PEER PRODUCTIONS

England & Wales · Charity number 1151156

Details

Status	Registered
Legal form	Charitable company
Company number	05898510
Registered	2013-03-08
Register	View on the Charity Commission register

Contact

Address	The Ypod Centre Chobham Road Woking Surrey GU21 6JD
Phone	01483921473
Email	admin@peerproductions.co.uk
Website	www.peerproductions.co.uk

Activities

Objects: To promote, improve, develop and maintain public education in, and appreciation of the arts by, in particular but not exclusively:the training and education of young actors in the creative arts; running drama, film and creative arts outreach projects for young people who otherwise may not have access to such activities; touring educational plays to schools and community centres; making educational films and media resources for schools and community settings; and providing educational workshops to the public.To further or benefit the residents of the United Kingdom and the neighbourhood, without distinction of sex, sexual orientation, race or of political, religious or other opinions by associating together the said residents and the local authorities, voluntary and other organisations in a common effort to advance education and to provide facilities in the interests of social welfare for recreation and leisure time occupation with the objective of improving the conditions of life for the residents.In furtherance of these objects but not otherwise, the trustees shall have power:To establish or secure the establishment of a community centre and to maintain or manage or co-operate with any statutory authority in the maintenance and management of such a centre for activities promoted by the charity in furtherance of the above objects.

Activities: Peer Productions is a unique youth arts charity specialising in peer education through theatre. Each year we recruit a team of young people (aged 17 to 23) who we train as actors and educators. We create original educational plays on complex social issues which tour schools, colleges and youth settings

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across the South East. We also deliver outreach projects with targeted community groups.

Classification

- **How:** Provides Services
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, People With Disabilities

Geography

- India
- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2025-08-31	£624,924	£493,595	£235,938	13
2024-08-31	£400,313	£413,665	-	-
2023-08-31	£424,374	£351,810	-	-
2022-08-31	£236,058	£297,081	-	-
2021-08-31	£269,602	£265,592	-	-
2020-08-31	£219,621	£202,475	-	-

Trustees

Name	Role	Appointed
Alison Mathers		2021-08-28
Caroline Lucy Hoare		2022-04-24
Ian Massa-Harris-McFeely		2026-04-22
Maria Rae Ingold		2026-04-22
Mohammed Fahim		2024-10-15
NINA LOUISE LEMON		2013-01-23
Sarah Marie Richardson		2026-06-10
Shirley Whyte		2023-11-24

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PEER PRODUCTIONS

England & Wales - Charity number 1151156

Accounts

peer productions

Annual Report 2025

Charity number 1151156
Company number 05898510

PEER PRODUCTIONS CHARITY COMPANY
REPORT OF THE TRUSTEES
for the year ended 31st August 2025

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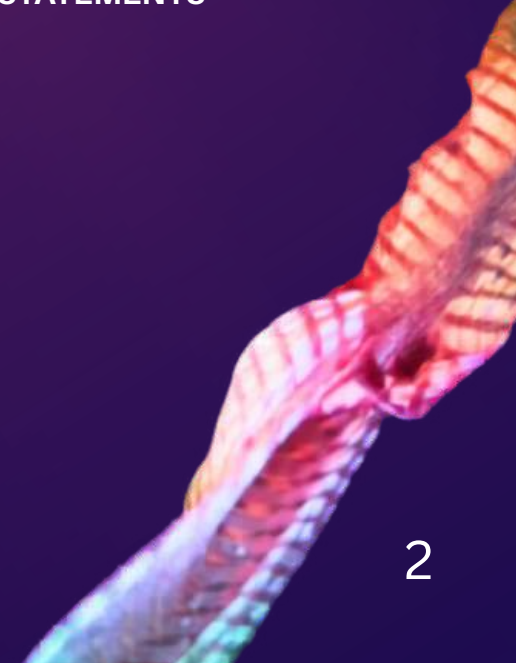


PEER PRODUCTIONS CHARITY COMPANY
REPORT OF THE TRUSTEES
for the year ended 31st August 2025

The trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31st August 2025. 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 Finance Reporting Standard for Smaller Entities (effective January 2015) and the Companies Act 2006.

REFERENCE AND ADMINISTRATIVE INFORMATION

Charity name:	Peer Productions
Charity registration Number:	1151156
Company registration number:	05898510 (England and Wales)

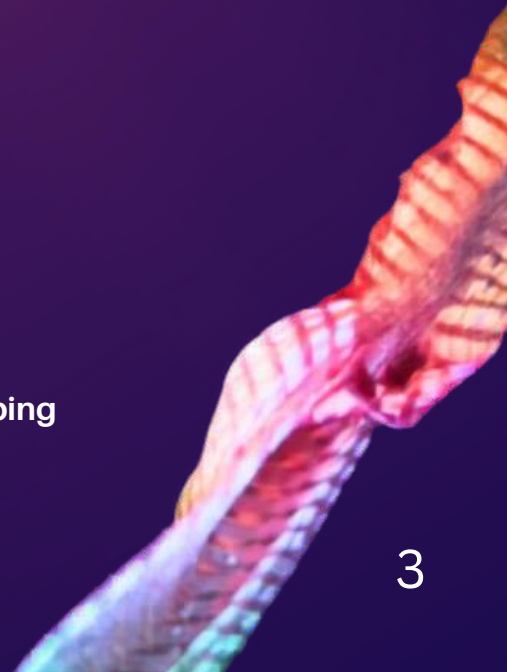
Registered Office and Operational Address:
Peer Place, The Ypod Centre, Chobham Road, Woking, Surrey, GU21 6JD

Trustees for financial year 2024-25:

Mohammed Fahim (appointed 15 October 2024)
Tim Hargrave (resigned 15 October 2024)
Caroline Hoare, Chair
Nina Lemon
Alison Mathers
Erin Skelton (resigned 31 August 2025)
James Stirling
Shirley Whyte

Bankers:
Barclays Bank plc
Town Gate House, Church Street East, Woking GU21 6AE

Independent Examiner:
Yvette How MAAT (MIP) That's How Accountancy & Bookkeeping
6 Frailey Close, Maybury, Woking, Surrey, GU22 8EB



OUR STRUCTURE, GOVERNANCE AND MANAGEMENT

NATURE OF THE GOVERNING DOCUMENT AND CONSTITUTION OF THE CHARITY

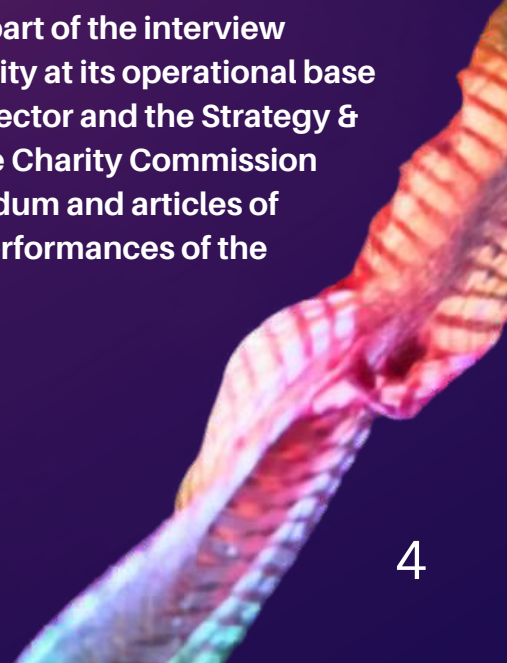
Peer Productions is constituted as a company limited by guarantee, formed in 2006 and registered as a charity in 2013. The company is governed by a memorandum, which established the object and powers of the charitable company and is governed under its Articles of Association. There are no restrictions in the governing documents on the operation of the Charity or on its investment powers, other than those imposed by general charity law.

THE METHODS ADOPTED FOR THE RECRUITMENT AND APPOINTMENT OF NEW TRUSTEES

Trustees and staff are constantly considering the other skills and expertise that may be required to best support the development of the Charity. The Board seeks new trustees through open recruitment using a variety of web and social media based advertising. Subject to satisfactory interview, and accepting the responsibilities as defined in the Charity Commission guidelines on the responsibilities of Charity trustees, the new member will be appointed to the Board.

THE POLICIES AND PROCEDURES ADOPTED FOR THE INDUCTION AND TRAINING OF TRUSTEES

The new trustee meets key staff and a number of trustees as part of the interview process and following appointment is invited to visit the Charity at its operational base in Woking for more in depth conversation with the Artistic Director and the Strategy & Partnerships Director. The new trustee is expected to read the Charity Commission guidelines as well as the Charity's Key policies and memorandum and articles of association. Trustees are also encouraged to attend public performances of the Charity's plays.



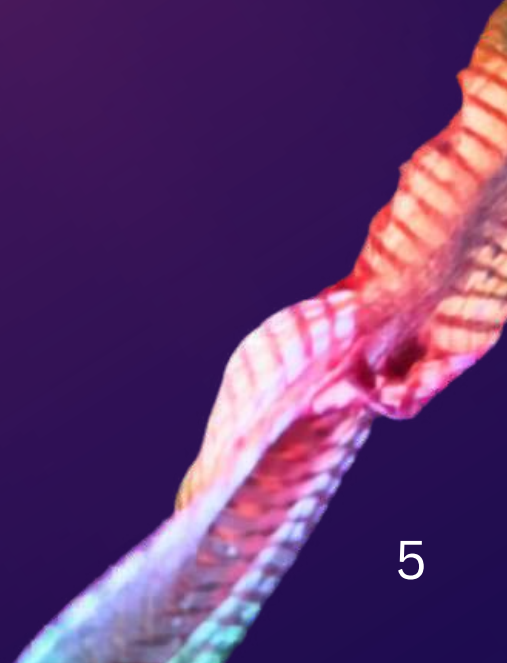
THE ORGANISATION STRUCTURE OF THE CHARITY AND HOW DECISIONS ARE MADE

The Board of Trustees meet approximately at 2-monthly intervals, to monitor and facilitate the work of the Charity, approve actions and plan for the development of the work. Trustees have the power to call extra meetings in response to any specific concerns.

The Board of Trustees reviews risks on an ongoing basis through Trustee Board meetings. This allows them to mitigate against and to identify new risks. The likelihood and impact of every risk is considered.

