

CIO Registered Number: 1170745

PERFORMING ROOM
ANNUAL REPORT AND FINANCIAL STATEMENTS
FOR YEAR ENDING 31 MARCH 2023

PERFORMING ROOM

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FOR THE YEAR ENDED 31ST MARCH 2023

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LEGAL AND ADMINISTRATIVE INFORMATION

CIO Registered Number:	1170745
Governing Document:	Constitution
Registered Office:	Apartment 4 Bloomsbury House 27 Guildhall Road Northampton NN1 1AG
Directors and Trustees	Alan Bates Moira Afford Annie McGann
Bankers:	Royal Bank of Scotland
Independent Examiner:	CVS Northamptonshire 32 – 36 Hazelwood Road Northampton NN1 1LN

Structure, Governance & Management

Performing Room is a registered CIO founded on 14th December 20016 amended on 7th June 2020, and operates under its governing constitution.

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Trustees are elected by the Management Committee and appointed at an AGM. They are provided with support and training as to their roles and responsibilities as trustees, and retire on a rotation basis. Trustees who retire can be reappointed if there is a vacancy.

Trustees and committee members meet every 3 months. Information collected about the Charity, its' activities and finances are conveyed by the project coordinator and reviewed by the committee.

We have 1 full-time member who is responsible for managing the day-to-day running of the charity. He is the founder, coordinator and leaseholder, and has a successful 20 year track record of managing 3 former Community music and creative arts spaces, the first being the Roadmender in 2003.

We also have 4 part-time freelancers and up to 50 volunteers (20 regular) with over 1000 members who elect the Management Committee currently comprising of 9 executive members and 3 trustees including a chairperson, treasurer and secretary.

100% of our board has direct lived experience of the issue that our charity works with.

Assistance comes from:

1. Specialist fundraising team.
2. Specialist Philanthropy team.
3. Trustees.
4. A local voluntary team made up of skilled musicians, admin, fundraising, hospitality staff, support workers, youth workers, carers; cleaners, plus a variety of building trades, IT workers, committee members, local business and former project participants turned practitioners/facilitators with a history of youth/project work, practicing and performing. These volunteers help us with every aspect of our programme delivery and also offer their support as trainee facilitators and mentors. They are each supported by a core staff team of 6 creative practitioners including musicians specializing in songwriting, DJing, singing, drums, guitars, keyboards, music production; and multimedia digital creation.

The charity has relied heavily on its volunteers to renovate and refurbish a number of rooms over four floors at 9 Guildhall Road to make more suitable space available and meet the demand generated for additional room from an ever-growing list of members and clients.

People have volunteered their time through a range of ways this year, principally, assisting with the programme of music activities and events that run each week throughout the year.

We have 42 volunteers including admin, fundraising, hospitality staff, support workers, youth workers, carers; cleaners, plus a variety of building trades including 12 new volunteers who were predominantly past members and participants. These volunteers help us with every aspect of our programme delivery and also offer their support as trainee facilitators and mentors. They are each supported by a core staff team of 6 creative practitioners including

musicians specializing in songwriting, DJing, singing, drums, guitars, keyboards, music production; and multimedia digital creation.

5. The charity continued to build community relationships through developing volunteering training opportunities and targeting support services to train more beneficiaries, with the goal of including them in our future workforce. They have succeeded to improve their music-making skills and six now serve as senior contacts. This way, we sustain an amazingly reciprocal relationship with the community we serve.

Collectively, our volunteers provide between 160-300 hours of support each week.

6. Our partners include health and disability groups: Rockin' Roadrunner Festival for young people with special needs, JH Oarpel Community Support, Send Schools: Overstone Park; health partners: NHS; St Andrew's Healthcare, St Matthew's Healthcare, Berrywood Hospital; MIND Northampton; Cultural organisations: Royal and Derngate Theatre, Northampton Music Festival, Police Community Engagement; Children and Youth Services: Northamptonshire Childcare Trust, Sports4Fitness CIC, Northamptonshire Youth offending service, NAYC - National Association of Youth Clubs.

7. Participants and other relevant individuals or groups are invited by way of arrangement with the coordinator to provide consultancy, information, advice and essential feedback to the committee.

Objectives and Activities

For the public benefit facilitating access to, promoting, maintaining, improving and advancing education, positive mental health and well being and recreation in the arts by giving everyone the chance to access creative music making workshops and events no matter what age, ability or background by running open-access music workshops and events.

Performing Room is committed to promoting diversity and equality of opportunity to enable the greatest number and widest variety of adults and young people develop the capability to shape their futures and contribute to the development of their organisations and communities. We believe that everyone has a right to live a happy and creative life and the opportunity to maximise their potential. We believe in working in a positive and proactive manner, and in fostering appropriate relationships where everyone feels equally valued and heard.

This report looks at what we achieved and the outcomes of our work in the previous 12 months. The review looks at the success of our key activities and the benefits they have brought to those groups of people we are set up to help. The review also helps us to ensure our aims, objectives and activities remain focused on our stated purposes.

We have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing our aim and objectives and in planning our future activities. In particular, the trustees consider how planned activities will contribute to the aims and objectives they have set.

Achievement and Performance

At Performing Room, we work with people holistically to help them re-awaken their well-being and potential through the power of music and creative arts. We provide access to the world of music and the creative industries for those who have historically been excluded from such creative endeavours and we are the only organisation in Northamptonshire that regularly enables beneficiaries to play music in a supportive community with opportunities to showcase new skills through fun-filled activity-based approaches to music and learning through live performance.

