taste, what you examine with your mouth and also your own preferenes with regard to EVERYTHING

My sense of smell has been a great source of comfort during Covid times. Burning aromatherapy oils around the house. Geranium to uplift. Lavender to soothe.

Extracts from 'Mememhmmmn (My ears. My eyes. My hands. My Mouth. My nose)' by Mark Titchner and SPFT service users and staff

STRUCTURE, GOVERNANCE AND MANAGEMENT

Organisation and Structure

The Board of Trustees meets at least four times a year and the executive operation of the charity is delegated by the Trustees to the Chief Executive (CEO) Tim A Shaw and Director Niamh White. During the Covid 19 pandemic, Trustee meetings were conducted via Zoom.

Governing Document

The charitable company is a charitable incorporated organisation and is governed by its Governing Statement. In the event of the charity being wound up, members are not required to contribute financially. It is registered as a charitable incorporated organisation with the Charity Commission for England and Wales (Charity Registration Number 1168101). We now employ 8 staff with a broad skills and experience base. We have bolstered our evaluation methodology by partnering with Norwich University of the Arts and are building an evidence base to support and inform our work. For each project we complete, we provide a full impact report for our sponsors. This includes key learning, key achievements, financial reports, analysed feedback and testimonials. These are submitted within one month of the completion of the project. We have a dedicated Hospital Rooms bank account.

Key management personnel

The Trustees, the CEO and the Director comprise the key management of the charity in charge of directing and controlling the charity; on a day to day basis the key running and operating of the charity is undertaken by the CEO and Director. No Trustees receive any remuneration or reimbursement of expenses in connection with their duties as Trustees.

The salaries of staff and rates of payment of all contractors and artists of the charity is reviewed annually by the Trustees. Our artists and contractors agree to reduced fees and in kind support due to the charitable nature of our projects. All fees have been agreed according to a criteria set by the Trustees after the evaluation of previous projects, following discussion with the artists and ensuring funding levels are reasonable to provide work of the highest artistic quality for the best value for money. Fees are differentiated and allocated according to experience, the likely nature of the project and industry standards. Artist fees are also informed by a-n guidance.

Trustees

Trustees are appointed by the Board and are eligible for re-appointment if they step down. In the case of all appointments, the Board considers the variety of skills required within the Board, together with the personal competence and availability of prospective Trustees. Trustees are not remunerated and during the year no expenses were reimbursed to Trustees. New Trustees are inducted before their appointment on their legal obligations under charity law and the content of the Governing Statement.

The Trustees are confident and committed ambassadors for our projects with an excellent knowledge of our activities.

ACHIEVEMENTS AND PERFORMANCE

Objectives for 2020-21

At the beginning of the year, Hospital Rooms set the following aims and objectives:

Extraordinary art and innovative design:
We are determined to improve mental healthcare environments. By putting artwork that might ordinarily be found in the Tate or the National Portrait Gallery in spaces that provide care to some of our most vulnerable and isolated members of the community, we can instil people with dignity, value and wellbeing. We are committed to innovation - our projects push ideas of what is possible in clinical mental health environments.

During much of 2020/21, Hospital Rooms was unable to enter mental health wards to transform environments, however, whenever restrictions allowed, we have been absolutely committed to continue doing this safely. We worked with Directors of Infection Control and adhered to a very strict Covid 19 policy to bring artists into wards and allow them to complete their commissions.

Participation and inclusion:
We foster inclusion in the community through participation in creative activity. Alongside installing artworks, we lead art workshops that offer creative skills development and facilitate collaboration between artists, patients and clinicians. We help build relationships. Our work strengthens social interactions between patients and staff - it starts a dialogue.

In person workshops were also very restricted throughout the year but we maintained our commitment to providing creative access to patients through our Digital Art School. This proved to be a lifeline for many people whose social networks were cut as a result of various lockdowns.

"I love these workshops for inspiration but also to watch people create art. It is nice to connect to a creative community. Just wonderful!" (Patient 2020)

Self-worth:
By communicating that patient and staff input is invaluable and deeply respected and placing a high level of value on their surroundings, Hospital Rooms enhances feelings of self-worth in both patients and staff.

Our Digital Art School has been led by the country's top arts educators and made available for free to some of our most segregated and cut off members of society. Our art materials packages have also ensured that patients are able to create high quality artworks. This level of attention to detail and dedication to

quality has been highly appreciated and contributed to improving feelings of self worth.

"Thank you for letting me feel useful, and creative, at a time in my life when I am super critical of myself, have no motivation, and have no self-compassion. Enjoyed this session and am going to look at the other tutorials on the website / YouTube for more creative inspiration. THANK YOU!"