For the relevant period the following significant risks have been identified:

- Uncertainty of building tenure and increased rent costs. Mitigation by exploring other venue options and securing relationship with new landlords.
- Reduction in opportunities for fundraising e.g. fewer grant funders available and lower level of grants offered. Mitigation by maintaining diverse funding streams e.g. local authority and service contracts.
- Turnover and increase in staff. Mitigation by strengthening HR and administrative processes to support staff wellbeing and distribution of organisational knowledge and relationships.
- Safeguarding concerns, particularly the safety online and mental health concerns of learning disabled young people in the PEP cohort. Mitigation by maintaining staff ratio, using CPOMS safeguarding monitoring system, regular PEP staff meetings and communication with learners, parents and carers to address any emerging concerns.



CHAIR'S LETTER

Young people are the heart of everything we do at Peer Productions. This year we have reached more than ever, using drama rooted in their concerns and anxieties to empower them to overcome obstacles and engage empathetically with others. We believe strongly that artistic excellence and inclusive practice go hand in hand, encapsulated in our rigorous yet supportive actor training programmes. We are proud to play our part in supporting the next generation of creative practitioners to become reflective, empathetic performers who will shape the world for the better.

2024/25 has been another fruitful year artistically. Nina Lemon's latest play, *Man Up,* was a direct response to the disturbing increase in misogynistic comments experienced by our PAD learners when performing in schools. This powerful play does not flinch from tackling the troubling messages young people receive about what it means to be a man today, and it made a significant impact on school audiences. Our PEP programme has gone from strength to strength, with participants achieving considerable success in RSL-accredited qualifications. We have also continued to see the positive impact of our work with autistic young people through Generation Girls and Guys, alongside our holiday workshops and Project Purple, our drama club for students on free school meals.

Challenges with our premises have dominated this year. Despite this, the Peer team has worked tirelessly to ensure the smooth operation of the charity, delivering programmes to an exceptionally high standard while managing resources carefully and developing new income streams. Our unrestricted reserves now provide solid foundations as we prepare our next strategic plan and secure a new long-term home. Partnership remains integral to our work, and I am proud of the role we continue to play within the Surrey Wellbeing Partnership.

I am delighted that Nina Lemon's creative vision and methodology are gaining wider recognition, creating opportunities for Peer to collaborate on research-led projects such as the University of Kent's Playing A/Part. Nina is a passionate advocate for inclusive theatre-making, and we thank her for her unwavering commitment to maintaining a consistently high standard of work by and for our diverse participants and audiences.

I would also like to thank my dedicated fellow trustees, the talented staff of Peer Productions, our inspirational young peer educators, and everyone who has supported us financially this year. We look forward to an exciting year ahead as we secure the premises that will enable us to reach even more young people through the transformative power of theatre.

Caroline Hoare
Chair

ARTISTIC DIRECTOR'S LETTER

This year was another exceptional one for Peer Productions. During this year we have worked tirelessly not only to continue offering groundbreaking inclusive training programmes, participatory projects and touring theatre that tackles the issues most pressing for young people today, but also to secure our future by laying the groundwork for longer-term development and working towards our vision of establishing a permanent home for the organisation.

One project that particularly stands out for me this year is the development and launch of *Man Up*, a new touring play exploring masculinity, friendship and the pressures facing young men in an increasingly complex digital landscape. The production was developed in collaboration with researchers from the University of Kent and University College London, drawing on emerging evidence about the ways algorithm-driven online content can shape attitudes towards gender, relationships and identity. This partnership ensured that the work was not only creatively engaging but also grounded in robust academic research and real-world insight. Throughout the development process, young people were closely involved in shaping the script and themes, enabling the production to reflect their lived experiences with honesty and authenticity. Since its launch, *Man Up* has been met with a powerful response from schools and educators. Teachers consistently reported that the play created a safe and engaging space for difficult conversations about masculinity, peer pressure and online influence. Their feedback highlighted the value of the production in helping students to reflect critically on gender expectations and to develop empathy for one another. The success of *Man Up* reflects our ongoing commitment to creating theatre that is both artistically ambitious and socially relevant, and to ensuring that our work responds directly to the needs of the communities we serve.

Alongside this, we continued to refine and strengthen our inclusive practice model, working with learners across the Peer Empowerment Pathway (PEP) and the Peer Actor Development Programme (PAD). Together, we explored how theatre can be accessible and inclusive while maintaining the highest artistic standards. This work remains central to our mission: demonstrating that inclusive practice is not simply about participation, but about excellence, creativity and the belief that every young person deserves the opportunity to develop their creative voice and artistic talents.

Another particular highlight this year was the remarkable success of our PAD learners in securing places at prestigious drama schools and training programmes. All graduating learners received offers, with several receiving multiple offers from highly competitive institutions.

These achievements are a testament not only to the dedication and talent of the young people themselves, but also to the strength of Peer's training model and the unwavering support provided by our staff.

The year was not without its challenges. We continued to operate within an increasingly competitive funding climate and faced uncertainty regarding our long-term residency at Peer Place following the sale of the building to a new landlord. However, the board and executive team responded with determination and agility. We doubled our efforts to secure a sustainable future for the organisation, undertaking a comprehensive needs assessment, engaging young people and stakeholders through meaningful consultation, and developing a clear vision for a permanent home that reflects the ambitions of our community. I am delighted to report that this work culminated in the submission of a major funding application to Your Fund Surrey, which we have since learned was successful - an important milestone in our journey towards long-term stability.

Throughout this year, what has remained constant is the extraordinary commitment of our staff, freelancers, trustees and supporters, and above all the creativity, courage and resilience of the young people we serve. Their energy and belief in the power of theatre continue to inspire everything we do.

As we look ahead, we remain steadfast in our mission to transform young lives through theatre, underpinned by our core values of inclusivity, compassion and creativity. With renewed momentum, strong partnerships and an ambitious vision for the future, Peer Productions is well placed to continue growing and deepening its impact in the years to come.

Nina Lemon
Artistic Director

OUR AIMS & OBJECTIVES

Peer Productions - Make Plays Change Lives

VISION

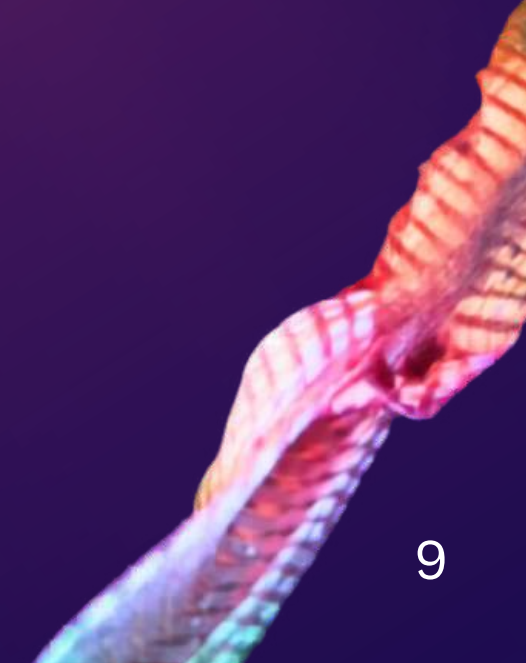
- Our vision is to use theatre to transform young people's lives.

MISSION

- Create thought provoking, lively, engaging & relevant theatre.
- Inspire young audiences.
- Empower young people to develop as artists and change-makers of the future.
- Facilitate a creative space for young & emerging artists to develop their work.
- Reach as many young lives as possible.
- Sustain growth for the charity.
- Disseminate our expertise in peer education and theatre for young audiences.
- Lead the development of innovative theatre in education practice in the UK & beyond

VALUES

- Creativity
- Inclusivity
- Compassion
- Transformation



OUR ETHOS & PUBLIC BENEFIT

HOW OUR ACTIVITIES DELIVER PUBLIC BENEFIT

Peer Productions is an award-winning youth arts charity specialising in combining high quality arts practice with peer education. We have developed a unique approach whereby young people are at the centre of every stage of the creative process.

Our work is made with, by and for young people and focuses on the issues that matter most to young people. These have included eating disorders, homophobia, alcohol misuse, sex and relationships, mental health, and disability.

We're driven to create an inclusive environment for our learners, audience, staff, volunteers and supporters that promotes and values diversity. This represents the world in which our young beneficiaries live - diversity of race, gender, sexuality, religion, identity, physical and cognitive ability, experience and perspective enriches our charity and helps us to achieve our mission.

OUR REACH

This year we reached a total of **19,208** young people (30% increase on last year) through live interactions as audience members and participants:

11,746
young people watched live performances of our plays.

944
young people took part in our outreach programmes in **1,047** engagements.

6,487
young people took part in lessons led using our teachers' packs.

31
young people trained with us on our intensive year-long and multi-year programmes.

OUR PLANS FOR THE FUTURE

Next year we will continue this impactful activity. In addition, we are preparing a move to a new, bespoke space which will be our long-term home. This significant milestone in Peer's history will provide us with a long-term home that is properly fit for purpose, and will give us more space to be able to expand our programmes, introduce new ones, work more in partnership with other organisations who also put young people's wellbeing and mental health at the heart of their mission, and also open out more to the local community. This is a large scale project for 2025-26 and 2026-27, and we intend to move in to this new space in September 2027.

OUR TRAINING PROGRAMMES

Peer Actor Development (PAD)

This year our Peer Actor Development (PAD) programme offered an intensive, inclusive pathway into professional training for emerging performers aged 18-25. We had a cohort of 10 young people, who achieved outstanding outcomes:

All learners passed their qualification units, and all learners received at least one offer from an accredited drama school or conservatoire, including from Bristol Old Vic Theatre School, Royal Conservatoire of Scotland, Guildford School of Acting, Rose Bruford, Trinity Laban, East 15, Italia Conti, Leeds Conservatoire and Drama Studio London.

Learners completed units focused on developing and presenting their professional brand, culminating in a public Showcase in June 2025. The work presented included monologues, scenes, new writing, song and dance, and was praised for its range, professionalism and individuality.

PAD learners also contributed to the wider organisation, performing in touring productions, supporting outreach delivery, and acting as assistants on inclusive projects, developing leadership and facilitation skills alongside their performance training.