The people we work with are among the most vulnerable in our society. We work especially with those suffering from loneliness and isolation; the Black, Asian and minority ethnic communities disproportionately affected by the multiple crises; and schoolchildren who are suffering from social isolation that sadly prevents them from achieving their potential.

The primary issues we focus on are children, young people, and adults with mental health conditions, autism, learning and physical disabilities (60-70% of our beneficiaries), and young people who struggle to fit in with mainstream education. We particularly target children and young people who live in care, children with parents of substance-abuse, home-schooled children with intellectual disabilities and children who come from low-income households who have no opportunities to engage in creative activities owing to financial and accessibility barriers and a lack of access to creative opportunities. These are often young people who feel like outcasts in most social situations and rarely participate in other activities. We are experts in making arts accessible for these individuals, having worked on this locally for 20+ years. 95% of our members are resident in the wards of Northampton.

The Charity is run by its founder Janan Fifield, an expert in working with children and young people (CYP) with serious cognitive and mental health issues having worked on this locally for 20+ years. Since the establishment of our core programmes in 2001, our Founder and CEO Janan Fifield and his staff team (5 people) and volunteers (42 people) have supported over 13,000 people.

Our activities take place in our large four-storey building located at the entrance to the historic Cultural Quarter of Northampton. We work creatively and collaboratively across arts, health, education, heritage and recreation sectors. This provides us with numerous opportunities to collaborate with local museums, theaters, art galleries, musicians, and other cultural and heritage groups to create even more opportunities for our beneficiaries to develop music and creative skills, build self-confidence and secure further education, training or employment opportunities.

The current crisis has exacerbated existing issues for many of our beneficiaries. Missing school or losing jobs has compounded feelings of isolation and boredom, boosted anxiety and fear for the future and increased the risk of criminal involvement. These young people have little or no opportunity to engage their creativity because they lack access to laptops or musical

and technological equipment. Many live in houses which are not suitable for noise. Our beneficiaries - children/young people/adults have been extremely socially isolated due to Covid-19. Online activity was not an effective replacement for in-person; thus they felt socially disconnected, experienced rapidly deteriorating mental health and lacked the creative/expressive outlet our work regularly provided. Meaningful social interaction and creative expression was absent from their lives.

The pandemic and multiple unfolding crises since has brought about a catastrophic mental health crisis especially among young people. Our own experience of the past two years has been of more than a dozen new referrals from our partners every month, and unfortunately a growing waiting list of more than 300 people. As data emerges from this period, the analysis is stark – The Guardian reports, 3 January 2023, that:

“The number of children in England needing treatment for serious mental health problems has risen by 39% in a year, official data shows. Experts say the pandemic, social inequality, austerity and online harm are all fueling a crisis in which NHS mental health treatment referrals for under-18s have increased to more than 1.1m in 2021-22.”

Leaving aside the estimated cost to the NHS, the estimated cost mental health illness to the economy is reported to be more than £100 billion a year; roughly the entire annual budget of the NHS.

In our new home at the heart of Northampton's beautiful Cultural Quarter, we have a tremendous opportunity to bring together Northampton's leading charities and grassroots organisations to transform lives by supporting the immediate and long-term needs of the most vulnerable in our community. We are in the early stages of developing a capital campaign that will enable us to refurbish the building and offer support for every person who needs it in the region, so that our healing ecosystem may become a flagship nationally.

Our community music and creative arts and well-being hub has eighteen rooms, six of which we have worked to outfit last year in addition to an additional three rooms our volunteers renovated this year with the necessary technology to create music/video/podcast production studios and rehearsal rooms. However, the building is in a state of dereliction internally, and in urgent need of repair and fitting out to be welcoming and fully accessible for its visitors. With the COVID-19 pandemic still with us, we continued to support people and communities most adversely impacted by COVID-19 through delivery of a weekly, four-hour-long Saturday morning music-making activity funded by the Arts Council for children and young people suffering from cognitive challenges/disabilities (mild to severe). In the past two years, we have already doubled our capacity through our work, largely led by volunteers, to make parts of the building sufficiently habitable, and with new funding secured in 2022 from Garfield Weston Foundation and Arts Council England to increase our capacity to work.

Garfield Weston Foundation supported the charity to deliver its music, creativity and well being projects for young people living with long-term, complex mental health conditions this year. West Northamptonshire Council and the Page Fund also recognised the need for the Charity

to boost its core cost funding due to the high living cost crisis. With their combined support, we were able to step up and provide additional support to a further 500 people this year within the current six rooms we have open in our building. This represents a doubling of our capacity from the previous year (2021-22), and means in 2022-23, we were able to increase our staffing capacity to provide additional support to 546 new people within the current six rooms we have open in the building. This meant that over the past year we reached 1,089 people – an increase of 543 people from the previous year 2021-2022.

Garfield Weston Foundation, WNC and the Page Fund recognise and champion charities which are working with young people facing disadvantage, isolation and mental health. We are delighted to have been part of their portfolio of charities making a significant impact this past year. We all recognise that this has been an incredibly complex year for young people and for the charities supporting them. We were able to provide support to the 300 people on our waiting list; however, the waiting list has continued to grow significantly as the mental health crisis in young people has deepened.