Outcomes

While our usual activity was extremely curtailed during 2020/21, we remained determined to reach our beneficiaries and ensure we did everything possible to provide them with creative opportunities. With our emergency grants and increased unrestricted income from trading and donations, we launched an ambitious digital programme. We commissioned the country's best arts educators, from former RA Schools Keeper Eileen Cooper, to Goldsmiths, Ruskin and RCA teacher Richard Wentworth and RCA tutors Harold Offeh, Mark Titchner and Sophie Clements to lead weekly art workshops and tutorials with patients. Having launched in May 2020, we have now led 47 sessions, recorded nearly 24,000 patient attendances and 356 mental health units participating across the country and internationally. We have also established both a general programme which is accessible free to any unit and the general public and specific programmes for individual NHS Trusts enabling tailored content for particular communities and places.

The Digital Art School has demonstrated to us that we can significantly increase the number of beneficiaries we reach. While it will never replace the in person interactions between internationally renowned artists and vulnerable patients, it does offer a quality experience that still enables conversation and con-

nection between them, and also mitigates against the start stop nature of our usual projects taking place during lockdowns. We continue to work on our method of delivery and our website to improve participant experience and look forward to continuing this work in 2021 when we will have 4 terms of the art school available for people to access live and on demand. Feedback from our participants has been very positive, with people noting an easing of the difficulties and anxieties faced during lockdown, the benefits of the structure and routine the weekly sessions bring and the accessibility of the sessions for people with different needs.

'Once again a brilliant session, thoroughly enjoyed it, and even worked up enough courage to ask a question (which was answered - thanks Remi). Such a varied collection of videos now on YouTube to visit again. Thank you for all these Arty bits and pieces, I am loving them, and for an hour or so a week, I can lose myself in Art, and just enjoy being creative.'

'Firstly thank you for this great initiative it was the first time we followed a workshop with service users today. Having looked at some of your previous workshops I really wanted to make a comment about the way the artists communicate and present their ideas as I feel it's very positive. I really like the way that all of the artists whose workshops I have viewed are fairly low key. They talk about their work thoughtfully but conversationally and without lots of jargon or specialist knowledge. It makes the seminars feel accessible but still professional. What a great initiative in skill sharing and making art available to more people.'

'It was peaceful and easy to watch. Watching and looking at paintings evolve can be as good as painting one. Really inspired. It was so friendly and well paced.'

Our planned projects inside hospital have started and stopped in line with government and NHS guidance and the various national lockdowns. Our team have hosted initial workshops and gatherings and received some initial concepts from artists. Through very strong partnership working, we are confident that all planned work creating artwork inside hospitals will be completed to a very high standard but it will take longer than initially thought.

FINANCIAL REVIEW

The trustees are pleased to report a surplus for the year of £291,524 (2019: £49,507 surplus). The statement of financial activities summarising the results for the year can be found on page 19.

The total income for the year was £626,212, an increase of 28% from the prior year income of £488,142. Donations received amount to £194,190 (2020: £194,852). Grant income was £171,051 (2020: £132,500).

Expenditure in the year totalled £334,688 (2020: £438,635) and consists mostly of employee, artist and contractor fees.

At 31 March 2021, Hospital Rooms held total funds of £481,780, of which £351,447 are restricted funds and £130,333 are unrestricted. Within that the Trustees have designated £217,925 for future mental health unit projects taking place during 2021/22. After adjusting for the net book value of fixed assets of £15,090, free reserves stood at £115,243 which represents the target of 3 months of total expenditure set out in the reserves policy (see below), the Trustees believe that the current reserves level is appropriate given that this is the fifth financial year of the charity and the Trustees have plans to develop reserves further over the following financial years.

Section 65 of the Charities Act allows Trustees of smaller charities to opt for an independent examination. For financial years beginning on or after 1 January 2016, charities with a gross income of £1,000,000 or less may choose to have an independent examination. As our gross income falls under this threshold, Hospital Rooms Trustees have opted for an independent examination.

KEY POLICIES AND RISK MANAGEMENT

Reserves policy
Trustees have agreed that free reserves should be sufficient to cover three months of total expenditure. This policy will give Hospital Rooms the ability to respond to fluctuations in income, particularly in relation to the Covid 19 pandemic and the additional challenges to projects and fundraising that it poses. The reserves policy will continue to be reviewed on a regular basis.

Through dedicated trading income initiatives, Hospital Rooms has now met this target for free reserves.

Other policies
We have a number of policies and procedures to protect the charity's assets, resources and reputation. This ensures staff, volunteers, artists and key stakeholders are aware of their roles and responsibilities within Hospital Rooms.

We are compliant with the General Data Protection Regulation (GDPR) that came into effect on 25 May 2018, have ensured all supporters opted into communications about Hospital Rooms and that all data records are safely stored and password protected.

We also understand the paramount importance of safeguarding and we have a robust policy that highlights our commitment to protect people from harm, with clear procedures on how to report and record any concerns or incidents. In association with our participating clinical units, we ensure that those visiting or spending time in mental health units have the relevant DBS checks and Health and Safety induction prior to a hospital visit. We undertake joint risk assessments for each project and provide a briefing to all artists and volunteers ahead of commencing their work in a hospital.