PAD IMPACT

"Peer has encouraged me to trust myself and my dream. I feel more confident in my choice to be an actor as I have loved my time at Peer so much and this motivates me to continue working towards my goal. Working with my peers also motivates me as their drive inspires and encourages me. I started the year thinking I didn't have an opinion on things but being encouraged to consistently give and receive feedback has shown me I often have thoughts and enjoy discussing them with others. This has made me more assertive in voicing my opinions and sharing them with others constructively. I see myself as an actor now. I see myself as someone who writes and creates. This was always what I wanted to be doing but didn't feel like it was accessible for me. I feel braver and bolder from being at Peer because I feel more confident in my ability and potential. I came to Peer willing to go back to healthcare if I didn't think it was meant for me long term. But being at Peer and being creative every day has brought me so much joy and I feel very excited about my future."

Nina Friis (PAD Actor - Now training at Bristol Old Vic)

"Before starting at Peer I was uncertain of what I wanted to do and what the right choices were for me. Attending this course has helped me to find a career path I am passionate and excited about following. The 401 coursework in the first term had me deconstructing my brand as an actor musician, helping me to realise that this is what I wanted to pursue and that the best way forward for me was to apply for drama schools to attend an actor musician course. This gave me an informed and autonomous path in life, and I feel I am fully in control of this decision. I was fortunate that I received several offers from drama schools, which gave me an extremely tough decision to make as there were two schools I was torn between. It was a huge decision that will have a significant impact on my future, and I had to choose by the UCAS deadline. After lots of consideration I eventually accepted a place on the Rose Bruford Actor Musicianship course. This is arguably the most important life choice I have ever made, so I can safely say that this was a massive improvement in my decision making. The most important thing I have learned about myself during Peer is that I care deeply about living in the present and enjoying the journey rather than waiting for the destination. What is happening right now matters to me most."

Louis Hayes (PAD Actor - Now training at Rose Bruford College)

OUR TRAINING PROGRAMMES

Peer Empowerment Pathway (PEP)

The Peer Empowerment Programme (PEP) supported 20 learners aged 16-25 across three year groups, funded primarily through Education, Health and Care Plans (EHCPs), Adult Social Care and private funding. Learners came from 11 local authorities, reflecting the growing recognition of PEP as a specialist provision for neurodivergent young people and young people with additional needs.

2024-25 marked the introduction of RSL-accredited qualifications at Levels 1, 2 and 3, representing a significant development for the programme. Learners successfully completed modules in Live Performance and Work of a Specified Playwright. For the playwright module, learners studied Shakespeare, developing monologues and duologues from Romeo and Juliet and A Midsummer Night's Dream. As part of the live performance module, learners devised their own original performances inspired by Norse mythology. All learners who completed their qualifications passed, with strong results across all levels.

These qualifications form one strand of a broader, holistic programme designed to support the development of confidence, communication, independence and employability. Alongside accredited learning, learners engaged in a range of complementary strands including performance skills training, project work and outreach, industry awareness, work experience opportunities, health and wellbeing, and life skills development.

OUR TRAINING PROGRAMMES

PEP learners also worked with their peers from the PAD Programme to develop Story of Us: The Next Chapter, a continuation of Peer's established work exploring empathy, relationships and communication. Learners developed the piece collaboratively and delivered inclusive workshops in local SEND schools, sharing both their creative work and lived experience with younger students.

A continued focus this year has been on supporting learners to plan their next steps as they move towards greater independence. Outcomes for learners leaving the programme have been varied and reflect the complex needs of the cohort. Destinations have included supported internships, further training, alternative provision and community-based opportunities.

Notably, two learners successfully auditioned for Access All Areas, a specialist organisation supporting learning disabled actors to progress into professional creative work. This represents a significant achievement and a strong indicator of the confidence and skills developed through the programme.

Transition planning remains a core priority, with ongoing work to secure appropriate funding and pathways for learners as they move into adulthood.

PEP IMPACT

"I love coming to Peer everyday, making people smile and laugh, meeting new people and faces which helps me to build up my confidence. I like doing Sex and Relationships because it helps me to understand things I didn't understand before, and I realise I still have more to learn! It's helpful to have a mentor to talk to if I'm worried about life, they help me to understand my feelings. I love performance skills and using dance, makaton, and signing to show people what I do best. I can be my funny self in comedy lessons, which I really enjoy. Getting to do tech and behind the scenes builds my confidence in lots of different areas and prepares me for my goal of working in a theatre in the future."

Millie Seymour-Hignett (PEP learner)

"Peer has made me feel free to express myself. I don't ever feel anxious about going into Peer because it's really fun and you never get bored. I love the fact that I never feel unsupported. There's always that support there. Peer has helped me in so many different ways: my confidence, facilitation skills and sense of self worth. Peer has really helped improve the way I write things and taught me so much about writing academically that I didn't know. Peer has also given me lots of experience in being on stage and being in a professional rehearsal room. They have given me the tools and techniques that now apply to my performances and facilitation outside of Peer."

Jay Haines (PEP learner)

OUR TOURING PLAYS

THE SPACE BETWEEN (MY HEAD & HEART)

The Space Between (my head & heart) explored primary school children's emotional worlds, focusing on anxiety, decision-making, friendship and self-belief during times of change, the play aimed to support young people with emotional resilience and managing and speaking about their emotions.

27 performances at **20** different schools

2,547 children watched the play and

500 children engaged in follow-up lessons using our Teachers' Packs

Audience feedback was consistently positive, with teachers praising the clarity and accessibility of the storytelling, and pupils articulating strong emotional takeaways.

[I learnt] "*That all feelings are okay but how you act about them sometimes is not okay.*"

"That if you meet someone you and they have a different culture you shouldn't expect something bad from them. It's sort of trying to tell you that you shouldn't be mean to someone."

"If you need to find out something you can ask someone."

"You should always say sorry if you hurt someone, or their feelings."

"I like how it's entertaining but it's also teaching you something about friendship."

Of survey responders:

90% of children in the audience gave the play 4 or 5 stars.

100% of teachers in the audience gave the play 4 or 5 stars.

91% of children said that they would like us to visit their school again.

95% of teachers agreed that the play supported their school to talk about mental health and wellbeing with pupils.

OUR TOURING PLAYS

MASKING

Masking is a play for Year 9+ that explores the pressures and complexities of growing up. It invites audiences to step inside the minds of its characters, exploring identity, neurodiversity, and the hidden struggles young people face. With honesty and warmth, the play encourages empathy, self-reflection, and conversations about mental health, connection, and knowing when to reach out for support.

19 performances at **15** different schools

3,336 young people watched the play and

3267 young people engaged in follow-up lessons using our Teachers' Packs

Young people who watched the play said:

"It showed that you could look okay to others but be struggling."

"It was very relatable as my brother is autistic so it helped me understand how he could possibly feel."

"It shows just how scarily good some people are at hiding their own thoughts and feelings behind a giggly smile."

Teachers who watched the play said:

"The use of technology was engaging and had the audience captivated"

"It was so powerful and pitched perfectly"

"Students had a good reaction to it. Some felt the messages deeply and were very moved."

Of survey responders:

- **85%** of students agreed or strongly agreed they understood more about how people's mental health can be affected by different factors
- **58%** of students agreed or strongly agreed they were more likely to speak up if they are worried about a friend/peer
- **70%** of teachers agreed or strongly agreed that students were actively engaging and talking about the issues it raised

OUR TOURING PLAYS

MAN UP

Man Up is a research-informed production exploring masculinity, friendship and empathy, and challenging harmful gender stereotypes. Developed in response to growing concerns from schools, the work tackles issues such as misogyny, consent and the influence of online culture on young people's attitudes and relationships.

23 performances **17** different schools

4,469 young people watched the play and

2,500 young people engaged in follow-up lessons using our Teachers' Packs

Young people who watched the play said:

[I learnt] *"That women are not the only gender facing struggles from society."*

"The play changed my opinion on how people handle emotions. I used to think teachers were always in control, but this scene showed that they can also be affected by stress and frustration. It made me realise how emotions can be unfairly passed on."

Teachers who watched the play said:

"The play was appropriate as the actors appeared to be of a similar age to the audience so they bought into them straight away. The topics were all covered sensitively and it was interesting to watch the faces of students who have experienced some of the issues and this has opened up meaningful conversations with them following the play."

"I loved this piece. There were so many wonderful moments which were relevant and identifiable for the age group... In the post-show discussion sessions, I believe there were some insightful points raised, and it started to get the students talking about the nature of gender stereotyping."

Of survey responders:

- **71%** of students agreed or strongly agreed they had a better understanding of the negative effects of misogynistic behaviour after watching the play.
- **46%** of students reported that they felt more confident speaking out when witnessing misogynistic behaviour
- **88%** of teachers agreed or strongly agreed that the Teachers' Pack enabled them to continue the conversation in the classroom.

OUR TOURING PLAYS

THE FOREST IN BETWEEN

The Forest In Between is a play for 11-12 year-olds which explores change, uncertainty and personal growth through a fantastical narrative, aimed at Year 6 audiences preparing for transition to secondary school.
This play addresses the issues that matter most to young people, including friendships and bullying, the pain of losing a loved one, concerns about climate change, fears related to detention and strict teachers, and the universal theme of growing up.

20 performances at **20** different schools (25% new bookers)

1,124 children watched the play

Children who saw the play said that they learned:

"It's ok when change happens."

"How even if you are getting older you are still you."

Teachers who saw the play said:

"It encouraged our learners to think about their anxieties with their next steps."

"An alternative way to address these issues rather than our usual PSHE curriculum."

"A relevant and powerful performance to support Year 7 transition and open up conversations back in class."

Of survey responders:

90% of children in the audience gave the play 4 or 5 stars.

45% of pupils agreed or strongly agreed that the play made them feel more confident about moving to secondary school.

100% of teachers said the play was beneficial for students' understanding of the transition to secondary school.

OUR OUTREACH PROGRAMMES

GENERATION PROJECTS

Our Generation Projects are targeted, drama-based programmes designed to support Autistic young people and those with learning disabilities to develop confidence, knowledge and positive relationships. Delivered in partnership with schools and facilitated by trained practitioners and peer educators, these programmes provide structured, creative spaces in which young people can explore identity, communication, mental health and social understanding.