With our intervention, young people were able to benefit from the social and emotional benefits that come with taking part in creative music-making activities through the following projects:

- Our flagship project 'Making Music Making Friends (MMMF)': a twice-weekly afternoon activity. Participants split up into groups to play music with different instruments, write lyrics, learn digital media skills and more. We adopt an engaging methodology for making music accessible for individuals with cognitive challenges. We teach by doing and we utilise pictures, videos and in-person tactile demonstrations by engaging participants in a wide range of fun, music-making activities (song-writing, playing instruments, singing and digital music production) and game-like progress paths (challenging participants to complete tasks that grow in difficulty)
- Saturday Morning Music Club for children and young people with cognitive disabilities.
- Multimedia Project: Participants work in small groups to create, produce and perform original artistic content to local audiences in-person and digitally in an effort to share their lived experiences and interests including uncovering local heritage. We have professional musicians and producers who work with participants to develop creative skills in digital content production, song writing and more.
- 1:1 Pastoral care and Mentorship: We provide 1:1 support as needed to identify participants' unique needs, signpost to specialist providers (e.g. mental health counsellors), set personalised goals and create an action plan.

Our projects continued to experience a high level of apprehension at first due to the worry still surrounding Covid., Following the pandemic's social, emotional and economic stressors on our beneficiaries and Northampton as a whole, we continued to apply our new sign-up based admission system that enabled participants to take part in each session without creating anxiety and a feeling of total separation. Significant numbers of new friendships and social networks carried on being successfully established. Similarly, to the previous year, our members reported that MMMF dramatically reduced the negative feelings that came with

social isolation, exclusion and discrimination and every participant reported they felt much happier and more confident as a direct result of taking part in this project.

Despite the threat of Covid transmission, significant numbers of new friendships and social networks were established. MMMF supported up to 150 unique individuals every month with mild-to-significant physical/cognitive disabilities in Northampton, an increase of 50 beneficiaries per month from the previous year. In light of exacerbated, long-term negative effects of the pandemic on mental health/social isolation/loneliness, our beneficiaries told us they need MMMF more than ever.

Our evaluation measured through regular weekly verbal feedback and written surveys showed that our members felt the positive effects of being a visible and valuable member of a supportive community. Many members developed their music, personal and social development. They grew significantly in confidence by building upon existing skills as the project progressed and motivated and empowered each other to take part in a number of music and social activities and events. A home from home feeling brought about a sense of safety and freedom that our members have not previously experienced and helped to create new friendships that improved community cohesion and increased the level of community engagement. This led them to take part in more community events and positively express themselves mentally and emotionally.

With West Northamptonshire Council funding for core organisational costs, we continued to advance our recently developed organisational strategic plan from the previous year, consisting of three goals:

- Expanding the use of our building to be open for various community events and concerts.
- Expanding and developing our free flagship project, Making Music Making Friends.
- Launching new projects that directly address beneficiaries' changing needs.

Our experience and independent research indicated that, with music as the engagement tool and our person-centred model as the approach, the main outcomes showed that socially isolated members continued to:

1. Feel part of a supportive community while making new friendships and feeling visible/valued.
2. Improve mental health and self-confidence.
3. Reduce feelings of loneliness
4. Improve music-making skills.

Outcomes were measured through regular verbal feedback and written surveys. We found that our members felt the positive effects of being a visible and valuable member of a supportive community. People described experiencing a 'home from home' feeling and a sense of safety and freedom that they had not found elsewhere. Our evaluation tells us that:

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1. 94% feel happier with an increased sense of joy and well being
 2. 97% feel less lonely and isolated and more connected to the neighbourhood
 3. 95% report a rise in music skills development.
 4. 96% report feeling less lonely and isolated and more connected to the neighbourhood.
 5. 94% report made new friends.

This is incredibly significant for us given that the people we support have lifelong mental health illnesses or cognitive disabilities.

Significant numbers regularly joined in with group activities. Many took up instruments for the first time and learned a number of creative sequences, melodies and rhythm patterns on keyboards, guitars and drums that they rehearsed and performed. Activities culminated in several public performances in partner locations throughout Northampton and East Midlands such as the annual Rockin Roadrunner festival for people with special needs at Abington Park; the coming of age musical Theatre show, "Song of the Summer" in collaboration with Cherwell Theatre and the Royal Theatre hosted at the Picturedrome music venue; and a mini disability music event ahead of the Northampton Music Festival hosted at the Guildhall Hotel.

Recent testimonials our beneficiaries have shared with us include Richard who has lived with paranoid schizophrenia for the past 11 years, since the age of 17. He describes his experience of how Performing Room has helped him to discover and develop his personal strengths:

"Now that I am actually seeing my peers using skills that I have taught them, I have begun to feel fulfillment and validation in ways that I haven't ever done before. The opportunity to make a positive contribution and use many learned skills has without doubt greatly enhanced my personal journey of recovery and given me a strong sense of hope, achievement, and pride. I can honestly say that every time I feel the positive energy that is generated at Performing Room not only is my confidence given a huge boost but I actually start to overcome some of the social fears that I have struggled with since my childhood. I now feel I can finally play a part in the society that I have been isolated from for so many years. Thank you Performing Room for giving me so much."

Funding from the Bailey Thomas Foundation enabled us to purchase six large screen monitors to increase accessibility for many of our beneficiaries to take part in more creative activities. With this, the Charity launched a heritage multimedia project funded by the National Lottery Heritage Fund as a response to pandemic stressors. Prior to the project starting, a number of different archaeological artefacts that tell the story of the history of our new home had been uncovered during two years of extensive renovation; decorative antique wall/floor tiles made by the world-famous MAWS Co., matchboxes, newspapers, and more.

Every Saturday, beneficiaries researched recorded, filmed, produced and edited original multimedia content to maximise their creative capabilities and share the heritage of their building. Utilising these artefacts, the project aimed to engage the participants of this project - 10 disadvantaged young people aged 13-25 with cognitive issues (depression, autism/other

learning disabilities, schizophrenia, domestic abuse, eating disorders and PTSD) - to connect and empathise with these physical and tangible items and use them to enrich the narrative of the building's heritage along with examining photographs, creating videos and creating multimedia applications.