Hospital Rooms are committed to ensuring our work is always delivered to a high standard and with the best interests of patients at the heart of everything we do. We take complaints very seriously and have a clear system in place to respond to any causes for concern or dissatisfaction related to any area of our work. We record, investigate and monitor complaints. If any key themes or trends become apparent the trustees will review key procedures and practices.

Hospital Rooms is proud to have artists supporting our work of all faiths, gender, nationality, age and race. Our Equal Opportunities policy recognises that certain groups and individuals are discriminated against and we are opposed to this. We are committed to ensuring that all people are treated with dignity, respect and value the diversity of all.

Risk management
Hospital Rooms carries out an overarching risk assessment annually which is then considered by the trustees and appropriate procedures are in place to mitigate exposure to these risks. The Trustees categorise the potential risks as high, moderate and mild.

The key risks being considered are:

1. Covid 19 is brought onto a ward by a Hospital Rooms team member or artist
   High
   Our board member Dr Emma Whicher has taken the lead on Covid 19 policies and procedures. All projects are approved by Directors of Infection Prevention Control (DIPC) at NHS Trusts. We have set out clear protocol for all team members and artists to follow including lateral flow testing prior to entering wards, wearing PPE and maintaining social distancing. We follow government guidance on working from home and other restrictions.

2. Covid 19 restrictions are increased or a new lockdown imposed and we are unable to carry out in person workshops and events
   Moderate
   Hospital Rooms is running the award winning Digital Art Schools which enables us to lead our creative sessions and achieve our co-production goals without entering the hospital if that becomes necessary. We will comply with all infection control policies and get written approval from NHS Trust DIPC prior to starting work on site. As part of induction all artists and site teams will be expected to comply with national and local infection control recommendations and given information on Trust infection control procedures. All eligible staff have been vaccinated.

3. Covid 19 restrictions are increased or a new lockdown imposed and we are unable to enter the new hospital build to install artworks
   Moderate
4. We have prioritised planning projects for new build hospitals so that we are not installing artwork around vulnerable people. Installation of artwork is to be considered alongside construction and so would likely be able to continue in lockdowns as in previous iterations. Trustees have bolstered reserves so that any project delays can be subsidised with interim Covid safe work such as our Digital Art School, fundraising and internal development.

5. We work with highly vulnerable communities, and by its nature, the work can be challenging.
   Moderate
   We have a thorough safeguarding policy and undertake the relevant DBS checks on all artists, employees, freelancers and volunteers who work with our beneficiaries. We have a trustee with responsibility for Children and Adults Safeguarding who has level 2 training for both- Dr Emma Whicher. We ensure artists have both induction and exit consultations to ensure they are well prepared and are de-briefed. Any team members and collaborators brought to units are accompanied by Hospital Rooms staff and dedicated healthcare staff. Any incidents or safeguarding concerns are raised through the NHS Trusts processes and to the Board of Trustees. Finally, Hospital Rooms has a health and safety policy for artists working with the charity.

6. The environments we work in can be demanding and there are strict regulations around infection control, ligature risk and safety/security that all artworks must adhere to. These spaces are also subjected to significant wear and tear and vandalism is not uncommon.
   Moderate
   We work in partnership with NHS Trusts to ensure we fully understand the various requirements of each space. We also work with expert fabricators to find innovative solutions that do not compromise the quality of the artwork. Full Risk Assessments and Method Statements are written up and approved by Estates teams at NHS Trusts to ensure both installation and the final artworks are entirely safe and compliant.

7. Gaining funding for charitable works is increasingly competitive and the wider charity sector has received extensive bad press due to a number of incidents related to large charitable organisations.
   Moderate
   We have created a fundraising strategy that is diverse and responsive to our audience and marketing strategy. Our reliance on public funding and grant funding has been gradually decreased and replaced with strategic partnerships with trading income, major donors, corporates and a friends scheme. We have also transitioned a portion of project costs to NHS Trusts.

8. Mental health services are already stretched and so the additional work created by our project could discourage participation
   Mild
   We have a thorough application form that is sent to all NHS Trusts that invite us to collaborate.

This clearly states the expectation of participation from staff and patients so that Trusts are fully aware. It also asks applicants to confirm that they have spoken to their community about the project and that they are interested and willing to take part. We also prioritise engagement with staff and patients from the beginning of every project so that they establish ownership in the early stages.

9. Hospital Rooms currently has a very good reputation in the press, on social media, and in the art and mental health sectors but is always at risk of a negative response to an artwork (as a result of difference of taste or vision), or that the public could think that our interventions could do more harm than good.
   Mild
   This is mitigated by Hospital Rooms' co-production process which engages the beneficiaries of the projects (service users, staff, carers, family members) and ensures all artworks and workshops have come from discussions between artists, service users and staff. They are created for and with the people who will be living and working with them.