They are part of the portfolio of preventative and early intervention mental health services offered by the Surrey Wellbeing Partnership - part of Mindworks, which delivers the NHS emotional wellbeing and mental health services for children and young people in Surrey.

Recognising that boys and girls often face different social pressures and developmental challenges, the programmes are delivered through gender-specific groups. This approach enables honest discussion, age-appropriate learning and the development of peer support networks in environments where participants feel safe and understood.

GENERATION GIRLS

Generation Girls is a 10-week empowerment programme for Autistic girls and girls with learning disabilities aged 11-18. Through drama activities, discussion and creative exploration, participants build confidence while learning about self-esteem, body image, friendships, relationships and mental health. This year, we delivered Generation Girls programmes across four schools: Carwarden House, Philip Southcote, Gosden House and Hopescourt, working with young people with diverse and complex needs. The programme continues to demonstrate strong impact, with participants showing clear increases in both knowledge and confidence. We also hosted Generation Girls Day, bringing together 30 students from four schools for creative workshops, peer connection and a live performance. Participants reported increased confidence, enjoyment of creative expression and the formation of new friendships.

GENERATION GUYS

Generation Guys is a parallel programme designed for Autistic boys and boys with learning disabilities. Using drama, structured discussion and peer learning, the programme explores relationships, identity, online behaviour and wellbeing, while supporting the development of confidence, communication and social skills. This year, we delivered the Generation Guys programme at four schools: Manor Green, Philip Southcote, Carwarden House and Gosden House.

GENERATION GROUPS IMPACT

GIRLS

In one group, understanding healthy relationships increased from **40% to 70%**

In another group, understanding of consent increased from **25% to 75%**

Overall by the end of the projects, **60%** reported feeling more comfortable talking about their feelings, **70%** said they knew how to look after their mental health and felt able to ask for help.

Feedback from participants:

"I learnt more about healthy relationships."
"I liked speaking about my mental health."
"This is a bit like therapy and is really good for me."
"I enjoyed meeting different people and learning new things."

GUYS

In one group, understanding of allyship increased from **57% to 100%**

and those who said they recognised the importance of mental health increased from **28% to 71%**

In one group, confidence understanding online safety increased from **53% to 100%**

Overall by the end of the projects, **75%** reported improved self esteem and **100%** reported that they understood consent

Feedback from participants:

"At the beginning I thought I was going to hate it but I actually really enjoyed it."
"I enjoyed talking about good role models."
"I am proud of being myself."
"I would like to be an entrepreneur in the future."

HOLIDAY PROGRAMMES

Our Holiday Club provision, delivered through the Holiday Activities and Food (HAF) programme, continues to provide vital creative opportunities during school holidays.

Summer and Easter programmes engaged young people in drama-based activities, culminating in performances of The Jungle Book and The Wizard of Oz.

Families consistently report high levels of satisfaction, valuing the safe, inclusive environment and the opportunity for their children to access activities they may not find elsewhere.

Young people who attended said:

"So much fun"
"Great"
"Funny"
"This feels like home."

Their parents said:

"She has come back tired every night but loves it."
"Thank you - you guys are doing amazing work."
"It has been really good for him."

PROJECT PURPLE

We were able to run one Project Purple this year - our inclusive drama club for young people with and without learning disabilities. We had both returning participants and those new to Peer, with positive feedback:

"This is my happy place."

"I have made lots of new friends."

"I love it here."

A summer term performance, attended by families, showcased participants' creativity, confidence and teamwork.

Parents praised the inclusive and supportive environment, with one describing the project as "nothing short of amazing."

OUR DIGITAL WORK

This year we created filmed versions of our plays *The Space Between (my Head & Heart)* and *Man Up* and an interactive filmed version of *The Forest In Between.* These projects add to our existing portfolio of digital theatre work which includes full productions of *Masking, Losing It* and *Hidden,* and our interactive mini-series *50 Days - Alone Together*. These resources increase our impact beyond our local area, enabling more young people to benefit from our work

We also continued to update our digital Teachers' Packs which are designed to be used either by PSHE teachers or Drama Teachers to prepare the students for the production they are about to watch as well as providing follow up lessons. All our packs offer a one off lesson, covering the main teaching points of the play for those with less time, as well as 5 - 8 follow up lesson plans.

In addition, we partnered with the University of Kent on their AHRC funded *Playing A/Part* project which explores the experiences of neurodivergent young people through creative research. We were commissioned to complete the final phase of the project, developing accessible digital resources to support creative expression for a wider audience, including those outside mainstream education.

OUR FUNDERS

We would like to express our gratitude to all of our funders and everyone who has supported our work: every person, community, company and organisation. We could not help young people transform their lives through theatre without you.

Active Surrey
AKO Foundation
Arts Council England
Baily Thomas Charitable Fund
Berkshire Community Foundation
Buckinghamshire County Council
Chapman Charitable Trust
Community Foundation for Surrey
Foyle Foundation
Gatwick Community Trust
Hampshire County Council
Heathrow Community Trust
High Sheriff Youth Awards Surrey
Ironmongers Company
Jancett Childcare & JACE training Ltd
Kent County Council
London Borough of Richmond upon Thames
London Borough of Sutton
Royal Borough of Kingston upon Thames
Royal Borough of Windsor and Maidenhead
Shanley Foundation
Surrey County Council
Surrey Mental Health Investment Fund
Surrey Wellbeing Partnership
Surrey Youth Focus
Sylvia Waddilove Foundation UK
The Big Give
University of Kent
West Sussex County Council
Wokingham Borough Council
Fees and donations from schools and individuals.

SURREY WELLBEING PARTNERSHIP (SWP)

TRANSFORMING EMOTIONAL WELLBEING AND MENTAL HEALTH SUPPORT FOR SURREY'S CHILDREN AND YOUNG PEOPLE.

We are proud to continue to be a partner within the Surrey Wellbeing Partnership, delivering emotional wellbeing and mental health support for children and young people across Surrey.

The Surrey Wellbeing Partnership is a voluntary sector alliance and a key delivery partner within the wider Mindworks Surrey system, working alongside NHS services to provide integrated emotional wellbeing, mental health and neurodevelopmental support for children, young people and families across the county. The partnership plays a critical role in delivering early intervention and prevention-based support within a whole-system approach, ensuring children and young people can access help earlier, closer to home, and in ways that are more flexible and responsive to need.

SWP brings together a diverse group of specialist charities: *Barnardo's, East to West, The Eikon Charity, Emerge Advocacy, Learning Space, Leatherhead Youth Project, The Matrix Trust, The National Autistic Society, Peer Productions, SearchLight Counselling & Therapy (formerly Relate West Surrey), Step by Step, Surrey Care Trust,* and *YMCA East Surrey*.

Collectively, these organisations provide a broad continuum of support ranging from early emotional wellbeing interventions and school-based programmes through to targeted counselling, crisis support, neurodevelopmental support, and family-based work.

The partnership continues to play a key role in widening access and improving engagement with support, particularly through community-based delivery, school partnerships, and creative and relational approaches that reduce stigma and build trust with young people.
In a context of rising demand and increasingly complex needs, SWP continues to demonstrate the value of collaborative, place-based working across the voluntary sector. Through strong partnership delivery and shared commitment to prevention and early intervention, SWP contributes to a more connected and resilient system of support - helping children and young people across Surrey to feel heard, supported and better able to thrive.

FINANCIAL REVIEW

POLICY ON RESERVES

Peer Productions is reliant on donations, grants and income from charitable activities (training, plays and outreach work) to allow it to continue operating over the medium term.

To avoid closure if cashflow reduced materially, the Peer Productions Board is committed to establishing and retaining reserves that cover three to six months' core costs. The reserves will allow staff to continue working to deliver both Peer Productions' charitable activities and continue further fundraising to allow operations to continue. Reserves are built from unrestricted income over a number of years, and building back the reserves is a priority of the charity.

As at 31st August 2025 unrestricted funds stood at £217,569 vs £79,346 last year, resulting in an increase of £138,223 (c.174%) over the previous 12 months, mainly due to additional income from historic Theatre Tax Relief and core and contract funding. This represents 130% (3.9 months) of the target of three months costs based on budgeted expenditure for 2025/26 . In addition, £18,369 of restricted reserves are held for future activity.

The reserves policy was re-assessed by the Board of Trustees during the year. The Board agreed to increase the level of reserves from three months to three-to -six months, due to the upcoming capital project, move to a new building, and organisational growth. The policy will be reviewed by the Peer Productions Board on an annual basis. The level of reserves will be kept under review and calculated by the Strategy & Partnerships Director on a quarterly basis.

TRANSACTIONS AND FINANCIAL POSITION

Total incoming resources of £624,924 for the year. This represented an increase of c.56% over the previous year (2024: £400,313). The increase in income is mainly due to fundraising success, and the increase in learners on the PEP programme, funded by Local Authority contracts.

Unrestricted income of £471,299 is applied in continuing the charity's direct work in promoting and furthering its objectives.

Successful applications in the year saw grant income of £555,666 (2024: £381,791). Funding was obtained to support training programmes, outreach work, plays, digital projects, and core costs.

During the year, the Charity's expenditure was £493,595 (2024: £413,665), representing an increase of 19%. This resulted in an overall surplus of £131,329; made up of restricted funds deficit (£6,894) and an unrestricted surplus of £138,223. This has helped improve the unrestricted reserves c/fwd to 2025/26 of £217,569 (2024: £79,346). The increase in expenditure is in line with the increased income for the year. The Board of Trustees agreed to designate £40,000 to a capital project, due to commence during 2025-26.

SHARE CAPITAL

The company is limited by guarantee and therefore has no share capital.

STATEMENT OF TRUSTEES RESPONSIBILITIES

The Charities and the Companies Acts require the Board of Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity as at the end of the financial year and of the surplus or deficit of the charity. In preparing those financial statements, the Board is 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 UK 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 charitable company will not continue on that basis.

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

The trustees are also responsible for the contents of the trustees' report, and the responsibility of the independent examiner in relation to the trustees' report is limited to examining the report and ensuring that, on the face of the report, there are no inconsistencies with the figures disclosed in the financial statements.