The end result will be presented as a public exhibition showcasing the several product elements of the project including all of the uncovered artefacts as well as the creative multimedia content produced by the project participants. The exhibition intends to attract a wide audience of Northampton residents, including many who would have otherwise not considered the story and heritage value of this single but important building and its importance within the history of the town.

For the Northampton community as a whole, this project aims to:

- Advance the local council initiative to see a cultural renaissance in the Cultural Quarter to revitalise the arts post-Covid: being one of the largest cultural spaces in the Northampton Cultural Quarter (and being at the entrance to it), the charity is best-placed to spearhead a project which provides local residents opportunities to enjoy locally grown musical and artistic talent and engage with and enjoy their local heritage.
- Provide opportunities for local creative collaborations: our beneficiaries reached out to various local creative groups (e.g. theatre groups, art galleries, history and heritage groups, other musicians, and many expressed interest in collaborations such as creating multimedia heritage exhibitions incorporating music/art/theatre, creating podcasts and videos celebrating local creators and more.
- Reignite and advance the Cultural Quarter, especially in a post-Covid world. Arts and culture in Northampton will be re-developed at a quicker pace, and the town centre as a place of community congregation and engagement will become more attractive.

In order to support communities to thrive, we succeeded to:

1. build strong relationships in and across communities.
2. improve project spaces that matter to communities. Our community music and arts centre has been the creative home for our beneficiaries for over 3 years. This year's projects have enabled us to expand our technical capacity and offer even more creative opportunities.
3. help more people to reach their potential, by supporting them at the earliest possible stage by improving social skills, confidence and motivation/drive as well as providing a safe and supportive environment.
4. work with the majority of people often over three years and longer.
5. share lived experiences/challenges with their community/audience through live performing and through their own channels on YouTube, Spotify, Facebook and other social media.

We are at a moment of extraordinary step-change in our growth because we need to scale up rapidly to support the increasing numbers of vulnerable young people in our communities. We receive over a dozen new referrals each month and have a waiting list approaching 300 children and young people.

As for the future, it is essential that the charity raises the funds it needs to invest in extensive soundproofing of the studio rooms in order to make more space available for more beneficiaries to use our studio rooms and the rest of our building simultaneously. Without it, we can only have one studio in use at once significantly limiting our capacity to work with increasing numbers of beneficiaries, because if one studio is being used, the use of the rest of our building is impossible because the noise created reaches all the other rooms in the building including the ground floor.

To fully outfit these three studio rooms, we also require funding to purchase sound cards/external audio interfaces and desktop computers for each of them. This equipment will enable the charity to double its existing capacity and double its social impact to support an estimated 1000 extra beneficiaries next year.

Financial Risk Management

Our sincere thanks to Backstage Trust for choosing to support Performing Room this year through supporting our fundraising feasibility study. As we all recognise, this has been an uncertain and challenging year. Their support has been critical in enabling us to gather invaluable insights, advice and recommendations to set confidently and clearly the strategic direction and operational plan for our future growth.

Summary of the Feasibility Study

"The energy and commitment shown by CEO, Janan Fifield, and senior volunteer Sandy Howse to the feasibility study was remarkable. Performing Room now has a compelling case for support and this has levered funding from some of the biggest, most prestigious funders in the UK – Garfield Weston Foundation, Arts Council England and the National Lottery Heritage Fund. Janan Fifield, CEO, is recognised as an inspirational and passionate leader. However, in order to maximise impact, it is essential to prioritise and increase the time spent on developing networks and partnerships, increasing visibility, developing funding relationships and stewarding donors."

Global Philanthropic, confidential report on the consultation

The consultation found that Performing Room's case for support occupies a unique space across health and the arts, and with young people's mental health a major priority emerging from Covid-19, the fundraising opportunities for the organisation are exciting. Feedback from potential donors to Performing Room, showed that a revenue programme is at this point in time more compelling than a full capital campaign.

The consultation recognised that as a small charity, with limited resources in staff, systems and processes to support major gift fundraising, we will need to be innovative and seek different routes to achieve success in fundraising. Opportunities such as matched appeals, pro bono corporate support or social finance are all strong possibilities.

Next steps: We have been delighted that through the interview process, we have identified senior high-net-worth individuals and regional leaders who are willing to step up and advocate on our behalf. We are especially grateful to be working with two senior property advisers who are now providing pro bono advice to explore how we might best secure the charity in perpetuity. Through this pro bono support, we will also secure accurate estimates and plans for its refurbishment along with a potential business model for managing and maintaining the building with new commercial revenue streams.

The study also recommended investment in communications, media and PR campaigns to communicate key messages to influencers, connectors, and donors. Critical will be investment of energy, time and resources in developing relationships with potential donors. This will require building the capacity of the team supporting the CEO role – and one immediate priority we are looking at is securing funding for a part-time Business Manager role who could support on developing new commercial models, assist with financial processing and budgeting, support engagement events, manage the team of volunteers and develop a new development board.

The study did not identify an immediate lead gift opportunity among those people we spoke to although it did uncover 4 new opportunities for smaller revenue grants in the coming year and one possible six figure capital gift in 1-2 years.