Hospital Rooms is fortunate in having Trustees who have a strong operational understanding of the importance of governance and management for the charity. The Trustees represent a wide and strong range of skills and experience that are relevant to the work of Hospital Rooms. A strategic plan is in place and regular meetings are held. The potential for conflicts of interests is understood and included at the start of each Trustee meeting. The Trustees have a full awareness of the work that the charity undertakes and have opportunities to visit projects and meet with Hospital Rooms collaborators.

FUTURE PLANS 2021-22

We remain committed to completing our projects that were delayed this year. They include 3 men's Psychiatric Intensive Care Units in London, a Forensic Unit in Norwich and a Mother and Baby Unit in Kent.

Men's Psychiatric Intensive Care Units are among the most severe and dilapidated environments in mental health services and they provide care to some of the most segregated and vulnerable individuals in society. Due to high numbers of instances of violence, aggression and vandalism on these wards, the environments are often in poor condition, seldom invested in and there are pervasive perceptions that 'nothing can be done' or 'this type of work is not possible.' An ongoing recruitment issue in the NHS stemming from poor expectations of the experience of working on these wards also means that Occupational Therapy is sparse and sometimes there is no activity programmed at all for people detained in these wards.

At the forensic service Northside House, we are working with men who are detained under the Mental Health Act, have been in contact with the criminal justice system and who require a higher level of security than mainstream psychiatric services, but they are too unwell to be detained in prison settings. These patients have disproportionately low literacy levels, socio-economic status and are often care leavers. They have little to no access to the arts, despite evidence to show participation in creative activity can be the first step towards building confidence for further learning, which can be particularly impactful in the forensic setting.

'The patients we work with are viewed as abject citizens by society and this dehumanisation can entrench cycles of alienation and dysfunction on foundations of insecure attachment histories and trauma.' (Staff member Forensic Mental Health, 2019).

In both settings we will demonstrate the very tangible benefits of bringing art and creativity into these services.

We have also turned our attention to new build projects that are less likely to succumb to Covid 19 restrictions and lockdowns and will enable our work to continue safely. In 2022, Hospital Rooms will embark on its most ambitious project to date with support from Arts Council England, Baring Foundation, WHO Artist Response Fund and others to commission 20 major artworks and an arts programme for two new mental health facilities being built at Springfield University Hospital in London. We have enlisted an internationally acclaimed and diverse roster of artists who put vulnerable people at the centre of their work and specialise in participatory practice. The project will forge a new path for mental health services, radically transforming how a mental health hospital can look and feel and making access to creative participation central to the culture of the hospital. Through this project and collaboration with Arts Council England, the Baring Foundation, Norwich University of the Arts, Wandsworth Council, and local cultural partners, we aspire to raise awareness about the role of arts intervention projects in mental health hospitals through evidence based research and influence strategic change at an international level. Considering our previous projects have taken place within individual mental health units that provide care to 12-18 patients at one time, this radical project marks a step change in what we are able to deliver and allow us to jump

start the arts provision in an entire new hospital that employs more than 2,000 staff and provides care to about 20,000 people from South West London and beyond.

We will also embark on a major project at Torbay Hospital with Devon Partnership Trust to commission 15 new artworks across 3 wards. This project will see close collaboration with both the inpatient wards and Devon Recovery Learning Community to ensure wide participation from service user representatives across the region. In addition, Healthwatch Torbay and Torbay Culture are advising on the local context, opportunities and challenges, while Artizan Gallery in Torquay are helping us to reach and discover creative practitioners from within the region who will deliver and benefit from the initiative, as part of the project's commitment to work with local talent from Torbay and South Devon. The project has also been generously supported by the Devon Partnership Trust Charity, fashion retailer Anthropologie and construction firm Kier.

PUBLIC BENEFIT

The Trustees have taken account of the Charity Commission's general guidance on public benefit in formulating the charity's aims and objectives and in planning all activities. The Trustees consider that the current policy for choosing hospitals to work with and the delivery of the projects satisfies the public benefit requirement.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees are responsible for preparing the Trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). The Charity Commission requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the income and expenditure of the charitable incorporated organisation for that period. Under SORP guidance, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable incorporated organisation and of the income and expenditure of the charitable incorporated organisation for that period. In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable to the United Kingdom and Republic of Ireland (FRS 102);
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the organisation will continue in business.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable incorporated organisation and enable them to ensure that the financial statements comply with the 2011 Act. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities. Each of the trustees confirms that:

- So far as each of the Trustees is aware, there is no relevant information of which the charitable incorporated organisation's independent examiner is unaware; and
- The Trustee has taken all steps that he/she ought to have taken as a trustee in order to make himself/herself aware of any relevant audit information and establish that the charitable incorporated organisation's independent examiner is aware of that information.