Method of Preparation of Accounts

These financial statements have been prepared in accordance with the Statement of Recommended Practice Accounting and Reporting by Charities (issued 2008) and in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees and signed on their behalf:

Caroline Hoare - Chair
10 June 2026

Nina Lemon - Trustee
10 June 2026

PEER PRODUCTIONS CHARITY COMPANY
Independent Examiner's Report to the Trustees on the Financial Statements for the year ended 31st August 2025

I report on the accounts of the company for the year ended 31st August 2025, which are set out on pages 28-40.

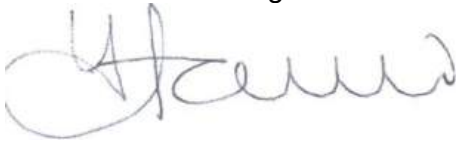
Respective responsibilities of trustees and examiner
The charity's trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the financial statements. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. I am qualified to undertake the examination by being a qualified member and member in practice of the Association of Accounting Technicians.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:
a) examine the accounts under section 145 of the 2011 Act;
b) to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011; and
c) to state whether particular matters have come to my attention.

Basis of Independent Examiner's report
My examination was carried out in accordance with the general directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from 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 no opinion is given as to whether the accounts present a 'true and fair view', and the report is limited to those matters set out in the statement below.

Independent Examiner's Statement
In connection with my examination, no matter has come to my attention:
a) which give me reasonable cause to believe that in any material respect the requirements
(i) to keep accounting records in accordance with section 386 of the Companies Act 2006; and
(ii) to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the Methods and principles of the Statement of Recommended Practice Accounting and Reporting by Charities have not been met, or

b) to which, in my opinion, attention should be drawn in order to enable a proper Understanding of the accounts to be reached.



Yvette How MAAT (MIP), That's How Accountancy & Bookkeeping, 6 Frailey Close, Maybury, Woking, GU22 8EB

Date: 10 June 2026

PEER PRODUCTIONS CHARITY COMPANY
Statement of Financial Activities
for the year ended 31st August 2025

	Notes	Unrestricted Funds £	Restricted Funds £	Total Funds 2025 £	Total Funds 2024 £
Income & Endowments:					
Donations and legacies	2	11,069	-	11,069	1,866
Charitable activities	3	424,339	153,625	577,964	387,577
Investment income	4	-		-	-
Other	5	35,891	-	35,891	10,870
Total Income		**471,299**	**153,625**	**624,924**	**400,313**
Expenditure:					
Raising Funds	6	32,211	-	32,211	30,884
Charitable Activities	7	300,865	160,519	461,384	382,781
Total Expenditure		**333,076**	**160,519**	**493,595**	**413,665**
Net Income/(Expenditure)		**138,223**	**(6,894)**	**131,329**	**(13,352)**
Transfers between Funds		-	-	**-**	-
Net Movement in Funds		**138,223**	**(6,894)**	**131,329**	**(13,352)**
Total funds as at 1st September 2024	20	79,346	25,263	104,609	117,961
Total Funds as at 31st August 2025	20	**217,569**	**18,369**	**235,938**	**104,609**

All income and expenditure is derived from continuing activities.

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

The accompanying notes form part of these financial statements.

PEER PRODUCTIONS CHARITY COMPANY
Balance Sheet
for the year ended 31st August 2025

	Notes	Total 2025 £	Total 2024 £
Fixed Assets	14	**-**	-
Current Assets			
Debtors	15	118,649	70,552
Cash at bank		206,605	103,865
		325,254	**174,417**
Liabilities			
Creditors: Amounts falling due within one year	16	(89,316)	(69,808)
Net Assets	17	**235,938**	**104,609**
Funds:			
Unrestricted	21	177,569	79,346
Designated (unrestricted)	21	40,000	-
Restricted	21	18,369	25,263
	21	**235,938**	**104,609**

The directors are satisfied that for the financial year ended 31st August 2025 the charitable company was entitled to exemption from the requirement to obtain an audit under section 477 of the Companies Act 2006. The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006 and under section 144 of the Charities Act 2011.

Under section 145 of the Charities Act 2011 the accounts have been examined by an independent examiner, whose report appears on page 18.

The directors acknowledge their responsibility for complying with the requirements of the Companies Act 2006 with respect of accounting records and for the preparation of accounts.

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

The financial statements were approved by the Board of Trustees on 10 June 2026 and were signed on its behalf by:

Caroline Hoare
Chair
Date: 10 June 2026

Nina Lemon
Trustee
Date: 10 June 2026

PEER PRODUCTIONS CHARITY COMPANY
Notes to the Financial Statements
for the year ended 31st August 2025

1. ACCOUNTING POLICIES

Basis of Preparation of Accounts
The financial statements of the Charity, which is a public benefit entity, have been prepared in accordance with the Charities SORP (FRS102) '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 Ireland (effective 1st January 2015) (the SORP), Financial Reporting Standard 102 (FRS102) and the Charities Act 2011. The financial statements have been prepared under the historical cost convention.

Exemption from preparing a cash flow statement
Exemption has been taken from preparing a cash flow statement on the grounds that the charitable company qualifies as a small charitable company.

Fund accounting
Restricted Funds are those received for undertaking an activity specified by the donor when making the gift. The Charity makes an administrative charge for the operation of some restricted funds, which is included in the cost of raising funds. The amounts for administration are also shown as restricted fund expenditure.
General Funds are unrestricted funds given freely to the Charity that can be applied at the discretion of the Trustees in accordance with the objectives of the Charity.
Designated Funds are funds set aside by the Trustees out of the unrestricted funds for specific purposes. The Trustees can un-designate such funds at their discretion.

Income
All income including donations is included in the Statement of Financial Activities where the Charity is entitled to the income and the amount can be quantified with reasonable accuracy. All grants and contractual payments are included on a receivable basis. Contractual income is recognised as performance obligations are satisfied. Grant income with performance related conditions received in advance of delivering specified services, or income with a time restriction placed on it by the donor, is deferred until the donor stipulated criteria are met. Income is also deferred if it is probable, it could become refundable or if it is received in advance for a future accounting period.

No amount has been included for services donated by volunteers. Where out of pocket travel and other expenses have been reimbursed to volunteers, these costs are included in the accounts.

Expenditure
Expenditure is recognised on an accruals basis and allocated to the appropriate heading in the accounts.

Charitable activities expenditure enables Peer Productions to meet its aims and objectives for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Expenditure on raising funds includes the direct costs of fundraising activities.

Governance costs
Governance costs are those costs associated with meeting the constitutional and statutory requirements of the Charity and include independent examination fee and costs linked to the strategic management of the Charity.

Support costs are those costs which enable raising funds and charitable activities to be undertaken. These costs include finance, human resources, premises, IT, legal and governance costs.

Tangible Fixed Assets
Tangible assets under £1,500 are written off to expenditure in the year of purchase.

Debtors
Debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

Creditors
Creditors are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors are recognised at their settlement amount after allowing for any trade discounts due.

Taxation
The charity is exempt from corporation tax on its charitable activities under Part 1 Schedule 6 Finance Act 2010.

Pension costs
Since 1st May 2017 The Charity has incurred costs in relation to the defined contribution scheme, operated by NEST, which are included in staff pension costs. The contributions are in line with current legislation; 3% Employer's and 5% Employee's. Costs recognised are equivalent to the contributions in the period on an accruals basis and any unsettled amounts are included in other creditors.

Deferred grants
Grants which relate to a specific time period are recognised evenly over the relevant years.

Transfer between funds
Trustees have the authority to transfer monies out of the general funds into the restricted funds when required. With the fund holder's permission, the Trustees have the authority to make transfers from one restricted fund to another.

2. Donations & Legacies

	Unrestricted General Fund £	Restricted Funds £	Total 2025 £	Total 2024 £
Donations	11,069	-	11,069	1,866
Legacies	-	-	-	-
	11,069	**-**	**11,069**	**1,866**

All of the £1,866 recerived in 2024 was uncrestricted funds

3. Income resources from charitable activities

	Unrestricted General Fund £	Restricted Funds £	Total 2025 £	Total 2024
AKO Foundation	-	30,000	30,000	30,000
Arts Council England 'Story of Us'	-	3,119	3,119	-
Arts Council England 'Forest in Between'	-	24,286	24,286	
Arts Partnership Surrey 'Forest in Between'	-		-	10,000
Bailey Thomas Charitable Fund 'Generation Guys'	-	2,000	2,000	
Berkshire Community Foundation 'Generation Guys'	-	5,000	5,000	5,000
Buckinghamshire County Council 'PEP'	25,200	-	25,200	9,900
Chapman Charitable Trust 'Story of Us'	-	2,000	2,000	-
Commumity Foundation for Surrey 'Generation Girls'	-	7,026	7,026	-
Community Foundation for Surrey 'Man Up'	-	8,570	8,570	-
Foyle Foundation	20,000		20,000	-
Gatwick Airport Community Trust 'Man Up'	-	1,875	1,875	-
Greenwich Council 'PEP'	4,667		4,667	11,000
Hampshire County Council 'PEP'	23,918		23,918	44,299
Heathrow Community Trust 'Man Up'	-	1,642	1,642	2,463
Herefordshire Community Foundation 'PAD'			-	2,000
High Sheriff Youth Awards 'Man Up'	-	5,000	5,000	-
Ironmongers Company 'Generation Guys'	-	6,994	6,994	-
Jancett Childcare & JACE Training	18,177		18,177	23,818
Kent County Council 'PEP'	14,000		14,000	-
Kent University 'Man Up'	-	9,997	9,997	-
Kent University 'Playing A/Part'	-	10,000	10,000	-
London Borough of Richmond upon Thames (Achieving for Children) 'PEP	14,000		14,000	-
National Lottery Community Fund (Awards for All) 'Sound Equipment			-	11,462
Pilgrim Trust 'Generation Girls'			-	7,000
Royal Borough of Kingston upon Thames 'PEP;	14,000		14,000	11,000
Royal Borough of Windsor & Maidenhead (Achieving for Children) 'PEP'	18,760		18,760	-
Surrey County Council - Children, Families, Lifelong Learning & Culture 'PEP'	111,341		111,341	47,667
Active Surrey (Surrey County Council) 'Holiday Programmes'	-	17,738	17,738	17,088
Surrey County Council, Community Inclusion 'Project Purple'	-	9,811	9,811	-
Surrey County Council, Mental Health Investment Fund 'Masking'/'Space Between'			-	30,000
Surrey Youth Focus 'Unheard Voices'			-	477
Sutton Council 'PEP'	14,000		14,000	18,333
The Shanley Foundation	3,000		3,000	-
The Sylvia Waddilove Foundation UK	-	1,000	1,000	-
The Surrey Wellbeing Partnership 'Got Your Back'	-	7,567	7,567	-
The Surrey Wellbeing Partnership	92,978		92,978	100,284
West Sussex County Council 'PEP	14,000		14,000	-
Wokingham Borough Council 'PEP'	14,000		14,000	-
Total	**402,041**	**153,625**	**555,666**	**381,791**

Of the £381,791 received in 2024, £266,778 was unrestricted funds and £115,013 was restricted funds.