The feasibility study identified a list of 50 matching trusts and foundations and recommended that we make contact, take advice and build relationships, as well as sending out a batch of letters to the 20 smaller trusts on this list. A challenge for Performing Room is that we have limited human resources. We therefore hope to continue to work with Global Philanthropic to support our fundraising strategy and help to develop a small portfolio of key relationships. The team at Global Philanthropic have also offered to train up one of our volunteers who is skilled at writing and may be able to take on approaches to 10-20 of the identified trusts.

Through an interview with the Rank Foundation, we have been invited into the Rank Net community which is also providing new opportunities to gain mentoring and coaching from leaders of other small charities and gain access to funding and best practice advice.

In the longer term, the diversification of our business model with the new revenue streams derived from corporate entertaining and recording / rehearsal rentals, will enable us to complement our reliance on philanthropic, grant and referral income streams, so that we can scale up.

We are recognised as having a deep and transformative impact on the lives of our beneficiaries. Without funding, this positive impact risks being diminished and a crucial lifeline removed for these young people.

Reserves Policy

All reserves to be held for future periods. We aim to keep 3-6 months of operating costs as reserves.

A description of the principal risks facing the charity

We receive no regular funding from government or the NHS. Competition for funding grants is at an all time high. If we are unable to secure the funding required at this level we will simply not be able to meet the rising need to support young people with mental health illnesses. Core funding is essential to provide resources to the team who deliver our programmes; and also to meet the rise in the cost of living with increased costs of utility and electricity bills, materials and refreshments. Capital funding will also be critical enabling the Charity to continue to expand its provision in 2023-2024 within the building to make a further six rooms available (to 12 out of the 19), so that in future years we can support thousands of additional beneficiaries each year.

The charity's principal sources of funds (including any fundraising) come from:

- Government grants
- National Lottery
- Trusts and Foundations
- Hire of available space
- Membership
- Music workshops/sessions

Public Benefit

The challenge: Mental health problems present the largest single cause of disability in the UK. The cost to the economy is estimated at £105 billion each year – roughly the cost of the entire NHS. For individuals with serious, long-term mental health illnesses, they are at risk of dying 15-20 years earlier, at higher risk of suicide (80% - 90% of people who commit suicide have a mental health illness). For many, it means living in social housing or at home with parents, and with less than 30% chance of getting a job. Sadly, a high number of people with poor mental health can end up in the penal system.

According to The Guardian and NHS data, the number of CYP in mental health difficulties is only continuing to escalate (15 August 2023):

"...in the year to March 2023 there were 21,555 urgent referrals to mental health crisis teams, up 46% on 2022, the charity found.

These are children with the most acute mental health symptoms, who might otherwise need to go to hospital for psychosis, severe self-harm or suicide attempts. Without increasing our core funding and space available in our building, we are struggling to keep up with the increased demand. We currently have 331 on our waiting list and 14 referrals from our partners each month. The young people on our waiting list currently have no recourse for finding community and a safe space. This can sadly lead to depression, despair, and even self-harm and suicidal thoughts.

In addition to the 3,732 urgent referrals, the NHS monthly data reveals that the number of children and young people undergoing treatment or waiting to start care also reached new records, with 466,250 open referrals to children and young people's mental health services (CAMHS) in May.

With huge waiting lists, CYP are simply not able to access support in time. Northamptonshire sadly has the highest prevalence of mental health issues in England. 2016 statistics from the Northamptonshire County Council reveal that the prevalence of diagnosed depression is 38% higher than the national average. Additionally, the hospital admissions rate for severe mental health issues is by far the highest nationwide, more than twice as high as the nationwide average.

At Performing Room, we work with people holistically to help them re-awaken their well being and potential through the power of music. The conditions we focus on are primarily autism and mental health but often we find that people present with multiple complex needs. For every individual we work with, we facilitate a journey of self-discovery through music and the creative arts. Feedback shows:

- 18% of our participants stay beyond 5 years. 51% stay with us for 3 years
- 51% go on to training courses and find employment
- 15% have found a passion for the arts and go on to work in the creative industries
- The average cost per participant is £1,000 each year (attending one day each week). Estimated mental health cost (to the NHS, to community) for one child is up to £60k a year.

With the COVID-19 pandemic still with us, we continued to support people and communities most adversely impacted by COVID-19 by:

- continuing to deliver our flagship project Making Music Making Friends for children, young people and adults with these significant challenges
- becoming more resilient to respond to new and future challenges enabling us to continue delivering, developing and expanding our crisis response. The crisis required us to adapt/develop our existing support (providing access to music-making activities) by offering additional opportunities for our beneficiaries to amplify their voices, express themselves creatively, and build an audience.

In order to support communities to thrive, we succeeded to:

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- Build strong relationships in and across under-represented communities.
 - Improve project spaces that matter to communities. Our community music and arts center has been the creative home for our beneficiaries for over seven years. Our projects this year enabled us to expand our technical capacity and offer even more creative opportunities.
 - Help more people to reach their potential, by supporting them at the earliest possible stage.
 - Advance our recently developed organisational strategic plan.
 - Expand building use to be open for various community events and concerts.
 - Expand and develop our free flagship programme, Making Music Making Friends.
 - Launch new projects that directly address beneficiaries' changing needs.
 - Double our capacity post pandemic to 1039 beneficiaries' and volunteers from 543.
 - Make more people feel part of a supportive community while making new friendships and feeling increasingly visible/heard and valued.
 - Improve mental health and self-confidence.
 - Reduce feelings of loneliness and combat social isolation.
 - Increase greater well being.
 - Improve music-making skills.

For Northampton as a whole, the local council's initiative to reignite the Cultural Quarter, especially in a post-Covid world, was advanced. Arts and culture in Northampton re-developed at a quicker pace, and the town centre as a place of community congregation and engagement became more attractive.