The confirmation is given and should be interpreted in accordance with the provisions of the 2011 Act. The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable incorporate organisation's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Approved by the Trustees on 28th January 2022

Signed on their behalf by the Chairman Eoghan White

HOSPITAL ROOMS
INDEPENDENT EXAMINER'S REPORT
YEAR ENDED 31 MARCH 2021

Independent Examiner's Report to the Trustees of Hospital Rooms CIO

Independent examiner's report to the trustees of Hospital Rooms CIO
I report to the charity trustees on my examination of the accounts of the Hospital Rooms CIO (the Trust) for the year ended 31 March 2021.

Responsibilities and basis of report
As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement
I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

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

A J Bennewith FCA, FCPA, FFA, FFTA, FIPA, DChA, FRSA
Institute of Chartered Accountants of England and Wales
3 Wey Court
Mary Road
Guildford
Surrey
GU1 4QU

A. J. Bennewith

Date: 28 January 2022

HOSPITAL ROOMS
STATEMENT OF FINANCIAL ACTIVITIES
YEAR ENDED 31 MARCH 2021

	Notes	Unrestricted funds £	Restricted funds £	Total funds 2021 £	Unrestricted funds £	Restricted funds £	Total funds 2020 £
Income from:							
Donations, grants and legacies	1	**119,139**	**246,102**	**365,241**	87,954	239,398	327,352
Charitable activities	2	**-**	**66,250**	**66,250**	-	65,094	65,094
Other trading activities	3	**194,721**	**-**	**194,721**	84,718	10,978	95,696
Other income – government grants		**40,371**	**-**	**40,371**	-	-	-
Total income		**354,231**	**312,352**	**666,583**	172,672	315,470	488,142
Expenditure on:							
Raising funds		**39,722**	**38,938**	**78,660**	39,855	1,137	40,992
Charitable activities		**71,537**	**224,862**	**296,399**	36,680	360,963	397,643
Total expenditure	4	**111,259**	**263,800**	**375,059**	76,535	362,100	438,635
Net income	7	**242,972**	**48,552**	**291,524**	96,137	(46,630)	49,507
Transfer between funds		(217,925)	217,925	**-**	(52,953)	52,953	-
Net movement in funds	7	**25,047**	**266,477**	**291,524**	43,184	6,323	49,507
Reconciliation of funds							
Funds balances brought forward at 31 Mar 2020		**105,286**	**84,970**	**190,256**	62,102	78,647	140,749
Fund balances carried forward at 31 March 2021		**130,333**	**351,447**	**481,780**	105,286	84,970	190,256

There is no difference between the net movement in funds stated and the historical cost equivalent.

The charity has no recognised gains and losses other than those shown above and therefore no separate statement of total recognised gains and losses has been presented.

The charity's operations derived from continuing operations during the 2020/2021 financial year.

HOSPITAL ROOMS
BALANCE SHEET
YEAR ENDED 31 MARCH 2021

	Notes	2021	2021	2020	2020
		£	£	£	£
Fixed assets	9		**16,068**		17,902
Tangible assets					
Current assets					
Debtors	10	**81,353**		42,261	
Cash at bank and in hand		**412,149**		175,544	
		493,502		217,805	
Current liabilities					
Creditors: Amounts due in less than one year	11	**(27,790)**		(45,451)	
Net current assets			**465,712**		172,354
Total net assets			**481,780**		190,256
The funds of the charity:					
Restricted funds			**351,447**		84,970
Unrestricted funds					
Designated Funds			-		40,368
General Funds			**130,333**		64,918
			130,333		105,286
Total funds	12		**481,780**		190,256

Approved by the Trustees on 28 January 2022

Signed on their behalf by the Treasurer J. Wright

Charity Registration Number: 1168101

HOSPITAL ROOMS
STATEMENT OF CASH FLOWS
YEAR ENDED 31 MARCH 2021

	Notes	2021 £	2020 £
Cash flows from operating activities:			
Net cash provided by operating activities	A	**237,583**	5,076
Cash flows from investing activities:			
Purchase of tangible fixed assets		**(978)**	-
Net cash provided by investing activities		**(978)**	-
Change in cash and cash equivalents in the year		**236,605**	5,076
Cash and cash equivalents at 31 March 2020	B	**175,544**	170,468
Cash and cash equivalents at 31 March 2021	B	**412,149**	175,544

Notes to the statement of cash flows for the year to 31 March 2021

HOSPITAL ROOMS
STATEMENT OF CASH FLOWS
YEAR ENDED 31 MARCH 2021

A Reconciliation of net movement in funds to net cash provided by operating activities

	2021 £	2020 £
Net movement in funds (as per the statement of financial activities)	**291,524**	49,507
Adjustments for:		
Depreciation charge	**2,812**	2,751
(Increase) in debtors	**(39,092)**	(12,713)
Decrease in creditors	**(18,639)**	(34,469)
Net cash provided by operating activities	**236,605**	5,076

Analysis of cash and cash equivalents

	2021 £	2020 £
Cash at bank and in hand	**412,149**	175,544
Total cash and cash equivalents:	**412,149**	175,544

The principal accounting policies adopted, judgements and key sources of estimation uncertainty in the preparation of the financial statements are laid out below.