3. Cont'd Income from charitable activities

	Unrestricted General Fund	Restricted Funds	Total 2025	Total 2024
	£	£	£	£
Merchandise Sales	85	-	85	162
Outreach Work	2,591	-	2,591	-
Plays	7,955	-	7,955	2,124
Private funding 'PEP'	11,668		11,668	3,500
	22,298	**-**	**22,298**	**5,786**

All of the £5,786 received in 2024 was unrestricted funds

4. Investment income

	Unrestricted General Fund	Restricted Funds	Total 2025	Total 2024
	£	£	£	£
Bank Interest	-	-	-	

5. Other income

	Unrestricted General Fund	Restricted Funds	Total 2025	Total 2024
	£	£	£	£
HMRC rebate 'Theatre Tax Relief Scheme'	35,891	-	35,891	10,744
Other Income	-	-	-	126
	35,891	**-**	**35,891**	**10,870**

6. Cost of raising funds

	Direct Costs	Support Costs	Total 2025	Total 2024
	£	£	£	£
Staff Costs	29,539	-	29,539	29,866
Fundraising Consultancy Fees	1,384	-	1,384	-
Printing, Publicity & Advertising	1,288	-	1,288	1,018
	32,211	**-**	**32,211**	**30,884**

All of the £30,884 expended in 2024 was unrestricted funds.

7. Expenditure on charitable activities

	Direct Costs	Support Costs	Total 2025	Total 2024
	£	£	£	£
Peer Productions Core Services	56,332	13,312	69,644	75,035
Education/Training Development	180,594	43,487	224,081	162,279
Outreach & Projects	71,386	16,862	88,249	75,129
Plays	64,322	15,087	79,409	70,338
	372,634	**88,748**	**461,384**	**382,781**

8. Analysis of direct costs

	Raising Funds	Charitable Activities	Total 2025	Total 2024
	£	£	£	
Staff Costs	29,539	279,798	309,336	270,046
Consultancy Fees/Facilitators	1,384	48,547	49,931	33,271
Recruitment	-	912	912	1,177
Artistic Consumables	-	26,058	26,058	24,572
Non Capitilised Equipment	-	1,095	1,095	2,946
Advertising/Marketing	1,288	2,315	3,602	2,209
Staff Training	-	536	536	551
Student Training	-	1,162	1,162	645
Staff Travel/Accomodation/Parking permits	-	2,895	2,895	4,105
Student Travel/Accomodation	-	2,480	2,480	1,538
Moderation Fees	-	4,234	4,234	5,541
Website/Promotion	-	399	399	265
Subscriptions	-	1,999	1,999	1,082
Stationery	-	207	207	245
	32,211	**372,635**	**404,846**	**348,191**

9. Analysis of support costs

	Raising Funds	Charitable Activities (incl. Governance)	Total 2025	Total 2024
	£	£	£	£
Staff Costs	-	12,661	12,661	13,682
Staff Training	-	2,144	2,144	2,350
Staff Travel incl. parking permits	-	579	579	667
Staff Welfare	-	1,230	1,230	2,497
Rent & Rates	-	34,714	34,714	14,400
Cleaning & Waste Disposal	-	11,608	11,608	10,072
Repairs & Renewals of premises	-	1,708	1,708	8,042
Insurance	-	2,628	2,628	2,167
Accountancy	-	6,198	6,198	2,685
Subscriptions	-	100	100	96
IT Software/Hardware	-	4,770	4,770	4,117
Professional Fees	-	3,000	3,000	47
Postage	-	-	-	24
Telephone	-	1,312	1,312	1,123
Stationery	-	155	155	104
Printing	-	1,153	1,153	739
Bank Charges	-	38	38	97
Governance Costs (see note 10)	-	3,679	3,679	1,496
Van Maintenance incl tax & insurance	-	1,072	1,072	1,070
	-	**88,748**	**88,748**	**65,474**

10. Governance costs

	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Total 2024 £
Independent Examiners Fee	1,000		1,000	900
Legal & Professional Fees	1,386		1,386	47
Board Expenses	1,294		1,294	549
Total	**3,679**	**-**	**3,679**	**1,496**

11. Net income/(expenditure)

	2025	2024
Net income/(expenditure) for the year is stated after charging:		
Independent Examiners' Remuneration	**1,000**	**900**

12. Trustees remuneration & benefits

The trustees neither received nor waived any emoluments during the year (2024: £Nil).

No trustees were reimbursed during the year. (2024: £Nil).

13. Staff costs

	2025 £	2024 £
Wages & Salaries	295,313	255,996
Employer's NI Costs	18,094	20,480
Employer's pension Costs	8,590	7,252
	321,997	**283,728**

There was no employee whose emoluments as defined for taxation purposes amounted to over £60,000 in either year.

Since 1st May 2017 the Charity has incurred costs in relation to the defined contribution scheme, operated by NEST, which are included in staff pension costs. The contributions are in line with current legislation, 3% Employer and 5% Employee.

The average number of employees, calculated on a part-time and full-time basis, analysed by function was:

	2025 No.	2024 No.
Direct charitable activities	11	9
Raising funds	1.2	1.2
Management & administration	1.5	1.5
	13.7	11.7

Two employees were volunteers on the Board of Trustees

14. Tangible fixed assets

	Vehicles £
Cost	
At 1 September 2024	3,495
Depreciation	
At 31 August 2024	3,495
Plus depreciation for the year	-
At 31 August 2025	3,495
Net Book Value	
At 31 August 2024	-
At 31 August 2025	**-**

15. Debtors

	2025 £	2024 £
Trade Debtors	105,809	47,390
Prepayments and Accrued income	12,841	23,162
	118,649	**70,552**

16. Creditors amounts falling due within one year

	2025 £	2024 £
Trade Creditors	-	110
Other Creditors	-	2,881
Accruals and Deferred Income	82,539	62,966
Social Security costs	6,777	3,851
	89,316	**69,808**

17. Analysis of net assets between funds

	Unrestricted General Fund	Designated Funds	Restricted Funds	Total 2025
2025	**£**	**£**	**£**	
Fixed Assets	-	-	-	-
Current Assets	266,885	40,000	18,369	325,254
Current Liabilities	(89,316)			(89,316)
	177,569	40,000	18,369	235,938

Comparative information for the analysis of net assets between funds in the previous year is follows:

	Unrestricted General Fund	Designated Funds	Restricted Funds	Total 2023
2024	**£**	**£**	**£**	
Fixed Assets	-	-	-	-
Current Assets	149,154	-	25,263	174,417
Current Liabilities	(69,808)	-	-	(69,808)
	79,346	-	25,263	104,609

18. Related party transactions

During the year there were no related party transactions.

19. Capital commitments

There were no capital commitments at the year-end or in the previous year.

20. Contingent assets

The charity has been awarded some multi-year grants with specified or implied timeframes which preclude recognition of the full amount. The amount of such contingent assets is £450,649 to be received from 2025/26.

21. Movement in funds

2025	Balance 01-Sep-24	Incoming Resources	Outgoing Resources	Transfers	Balance 31-Aug-25
	£	£	£	£	£
Unrestricted Funds:					
General Fund	79,346	471,299	333,076	(40,000)	178,288
Designated Funds:					
Capital Projects	-	-	-	40,000	40,000
Restricted Funds:					-
AKO Foundation	-	30,000	30,000	-	-
Arts Council England 'Story of Us'	-	3,119	3,119	-	-
Arts Council England 'Forest in Between'	-	24,286	24,286	-	-
Bailey Thomas Charitable Fund 'Generation Guys'	-	2,000	2,000	-	-
Berkshire Community Foundation ' Generation Guys'	-	5,000	5,000	-	-
Chapman Charitable Trust 'Story of Us'	-	2,000	2,000	-	-
Commumity Foundation for Surrey 'Generation Girls'	-	7,026	7,026	-	-
Community Foundation for Surrey 'Man Up'	-	8,570	8,570	-	-
Gatwick Airport Community Trust 'Man Up'	-	1,875	-	-	1,875
Heathrow Community Trust 'Man Up'	2,463	1,642	4,105		-
High Sheriff Youth Awards 'Man Up'	-	5,000	5,000	-	-
Ironmongers Company 'Generation Guys'	-	6,994	-	-	6,994
Kent University 'Man Up'	-	9,997	9,997	-	-
Kent University 'Playing A/Part'	-	10,000	2,500	-	7,500
Active Surrey (Surrey County Council) 'Holiday Programmes'	-	17,738	17,738	-	-
Surrey County Council, Mental Health Investment Fund 'Masking'/'Space Between'	22,800	-	22,800	-	-
Surrey County Council, Community Inclusion 'Project Purple'	-	9,811	9,811	-	-
The Sylvia Waddilove Foundation UK	-	1,000	1,000	-	-
The Surrey Wellbeing Partnership 'Got Your Back'		7,567	5,567	-	2,000
Sub Total Restricted Funds	**25,263**	**153,625**	**160,519**	**-**	**18,369**
Total All Funds	**104,609**	**624,924**	**493,595**	**-**	**235,938**

The purpose of each restricted fund is as described above and individual projects, shows are set out in the Trustees' Report