Testimonies:

Libby, 19, was born with acute deafness. Separated from her younger brother, she spent her childhood in 25 different foster homes. She struggled with severe mental illness and attended Performing Room for over five years. Now she has a career ahead of her, has brought her first home, and is reunited with her brother, who has also become a regular volunteer at Performing Room.

"We are such a family-friendly unit, I can't imagine us not being together. As a child I didn't have the best up bringing so when I came here it gave me a home with the chance to sing freely, write songs and make friends. It's not just about the music, it's about kindness and communication and community, and knowing that we can help each other cope, learn and grow despite what life throws at us and the everyday battles we face".

Dillon, 17, is mute and has severe communication needs. His care worker comments:

"I have travelled miles into neighbouring counties to find somewhere like this for Dillon. Finally, a place where he can relax and explore sound in a way that suits him best with freedom and

a variety of instruments to play with, it thrills him! He adores the lights and fully absorbs himself in the experience made possible by what this magical and very unique place provides.

A million words could not suffice or do credit to the service that Janan and the Performing Room offer to the community. The warm, welcoming feeling we get when we walk through the front door of the Performing Room is second to none. A truly inspirational organisation that is built upon pillars of love, safety, diversity, dignity and equal opportunity."

Trustees' responsibility in relation to the financial statements.

The charity trustees are responsible for preparing a trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Policies).

The law applicable to charities in England and Wales requires the charity trustees to prepare financial statements for each year which gives a true and fair view of the state of affairs of the charity and of the incoming resources and applicable resources, of the charity for the period in preparing the financial statements, the trustees are required to:

- Select suitable accounting policies and then apply them consistently.
- Observe the methods and principles in the applicable Charities SORP;
- Make judgments and estimates that are reasonable and prudent.
- State whether applicable accounting standards have been followed, subject to any material departures that must be 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 and 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 and the applicable Charity's (Accounts and Reports) Regulations. They are also responsible for safeguarding the assets of the charity and taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees confirm that to the best of their knowledge there is no information relevant to the Independent Examination of which the Examiner is unaware. The trustees also confirm that they have taken all necessary steps to ensure that they themselves are aware of all relevant financial information and that this information has been communicated to the Examiner.

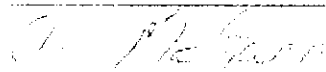
PERFORMING ROOM

ANNUAL REPORT AND FINANCIAL STATEMENT

FOR THE YEAR ENDED 31ST MARCH 2023

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Presented and approved by the Board of Trustees at a meeting held on 4th April 2023 and signed on their behalf.



Annie McGann Trustee



To: **THE MEMBERS
PERFORMING ROOM
Registered CIO No: 1170745**

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INDEPENDENT EXAMINER'S REPORT

We have examined the accounts of the CIO set out on pages 18 to 23, which have been prepared on the accrual concept for financial year ending 31st March 2023.

This report is made solely to the Trustees in accordance with Section 43 (3) (a) of the Charities Act 2011. Our work has been undertaken so that we might state to the Trustees those matters which we are required to state to them in an independent examiner's 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 Trustees for our work, for this report, or for the opinions we have formed.

Respective responsibilities of the Trustees and examiner

As described on page 5 the Charity's Trustees are responsible for the preparation of the accounts; you consider that the audit requirements of Section 144 (2) of the Charities Act 2011 (the Act) does not apply. It is our responsibility to state, on the basis of procedures specified in the General Directions given by the Charity Commissioners under Section 156 of the Act, whether particular matters have come to our attention.

Basis of independent examiner's report

Our examination was carried out in accordance with the General Directions given by the Charity Commissioners. An examination includes a review of the accounting records kept by the Charity and a comparison of the accounts, presented with those records. It also includes consideration of any unusual items or disclosures in the accounts and seeking explanations from you as Trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently we do not express an audit opinion on the view given by the accounts.

Independent examiner's statement

In connection with our examination, no matter has come to our attention:

1. which gives us reasonable cause to believe that in any material respect the requirements:
 - to keep accounting records in accordance with Section 130 of the Act; and
 - to prepare accounts which accord with the accounting records and to comply with the accounting requirements of the Act have not been met:
- 2 to which, in our opinion, attention should be drawn to enable a proper understanding of the accounts to be reached.