BASIS OF PREPARATION

These financial statements have been prepared for the year to 31 March 2021.

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant accounting policies below or the notes to these accounts.

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (Charities SORP FRS 102) issued on 16 July 2014, the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102. The financial statements are presented in sterling and are rounded to the nearest pound.

CRITICAL ACCOUNTING ESTIMATES AND AREAS OF JUDGEMENT

Preparation of the financial statements requires the Trustees and management to make significant judgements and estimates.

The items in the financial statements where these judgements and estimates have been made include:

- estimating the useful economic life of tangible fixed assets; and
- determining the valuation of gifts in kind; and

ASSESSMENT OF GOING CONCERN

The Trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements. The Trustees have made this assessment in respect to a period of one year from the date of approval of these financial statements.

The Trustees of the charity have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern. The Trustees are of the opinion that the charity will have sufficient resources to meet its liabilities as they fall due.

INCOME RECOGNITION

Income is recognised in the period in which the charity has entitlement to the income, the amount of income can be measured reliably and it is probable that the income will be received. Income comprises donations, including gifts in kind, grants, income from trading activities and interest receivable.

Donations are recognised when the charity has confirmation of both the amount and settlement date. In the event of donations pledged but not received, the amount is accrued for where the receipt is considered probable. In the event that a donation is subject to conditions that require a level of performance before the charity is entitled to the funds, the income is deferred and not recognised until either those conditions are fully met, or the fulfilment of those conditions is wholly within the control of the charity and it is probable that those conditions will be fulfilled in the reporting period.

Gifts-in-kind, donated services and free materials are secured by the charity from artists and supporting companies for the beneficiaries. After they are distributed to the beneficiaries, they are brought into the financial statements as income and expenditure at an estimate of their value to the charity.

Grants from trusts are credited to income when the charity has both confirmation of the amount and entitlement to the income. In the event of grants confirmed but not received, the amount is accrued for where the receipt is considered probable.

Income from trading activities, being monies received from grant application writing fees, is credited to the statement of financial activities when receivable and the amount can be measured reliably by the charity.

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid of payable by the bank.

EXPENDITURE RECOGNITION AND ALLOCATION OF SUPPORT COSTS

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to make a payment to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably.

All expenditure is accounted for on an accruals basis. Expenditure comprises direct costs and support costs. All expenses, including support costs, are allocated or apportioned to the applicable expenditure headings.

Expenditure comprises the following:

- Costs of raising funds includes costs incurred in respect to raising income for the charity.
- Cost of charitable activities which include gifts-in-kind expenditure and support costs.

Support costs, including governance costs, are allocated between the expenditure categories on a basis designed to reflect the use of the resource.

Governance costs include those associated with meeting the constitutional and statutory requirements of the charity – for instance, the independent examiner / audit fees and costs linked to the strategic management of the charity.

TANGIBLE FIXED ASSETS

Assets costing £500 or more with an expected useful life of more than one year are capitalised.

Depreciation is provided on straight line basis at the following annual rates, in order to write off each asset over its estimated useful life:

Donated artwork	-	10% on market value
Computer equipment	-	25% on cost
Office furniture, fittings and equipment	-	25% on cost

DEBTORS

Debtors are recognised at their settlement amount, less any provision for non-recoverability. Prepayments are valued at the amount prepaid. They have been discounted to the present value of the future cash receipt where such discounting is material.

CASH AT BANK AND IN HAND

Cash at bank and in hand represents such accounts and instruments that are available on demand or have a maturity of less than three months from the date of acquisition. Deposits for more than three months but less than one year have been disclosed as short term deposits. Cash placed on deposit for more than one year is disclosed as a fixed asset investment.

CREDITORS

Creditors are recognised when there is an obligation at the balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably. Creditors and provisions are recognised at the amount the charity anticipates it will pay to settle the debt. They have been discounted to the present value of the future cash payment where such discounting is material.

FUNDS

Unrestricted funds are those funds which can be used freely to meet the charity's charitable objects.

Restricted funds are monies raised for or their use restricted to a specific purpose, as stipulated by the donor. Expenditure which meets these criteria is charged to the appropriate fund.