21. Movement in funds cont'd

Comparative movement in funds for 2024

2024	Balance 01-Sep-23	Incoming Resources	Outgoing Resources	Transfers	Balance 31-Aug-24
	£	£	£	£	£
Unrestricted Funds:					
General Fund	27,885	285,300	233,839	-	79,346
Restricted Funds:					
AKO Foundation	-	30,000	30,000	-	-
Arts Council England 'Story of Us'	20,908	-	20,908	-	-
Arts Partnership Surrey 'The Forest in Between'	-	10,000	10,000	-	-
Berkshire Community Foundation ' Generation Girls'	-	5,000	5,000	-	-
Community Foundation for Surrey 'Project Purple'	8,000	-	8,000	-	-
Community Foundation for Surrey 'Feasibility Study'	8,268	-	8,268	-	-
D'Oyly Carte Charitable Trust 'PAD'	2,000	-	2,000	-	-
Garfield Weston Foundation 'As I See It'/'Losing It'/'Masking'	15,000	-	15,000	-	-
Heathrow Community Trust 'Man Up'	-	2,463	-	-	2,463
Henry Smith	4,200	-	4,200	-	-
Herefordshire Community Foundation 'PAD'	-	2,000	2,000	-	-
Lottery Commu	-	11,462	11,462	-	-
Pilgrim Trust 'Generation Girls'	-	7,000	7,000	-	-
Western Railway	3,900	-	3,900	-	-
Active Surrey (Surrey County Council) 'Holiday Programmes'	-	17,088	17,088	-	-
Surrey County	22,800	30,000	30,000	-	22,800
The	5,000	-	5,000	-	-
Sub Total Restricted Funds	**90,076**	**115,013**	**179,826**	**-**	**25,263**
Total All Funds	**117,961**	**400,313**	**413,665**	**-**	**104,609**

The purpose of each restricted fund is as described above and individual projects, shows are set out in the Trustees' Report

MAKE PLAYS - CHANGE LIVES

Charity number 1151156
Company number 05898510

PEER PRODUCTIONS

England & Wales - Charity number 1151156

Accounts

peer productions

ANNUAL REPORT 2023/2024

REPORT OF THE TRUSTEES AND FINANCIAL STATEMENTS

Peer Productions Charity Company

Report of the trustees and financial statements
For the year ended 31st August 2024

Charity No: 1151156
Company No: 05898510

PEER PRODUCTIONS CHARITY COMPANY

Contents of the Financial Statements
for the year ended 31st August 2024

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Notes to the Financial Statements	21 - 30

PEER PRODUCTIONS CHARITY COMPANY
REPORT OF THE TRUSTEES
for the year ended 31st August 2024

The trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31st August 2024. 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 Finance Reporting Standard for Smaller Entities (effective January 2015) and the Companies Act 2006.

REFERENCE AND ADMINISTRATIVE INFORMATION

Charity name:	Peer Productions
Charity registration Number:	1151156
Company registration number:	05898510 (England and Wales)
Registered Office and Operational Address:	Peer Place The Ypod Centre Chobham Road Woking GU21 6JD

Trustees for financial year 2023-24:

Tim Hargrave
Caroline Hoare, Chair
Melanie Laithwaite (resigned 29 February 2024)
Nina Lemon
Alison Mathers
Erin Skelton (appointed 29 March 2024)
James Stirling
Shirley Whyte (appointed 24 November 2023)

Bankers:	Barclays Bank plc Town Gate House Church Street East Woking GU21 6AE
Independent Examiner:	Yvette How MAAT (MIP) That's How Accountancy & Bookkeeping 6 Frailey Close Maybury Woking GU22 8EB

STRUCTURE, GOVERNANCE AND MANAGEMENT

Nature of the governing document and constitution of the Charity

Peer Productions is constituted as a company limited by guarantee, formed in 2006 and registered as a charity in 2013. The company is governed by a memorandum, which established the object and powers of the charitable company and is governed under its Articles of Association. There are no restrictions in the governing documents on the operation of the Charity or on its investment powers, other than those imposed by general charity law.

The methods adopted for the recruitment and appointment of new trustees

Trustees and staff are constantly considering the other skills and expertise that may be required to best support the development of the Charity. The Board seeks new trustees through open recruitment using a variety of web and social media based advertising. Subject to satisfactory interview, and accepting the responsibilities as defined in the Charity Commission guidelines on the responsibilities of Charity trustees, the new member will be appointed to the Board.

The policies and procedures adopted for the induction and training of trustees

The new trustee meets key staff and a number of trustees as part of the interview process and following appointment is invited to visit the Charity at its operational base in Woking for more in depth conversation with the Artistic Director and the Strategy & Partnership Director. The new trustee is expected to read the Charity Commission guidelines as well as the Charity's Key policies and memorandum and articles of association. Trustees are also encouraged to attend public performances of the Charity's plays.

The organisation structure of the Charity and how decisions are made

The Board of Trustees meet approximately at 2-monthly intervals, to monitor and facilitate the work of the Charity, approve actions and plan for the development of the work. Trustees have the power to call extra meetings in response to any specific concerns.

The Board of Trustees reviews risks on an ongoing basis through Trustee Board Meetings. This allows them to mitigate against and to identify new risks. The likelihood and impact of every risk is considered. For the relevant period the following significant risks have been identified:

- Managing a building, particularly one that cannot yet be utilised to full potential while lease negotiations are ongoing. Mitigation by maximising use of space that is available, developing relationships to secure ongoing lease.
- Reduction in opportunities for fundraising e.g. fewer grant funders available and lower level of grants offered. Mitigation by maintaining diverse funding streams e.g. local authority and service contracts.
- Low level of reserves due to requiring use during Covid-19 pandemic. Mitigation by developing new fundraising strategy and financial systems, diversifying income streams, developing unrestricted income. Reserves have been increased in this period.
- Worsened mental health of young people after Covid-19 pandemic, and cost of providing extra mental health support e.g. to PAD cohort. Mitigation by providing counselling and 1-2 support to PAD cohort, and maintaining budget line for mental health provision in future budgets and funding applications.
- Safeguarding concerns, particularly the safety online and mental health concerns of learning disabled young people in the PEP cohort. Mitigation by increasing staff ratio, introducing CPOMS safeguarding monitoring system, regular PEP staff meetings and communication with learners, parents and carers to address any emerging concerns.

CHAIR'S LETTER

At the heart of Peer Productions lies an unwavering drive to change the lives of the young people we work with for the better, to open their minds to possibility and their hearts to empathy. We strive to promote both artistic excellence and an inclusive approach, a golden thread that runs through our rigorous yet supportive actor training.

2023/24 has been an exceptional year artistically. Our performances of Nina Lemon's latest play, Masking, have received universal praise from school audiences, who found its exploration of neurodiversity and post-Covid anxieties very powerful and pertinent. A new play for year 6 students, The Forest In Between, brilliantly addressed their anxieties about the transition to secondary school and the tour was a sell-out. Our new PEP programme has proved phenomenally successful, expanding in size and culminating in a very moving public performance of The Story of Us, a piece initiated by and co-devised with the young learning-disabled actors, which attracted high praise. Our work with Autistic young learners through our Generation Girls and Generation Guys programmes has continued to be very well received, as have our new holiday workshops for students on free school meals.

The funding climate has remained extremely challenging this year, but we are immensely proud of everything the team has managed to achieve. We have started to slowly build back our unrestricted reserves post-Covid and streamlined our financial and operational policies and processes to maximise efficiency and make best use of both our people and our financial resources. We have also sought to expand and diversify our funding sources, recognising that we will need to secure and fit out new premises in the next few years. Partnership working has continued to be an important way in which we have delivered our charitable objectives this year, especially through our involvement as part of the Surrey Wellbeing Partnership, and we look forward to developing this strand of our work to help us reach even more young people. I would like to extend our heartfelt thanks to all those who have supported Peer Productions this year.

We couldn't do what we do without our hugely talented Artistic Director, Nina Lemon, whose creative vision and seemingly limitless energy ensures the consistently high standard of our work and demonstrable impact on our participants and audiences. I would also like to thank my very committed fellow trustees, the talented staff of Peer Productions and our inspirational young peer educators. We are excited about tackling together the challenges and the joys of making theatre that changes lives over the coming year.

Caroline Hoare
Chair

ARTISTIC DIRECTOR'S LETTER

This proved to be another extraordinary year for Peer Productions. We continued to offer our unique Peer Actor Development Programme for young people keen to forge professional arts careers achieving a 100% success rate for their desired Drama School and university courses. We expanded our Peer Empowerment Pathway (PEP) for learning disabled young artists, refining our offer to provide more young people with the opportunity to work with us and extending the programme from one to up to three years. This also afforded us the chance to build partnerships with more local authorities and to expand our staff team. We continued to offer our groundbreaking Generation Girls and Guys programmes in SEND schools in Surrey and Berkshire, to deliver holiday activities for young people in receipt of free school meals and we piloted our first Project Purple programme aimed at teenagers who might not otherwise be able to access extra-curricular drama programmes.

Amongst a busy schedule of touring and participatory work, two projects particularly standout for me personally: The Forest in Between and The Story of Us. The Forest in Between is a new interactive play which we developed by working with 300 year 6 children in four local primary schools, finding out how they felt about transitioning to secondary school. Young actors from our Peer Actor Development Programme then worked with me to develop a brand-new play. Some of the worries year 6 shared with us were those you would expect. They were worried about friendships, bullying, strict teachers and detentions, but they are also worried about losing a loved one, World War 3 and climate change. As well as informing this new play what we learned was shared with partner charities to help shape mental health services for young people in the future. We toured the finished play in summer 2024 and the response could not have been more positive with year 6 audience members describing the play as relatable, helpful and interesting as well as creative, imaginative, exciting and entertaining. Teachers' feedback was equally encouraging. They were impressed by the standard of the young actors' performances, the interactive structure, and told us that the issues explored in the play were relevant and important for their students.

The Story of Us saw our PEP learners sharing their stories, working with a range of artists and developing more ambitious work which was shared with a far wider audience. The PEP ensemble was involved in all aspects of developing the production from recruiting artists to scoping venues and marketing the work. We took the initial production to a local grassroots community venue The Fiery Bird before creating a touring version with a smaller cast which toured to local SEND schools and enjoyed a London premier at Oasis Farm in Waterloo. Significantly, we developed new ways of using technology to empower our PEP artists to be able to independently tell their stories, hardwiring these techniques into the aesthetic fabric of the production.