Brenda Peers-Ross

Brenda Peers-Ross FMAAT. ACIE
19th January 2024

STATEMENT OF FINANCIAL ACTIVITIES

FOR THE YEAR ENDED 31 MARCH 2023

	Notes	Unrestricted	Restricted	Total 2023	Restated Unrestricted	Restated Restricted	Restated Total 2022
		£	£	£	£	£	£
Income From:							
Donations and Legacies		8,349	-	8,349	4,402	-	4,402
Charitable Activities	1	25,024	47,799	72,823	37,274	36,250	73,524
Investment Income - interest		-	-	-	-	-	-
Other Income		5,705	-	5,705	-	-	-
		<u>39,078</u>	<u>47,799</u>	<u>86,877</u>	<u>41,676</u>	<u>36,250</u>	<u>77,926</u>
Expenses on:							
Raising Funds		5,517	15,000	20,517	13,772	-	13,772
Charitable activities							
- Project co-Ordinator		766	4,272	5,038	-	7,200	7,200
- Music co-ordinator		-	8,020	8,020	-	7,200	7,200
- Multi Media project worker		-	485	485	-	-	-
- Volunteers expenses		746	506	1,252	1,951	2,973	4,924
- Travel		63	-	63	32	-	32
- Stationery/printing		136	207	343	188	-	168
- Postage		17	17	34	254	-	254
- Telephones, internet		390	167	557	1,863	-	1,663
- Website, IT etc.		3,279	1,692	4,971	-	4,073	4,073
- Refreshments		1,487	590	2,077	58	-	58
- Equipment and property including repairs & maintenance		16	876	892	194	-	194
- Transport, fuel etc.		1,998	99	2,097	-	-	-
- Heat, light water, rates		823	2,782	3,605	23,541	1,747	25,288
- Cleaning Materials		243	73	316	-	568	568
- Music equipment		7,760	138	7,898	-	5,861	5,861
- Sundries		535	531	1,066	2,002	561	2,563
- Marketing, publicity		115	-	115	-	-	-
- Bank charges		290	-	290	240	-	240
- Credit card and other charges		346	-	346	1,602	-	1,602
- Local Giving charges		180	-	180	-	-	-
- Publications, Subscriptions		67	-	67	774	-	774
- New Building materials etc		1,980	52	2,032	11,187	8,193	19,380
- Alarm System		-	-	-	3,321	-	3,321
- Rent		29,743	10,700	40,443	-	-	-
- Events		314	-	314	116	-	116
Governance Costs		-	-	-	-	-	-
- Insurance		-	739	739	716	-	716
- Professional fees		323	-	323	458	-	458
- Independent Examination 2 years		2,017	-	2,017	2,400	-	2,400
- Trustees expenses		-	-	-	-	-	-
- Depreciation		4,710	923	5,633	4,707	923	5,630
Total Resources Expended		<u>63,861</u>	<u>47,869</u>	<u>111,730</u>	<u>69,156</u>	<u>39,299</u>	<u>94,683</u>
Net movement of funds		(24,783)	(70)	(24,853)	(27,480)	(3,049)	(30,529)
Transfer between funds		(961)	961	-	(193)	193	-
Reconciliation of Funds							
Total funds brought forward 1st April 2022		20,674	5,257	25,931	48,347	8,113	56,460
Balance at 31 March 2023		<u>(5,070)</u>	<u>6,148</u>	<u>1,078</u>	<u>20,674</u>	<u>5,257</u>	<u>25,931</u>

All of the activities of the charitable company are classed as continuing.

There are no recognised gains or losses other than those included in the Statement of Financial Activities shown above.

PERFORMING ROOM

(A CIO Number: 1170745)

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BALANCE SHEET AS AT 31 MARCH 2023

Company Number: 4769886

	Notes	Unrestricted	Restricted	Total	Restated Unrestricted	Restated Restricted	Restated Total
		£	£	2022 £	£	£	2021 £
Fixed Assets	4	14,382	1,154	15,536	19,092	2,077	21,169
Current Assets							
Debtors	5	-	-	-	-	-	-
Cash at bank and in hand		(4,201)	4,994	793	10,585	3,180	13,765
		(4,201)	4,994	793	10,585	3,180	13,765
Creditors							
Amounts falling due within one year		(4,395)	-	(4,395)	(3,781)	-	(3,781)
Falling due after one year		(10,856)	-	(10,856)	(5,222)	-	(5,222)
	6	(15,251)	-	(15,251)	(9,003)	-	(9,003)
Net Current Assets		(19,452)	4,994	(14,458)	1,582	3,180	4,762
NET ASSETS		(5,070)	6,148	1,078	20,674	5,257	25,931

		Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
		£	£	2023 £	£	£	2022 £
FUNDS							
Unrestricted funds	7	(5,070)	-	(5,070)	20,674	-	20,674
Restricted	8	-	6,148	6,148	-	5,257	5,257
		(5,070)	6,148	1,078	20,674	5,257	25,931

For the year ending 31st March 2023, the CIO was entitled to exemption from audit

The trustees acknowledge their responsibilities for:

- (i) the members have not required the charity to obtain an audit of its accounts for the year in question in accordance with section 476.
- (ii) the trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.
- (iii) these accounts have been prepared in accordance with the provisions applicable to charities.

The accounts have been prepared in accordance with the special provisions relating to small charities within the Charities Act 2011.

Approved by the trustees at a committee meeting held on 11th January 2024 and signed on their behalf by:


Annie McGann Trustee

The notes on pages 21 to 23 form part of these financial statements.

PRINCIPAL ACCOUNTING POLICIES**FOR THE YEAR ENDED 31 MARCH 2023**

Accounting Policies

The financial statements of the CIO, which is a public benefit entity under FRS 102, have been prepared under the historical cost convention and in accordance with the Charities Act and the Statement of Recommended Practice SORP (FRS 102) issued Charities Act and the Statement of Recommended Practice SORP (FRS 102) issued on 1st October 2019, applicable UK Accounting Standards and the Charities Act 2011.

Format

The charity has taken advantage of the provisions of the Charities Act 2012 and presented an income and expenditure accounts in the form of a Statement of Financial Activities on the grounds that it enables the financial statements to show a true and fair view of the result for the year.

Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the trustees in the furtherance of the general objectives of the charity which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the trustees for particular proposed. The aim of each designated funds is set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by the donors, or which have been raised by the charity for particular purposes.

Incoming resources

All incoming resources are included in the SOFA when the charity is legally entitled to the income and the amount can be quantified with reasonable accuracy. Grants are brought into account on a receivable basis.

Deferred income represents amounts received for future periods and is released to incoming resources in the period for which it has been received.

Resources expended

All expenditure is accounted for on an accruals basis and has been classified under headings that the category. Expenditure is stated inclusive of value added tax.