1. DONATIONS, GRANTS AND LEGACIES

	Unre-stric-ted	Restric-ted	2021	Unre-stricted	Restric-ted	2020
	funds	funds	funds	funds	funds	funds
	£	£	£	£	£	£
Donations	113,952	78,938	192,890	71,608	47,944	119,552
In Kind donations (note 4)		1,300	1,300	15,600	59,700	75,300
Grants received	5,187	165,864	171,051	746	131,754	132,500
Donated Artwork (note 9)	-	-	-	-	-	-
Total	119,139	246,102	365,241	87,954	239,398	327,352

2. CHARITABLE ACTIVITIES

	Unre-stricted	Restric-ted	2021	Unre-stricted	Restric-ted	2020
	funds	funds	funds	funds	funds	funds
	£	£	£	£	£	£
Project contributions from NHS Hospitals	-	46,250	46,250	-	47,650	47,650
Project contributions from Norwich University of the Arts		20,000	20,000	-	17,444	17,444
Total	-	66,250	66,250	-	65,094	65,094

3. OTHER TRADING ACTIVITIES

	Unre-stricted funds	**Restric-ted funds**	**2021 funds**	Unre-stricted funds	Restric-ted funds	2020 funds
	£	**£**	**£**	£	£	£
Hauser and Wirth Annual Auction	**72,083**		**72,083**	73,397	-	73,397
20 x 20 cm sales	**-**	**-**	**-**	4,850	-	4,850
Editions sales	**4,208**	**-**	**4,208**	4,033	-	4,033
Other merchandise sales	**118,430**	**-**	**118,430**	2,438	-	2,438
Film Commission	**-**	**-**	**-**	-	10,978	10,978
Total	**194,721**	**-**	**194,721**	84,718	10,978	95,696

4. TOTAL EXPENDITURE

	Unrestricted funds	Restricted funds	2021 funds	Unrestricted funds	Restricted funds	2020 funds
	£	£	£	£	£	£
Raising funds						
Merchandise purchases, Professional fees, Grant Writing and other fundraising cost	**39,722**	**38,938**	**78,660**	36,146	1,137	37,283
Staff cost (note 6)	-	-	-	3,709	-	3,709
Costs directly allocated to activities						
Artists commissions	-	**36,752**	**36,752**	-	245,469	245,469
Staff cost (note 6)	**3,463**	**104,240**	**107,703**	-	14,826	14,826
Artwork creation and installation	-	**5,804**	**5,804**		19,609	19,609
Transportation	**45**	**802**	**847**	-	27,864	27,864
Exhibitions, art workshops and live events	**6**	**38,062**	**38,068**	-	25,027	25,027
Other direct costs	**209**	**3,081**	**3,290**	-	3,043	3,043
Support costs allocated to activities						
Staff cost (note 6)	**57,050**	**896**	**57,946**	2,293	3,798	6,091
Depreciation	**2,812**	-	**2,812**	2,751	-	2,751
Accountancy fees	**8,178**	**2,250**	**10,428**	13,799	2,651	16,450
Governance costs (note 5)	**900**	-	**900**	1,800	-	1,800
Office rent	**13,822**	**5,644**	**19,466**	10,134	10,134	20,268
Other support expenditure	**(14,948)**	**27,331**	**12,383**	5,903	8,542	14,445
Total	**111,259**	**263,800**	**375,059**	76,535	362,100	438,635

Included within Artists and contractor fees are Gifts in Kind and Pro Bono services provided to the Charity worth £Nil (2020: £51,950) due to the current environment and the inappropriateness of asking artists to work without payment. Installation and decorating materials include donated goods worth £1,300 (2020: £7,750), Publicity and marketing costs include £Nil (2020: £8,200) and Fundraising cost include £Nil (2020: £5,305) of In Kind services.

5. GOVERNANCE COSTS

	Unre-stric-ted	Restric-ted	2021	Unre-stricted	Restric-ted	2020
	funds	**funds**	**funds**	funds	funds	funds
	£	**£**	**£**	£	£	£
Independent Examiner fee	**900**	**-**	**900**	1,800	-	1,800
Total	**900**	**-**	**900**	1,800	-	1,800

6. PARTICULARS OF STAFF AND REMUNERATION OF KEY MANAGEMENT PERSONNEL

The CEO (Tim A Shaw) and Director (Niamh White) are responsible for the directing, controlling and day to day running operations of the charity.

The pay of all contractors and artists including the CEO and Director of the charity is reviewed annually by the Trustees.

Trustees are not remunerated. During the year, no expenses were reimbursed to Trustees.

	2021	2020
	£	£
Salaries	162,036	24,058
Social security costs	-	-
Pension contributions	3,613	568
	165,649	24,626

Goverment Grants under the Furlough scheme totalling £40,371 were received in relation to the above employment cost.

During the year, no employee earned over £60,000 (2020 – none).