Tangible fixed assets and depreciation

Depreciation is calculated to write down the cost of all tangible fixed assets by instalments over aggregate all costs related to the expected useful lives. The period generally applicable are:

Fixed assets	16% straight line method
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Intangible income

Intangible income, in the form of donated facilities and voluntary help etc., is not included in the it is not considered practicable to quantify such income.

Reserves

The current reserve policy is to maintain sufficient cash flow for known commitments, and the replacement of certain assets. Not all grants are received at the beginning of the financial year others are received in arrears.

Risk

The trustees do not believe the organisation is subject to any substantial risk beyond those disclosed in the Annual Report and Accounts.

The organisation has public liability insurance to protect it in the case of a claim.

PERFORMING ROOM

(A CIO Number: 1170745)

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NOTES TO THE ACCOUNTS

	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	2023	2023	2023	2022	2022	2022
	£	£	£	£	£	£
1 Charitable Activities						
Grants						
Bailey Foundation	3,000	-	3,000	-	-	-
Garfield Weston Foundation	-	10,000	10,000	-	-	-
National Lottery Heritage Fund	-	7,497	7,497	-	-	-
Arts Council England	-	13,302	13,302	-	-	-
Backstage Trust	-	15,000	15,000	-	-	-
Page Fund	-	2,000	2,000	-	-	-
The Goodlife Trust	-	-	-	6,430	-	6,430
WNC	8,500	-	8,500	7,500	-	7,500
Northampton Business	-	-	-	4,000	-	4,000
The National Youth Theatre	-	-	-	3,875	-	3,875
Northampton Business	-	-	-	12,000	-	12,000
Northampton Town Council	-	-	-	-	7,043	7,043
Awards For All	-	-	-	-	9,990	9,990
Postcode Places Trust	-	-	-	-	19,217	19,217
Other Income - membership	10,287	-	10,287	3,103	-	3,103
Refunds	-	-	-	366	-	366
Room hire	3,237	-	3,237	-	-	-
	25,024	47,799	72,823	37,274	36,250	73,524

2 Trustees and Employment costs

Gross salaries

-	-	-	-
-	-	-	-

There are no employees.

During the year the trustees received £nil in remuneration. (2022: £nil)

The total expenditure reimbursed to trustees amounted to £nil. (2022: £nil)

NOTES TO THE ACCOUNTS

4 Fixed Assets

	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	2023		2023	2022		2022
	£	£	£	£	£	£
Cost						
As at 1 April 2022	29,437	5,769	35,206	29,437	5,769	35,206
Additions in the year	-	-	-	-	-	-
As At 31 March 2023	29,437	5,769	35,206	29,437	5,769	35,206
Depreciation						
At 1 April 2022	10,345	3,692	14,037	5,638	2,769	8,407
Charge in year	4,710	923	5,633	4,707	923	5,630
At 31 March 2023	15,055	4,615	19,670	10,345	3,692	14,037
Net Book Value						
At 31 March 2023			15,536			
At 31 March 2022						21,169

5 Debtors

	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	2023		2023	2022		2022
	£	£	£	£	£	£
Other	-	-	-	-	-	-
Prepayments	-	-	-	-	-	-
	-	-	-	-	-	-

6 Creditors - Amounts falling due within one year

	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	2023		2023	2022		2022
	£	£	£	£	£	£
Sundry creditors	(2,890)	-	(2,890)	(2,381)	-	(2,381)
Accruals	(1,505)	-	(1,505)	(1,400)	-	(1,400)
	(4,395)	-	(4,395)	(3,781)	-	(3,781)

Creditors - Amounts falling due after one year

	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	2023		2023	2022		2022
	£	£	£	£	£	£
Loan	(4,722)	-	(4,722)	(4,722)	-	(4,722)
Loan	(6,134)	-	(6,134)	(500)	-	(500)
	(10,856)	-	(10,856)	(5,222)	-	(5,222)

NOTES TO THE ACCOUNTS

	Opening Balance 2022 £	Movement In £	Movement Out £	Transfer between funds £	Balance 2023 £
7 Unrestricted Reserves					
Fixed Assets	19,092	-	(4,710)	-	14,382
Unrestricted	1,582	39,078	(59,151)	(961)	(19,452)
	20,674	39,078	(63,861)	(961)	(5,070)

	Opening Balance 2022 £	Movement In £	Movement Out £	Transfer between funds £	Balance 2023 £
8 Restricted Funds					
Asset donation	2,077	-	(923)	-	1,154
Postcode Places Trust - Music project	3,180	-	(4,141)	961	-
Backstage	-	15,000	(15,000)	-	-
Arts Council grant	-	13,302	(12,268)	-	1,034
Garfield Weston	-	10,000	(7,485)	-	2,515
National Lottery Heritage Fund	-	7,497	(6,052)	-	1,445
Page Fund	-	2,000	(2,000)	-	-
	5,257	47,799	(47,869)	961	6,148

Asset donation - capitalised to be depreciated each year.

Postcode Places Trust - grant to fund music project and costs.

Backstage - funds to enable a feasibility study e.g. philanthropy, funding apps, fundraising strategy.

Arts Council England - contribution towards salaries, music leader fees, and utilities.

Garfield Weston Foundation - a contribution towards, rent, utilities, internet, accountancy and insurance.

National Lottery Heritage Fund - to provide multimedia worker, music leader and contribution towards rent, refreshments etc.

Page Fund - provide a contribution towards rent, utilities, website, internet, accountancy and insurance.

9 Ultimate Controlling Party

The charity is under the ultimate control of its trustees, whose names are shown at the front of the financial statements.