The average number of employees during the year was:

	2021		2020	
	Full time	Part time	Full time	Part time
Average number	5.6	0.0	0.3	0.5

The key management personnel of the charity in charge of directing and controlling, running and operating the charity on a day to day basis comprise the Trustees, the CEO and Director. The total remuneration of the key management personnel for the year to 31 March 2021 was £82,595 (2020 £12,616).

7. NET MOVEMENT IN FUNDS

This is stated after charging:

	2021 £	2020 £
Depreciation	2,812	2,751
Staff costs (note 6)	165,649	24,626
Independent Examiner's remuneration – current year	900	900
Independent Examiner's remuneration – prior year	-	900

8. TAXATION

Hospital Rooms is a registered charity and, therefore, is not liable to income tax or corporation tax on income derived from its charitable activities, as it falls within the various exemptions available to registered charities.

9. TANGIBLE FIXED ASSETS

	Artwork	Computer equipment	**Total 2021**
	£	£	**£**
Cost			
On 1 April 2020	26,000	604	**26,604**
Additions	-	978	**978**
At 31 March 2021	26,000	1,582	**27,582**
Depreciation			
On 1 April 2020	8,400	302	**8,702**
Charge for the year	2,600	212	**2,812**
At 31 March 2021	11,000	514	**11,514**
Net book values:			
At 31 March 2021	**15,000**	**1,068**	**16,068**
At 31 March 2020	17,600	302	17,902

Artwork consists of two donated paintings that have been 29apitalized and are being depreciated over a period of 10 years. These paintings are currently installed in two mental health units (Garnet Ward for older people with dementia and other mental health challenges and Bluebell Lodge for men with severe and enduring mental health illnesses) in London in furtherance of the charity's objectives.

10. DEBTORS

	2021	2020
	£	£
Aged debtors	**57,129**	18,944
Prepayments and other debtors	**23,844**	23,317
Other debtors	**380**	0
	81,353	42,261

11. CREDITORS: AMOUNTS DUE IN LESS THAN ONE YEAR

	2021	2020
	£	£
Expense creditors and accruals	**2,404**	2,209
Social security and pension liability	**3,357**	1,575
Deferred income	**17,847**	41,667
Other creditors	**4,182**	-
	27,790	45,451

Deferred income relates to a multi-year grant from the Garfield Weston Foundation.

7. MOVEMENT IN FUNDS

	At 1 April 2020 £	Income £	Expenditure £	Transfers between funds £	**At 31 March 2021 £**
Restricted funds					
Rosewood	845	-	(1,057)	212	**-**
Greenfields	3,159	-	(2,846)	-	**313**
Bethlem MBU	509	40,000	(1,854)	-	**38,655**
West Kent Rehab Centre	4,383	-	-	-	**4,383**
Garfield Weston Core Funding	-	25,000	(25,000)	-	**-**
Askew Ward	11,912	7,500	(11,915)	10,650	**18,146**
Bevan Ward	16,773	-	(1,657)	10,650	**25,767**
Titan Ward	18,041	-	(3,316)	10,650	**25,375**
Northside Unit	29,348	13,806	(21,120)	8,418	**30,451**
ACE Cultural Recovery	-	75,330	(80,689)	-	**(5,359)**
Bluebird House	-	1,300	(1,148)	-	**152**
Digital Art School	-	78,897	(94,001)	80,000	**64,896**
Make for Tomorrow	-	16,000	(17,346)	1,346	**-**
Northside Workshop	-	32,500	-	15,000	**47,500**
Springfield Hospital	-	20,000	(1,832)	18,000	**36,168**
Torbay Hospital	-	2,000	-	63,000	**65,000**
Total restricted funds	84,970	312,333	(263,781)	217,925	**351,447**
Unrestricted funds	105,286	313,879	(70,907)	(217,925)	**130,333**
Total funds	**190,256**	**626,212**	**(334,688)**	-	**481,780**

13. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	31 March 2021		
	Unrestricted funds £	Restricted funds £	**Total £**
Tangible fixed assets	16,068	—	**16,068**
Net current assets	114,265	351,447	**465,712**
	130,333	351,447	**481,780**

	31 March 2020		
	Unrestricted funds £	*Restricted funds £*	***Total £***
Tangible fixed assets	*17,902*	—	***17,902***
Net current assets	*87,384*	*84,970*	***173,354***
	105,286	*84,970*	***190,256***

14. MEMBERSHIP LIABILITY

The charity is constituted as a Charitable Incorporated Organisation (CIO). There are no members.

15. RELATED PARTY TRANSACTIONS

In the previous year, Niamh White charged a professional fee for project management of the individual projects and Tim A Shaw charged a professional fee for project management and a separate fee for this role as an artist on individual projects.

Niamh White has been paid a total of £Nil (2020: £37,025) and Tim A Shaw has been paid a total of £Nil (2020: £37,530 - £26,280 for project management and £11,250 as an artist). There was nothing outstanding to Niamh White or Tim A Shaw at either year end.