Both these projects, together with many others we developed in this period, served to reinforce our commitment to inclusive theatre practice and work which is both aesthetically and creatively exciting and innovative whilst also being grounded in a commitment to activism and social change.

The year was not without its challenges, with an increasingly competitive funding climate and uncertainty regarding our future residency at Peer Place following the selling of the building to a new landlord. However, the board and executive team responded nimbly to these challenges and we remain committed to our vision of transforming young lives through theatre underpinned by our values of inclusivity, compassion and creativity.

Nina Lemon,
Artistic Director

OUR AIMS AND OBJECTIVES

PEER PRODUCTIONS - MAKE PLAYS CHANGE LIVES

Purposes, Aims and Values

Our vision is to use theatre to transform young people's lives.

Peer Productions is an award-winning youth arts charity specialising in combining high quality arts practice with peer education. We have developed a unique approach whereby young people are at the centre of every stage of the creative process.

We aim to:

- Create thought provoking, lively, engaging and relevant work
- Inspire young audiences
- Empower young people to develop as artists and change makers of the future
- Facilitate a creative space for young and emerging artists to develop their work
- Reach as many young lives as possible
- Sustain growth for the charity
- Disseminate our expertise in peer education and theatre for young audiences
- Lead the development of innovative theatre in education practice in the UK and beyond.

How Our Activities Deliver Public Benefit

Our work is made with, by and for young people and focuses on the issues that matter most to young people. These have included eating disorders, homophobia, alcohol misuse, sex and relationships, and mental health issues. We're driven to create an inclusive environment for our students, audience, staff, volunteers and supporters that promotes and values diversity. This represents the world in which our young beneficiaries live - diversity of race, gender, sexuality, religion, identity, physical and cognitive ability, experience and perspective enriches our charity and helps us to achieve our mission.

OUR KEY ACHIEVEMENTS AND PLANS FOR THE FUTURE

Key highlights:

- 24 young people with and without learning disabilities trained in acting, theatre-making and facilitating on our PAD and PEP courses. They created and performed their own work, prepared for further training at university or drama school, facilitated workshops for other young people, and performed plays to thousands of children.
- The staff team grew to accommodate a larger PEP cohort, and received further training to support learners' needs.
- 5 productions were toured to primary and secondary schools in over 100 performances to almost 11,000 young people. These plays explored issues important to young people such as mental health and emotional wellbeing, the experiences of young disabled people, and anxieties around the transition from primary to secondary school.
- A new play for year 6, *The Forest In Between*, was developed through workshops with 300 year 6 children and then performed for them and their peers.
- *The Story of Us* was a powerful new theatre and activism project, presenting the experiences of young learning-disabled performing artists.
- Outreach projects were delivered for young people with and without disabilities, and for those facing financial barriers, in and out of school, with over 1900 attendances.
- Successful diversification of fundraising and income generation across contracts, trusts & foundations and donations.
- Operating surplus was achieved to contribute to the re-building of unrestricted reserves, despite challenging fundraising environment.

We would like to express our gratitude to all of our funders and everyone who has supported our work: every person, community, company and organisation. We could not help young people transform their lives through theatre without you.

Achieving for Children (Royal Borough of Kingston)
Active Surrey
AKO Foundation
Arts Council England
Arts Partnership Surrey
Berkshire Community Foundation
Buckinghamshire County Council
Community Foundation for Surrey
D'Oyly Carte Charitable Trust
Garfield Weston Foundation
Greenwich Council
Harold Hyam Wingate Foundation
Hampshire County Council
Heathrow Community Trust
Henry Smith Charity
Herefordshire Community Foundation
High Sheriff Youth Awards Surrey
Jancett Childcare & JACE training Ltd
London Borough of Lewisham
National Lottery Community Fund
Pilgrim Trust
Rowan Bentall Charitable Trust
South Western Railway Customer and Communities Improvement Fund
Surrey County Council
Surrey Mental Health Investment Fund
Surrey Wellbeing Partnership

PAD - Peer Actor Development Programme

The Peer Actor Development programme offers a free year-long training, development and peer education programme for young people post-18. It is particularly aimed at those who, in their youth, have not had access to the kind of artistic development accessible to young people from more affluent backgrounds. Participants develop their own creativity, are supported with applications to higher education including drama school and university, gain valuable experience of professional standard touring, and contribute their talents to educating school students about issues that are important to talk about such as mental health, healthy relationships, radicalisation and misogyny.

This year PAD supported 10 young creatives at the very early stages of their careers.

They worked towards a Level 4 Creative Practitioner Diploma alongside developing the skills needed to go onto work or additional training in the performing arts or creative community work. They undertook significant work experience in the community, touring a series of original educational plays to primary and secondary schools across the South East reaching over 10,000 young audience members aged 7-16, as well as delivering creative projects in schools with disabled and non-disabled students.

This year 100% of the cohort secured a place for further study including at Manchester Metropolitan University, East 15 Acting School University of Essex, The Oxford School of Drama, Drama Studio London, All In Actors, Italia Conti, and Performance Preparation Academy.

When asked what the best thing is about training at Peer Productions, the PAD participants said:

“The supportive and inspiring environment.”
“Encouragement for (my) own creative work.”
“The touring and onstage experience.”
“The opportunity to perform often and well.”
“Learning about facilitating.”

100% said they would recommend Peer Productions to a fellow young actor.

The PAD participants expressed that the course gave them increased confidence, practical skills, and belief that they can pursue further training and a career in the arts.

“My time at peer has greatly improved my self-confidence. I feel a lot more confident being myself around people and acting in general. My self-determination has improved. My competitive nature to win has flared up and been re-awakened and I am more perseverant when it comes to learning lines. I view myself a lot more positively now. I am significantly more confident in my jokes now. I feel like I have become the person I wanted to be without even knowing it.” – PAD participant 2023-24

PEP - Peer Employment Pathway

The Peer Employment Pathway (PEP) is an alternative learning programme for young people with special educational needs and learning disabilities, preparing for a career in theatre and the creative industries. This year 14 young people took the PEP course, from Surrey, Hampshire, Kingston, Lewisham and Buckinghamshire and Greenwich.

This was the second year of running PEP, with a 50% larger cohort than the previous year, consisting of some second years and some new first years.

The programme was made up of 5 core elements:

1. Performing arts skills - PEP participants learned how to use their voices and bodies to express themselves. They learned how to work collaboratively as part of a creative ensemble and how to give and receive feedback. Each morning began with 'practice', a time for the PEP and mainstream students to integrate and warm-up for the day.
2. Project work - PEP participants had the opportunity to take part in various projects creating work to be shared with the wider community. This builds a range of skills, alongside their abilities as a performer, including communication, working as part of a team and organisation, planning and time management skills.
3. Industry Awareness - PEP participants developed the skills they need to better understand the performing arts sector, identify appropriate opportunities, and learn how to stay safe when applying for work or attending auditions and interviews. Through role-play, participants gained confidence working in different environments.
4. Health and Wellbeing - Using drama as a tool for education, PEP participants learned how to manage stress in the workplace, how to communicate their needs and reasonable adjustments as well as how to stay safe online, in their personal relationships and in the workplace.
5. Work Experience - As a working theatre company Peer Productions offered a range of 'in house' opportunities appropriate to the individual learner. These included working as peer educators on our outreach programmes, working as a director's assistant by keeping notes in rehearsals, and supporting our marketing team with graphic design jobs or filming social media content.

Plays & Projects

Our young actor peer educators, from both the PAD and PEP programmes, performed plays to primary and secondary schools including SEN schools across Surrey, Berkshire, Hampshire and greater London. The plays dealt with issues relevant to the lives of young people today, and complemented the PSHE curriculum. Each play was accompanied by a Teachers' Pack to support lessons after the performances. This year we delivered over 100 performances to an audience of almost 11,000 young people.

The Space Between (my head & heart) is an interactive mental health play utilising puppets and songs which explores wellbeing, perspective and resilience, for ages 7-10

This year it reached over 3000 children in 32 performances at 22 schools.

Feedback from young audience members:

"What you feel is alright and no matter what you look like you can still make friends with someone."
"Sometimes your friends break your trust but it's ok you can forgive them."
"Always be kind to other people - whether they are different or the same as you."
"I learnt about emotions, stars and believing in other people."

95% of children gave the play 4 or 5 stars out of 5.

Feedback from teachers:

"Super engaging, fun, humorous and pitched perfectly to deliver an important message."
"The production was very inclusive and the message was clear."

Masking is a play for secondary school students in year 8+ addressing the impact of modern life, and in particular post-pandemic life, on teenagers' mental health. This was its second year of touring and it reached almost 5400 young people through 25 performances at 20 schools. It was accompanied by a comprehensive teachers' pack.

This year the Masking playtext was also published by Salamander Street, and Masking was the featured play for KS4 in Drama Matters magazine.

Feedback from young audience members:

"I have understood more about mental health issues and solutions which has helped me out a lot."

"energetic, amazing, entertaining
Important, Open-minded, Interesting
relatable, useful, interesting"

Feedback from teachers:

"The performance kept even the most fidgety and disruptive of children transfixed!"
"Great performance, perfect for a secondary school audience."

All Change / The Forest Between

This year we delivered a new creative research project exploring emotional resilience in year 6 students, *All Change*, which then informed the development of a new play for year 6, *The Forest In Between*.

The aims of the *All Change* research project were:

- To find out what was important to year 6 students.
- To find out what their worries were.
- To find out how they were feeling about secondary school.
- To help year 6 students develop strategies to cope with the transition into secondary school.

We delivered 36 creative workshops in four primary schools, led by professional practitioners and supported by PAD and PEP facilitators. 300 year 6 students took part. Each workshop included a mixture of individual, small group and whole group activities, games, forum theatre and discussion.

The young people told us:

- They are worried about getting lost at secondary school.
- They are worried about detentions.
- A large number are worried about bullying.
- They are worried about exams and increase in work.
- They are worried about teachers.
- They are worried about death.
- They have fear of the future and the unknown.
- They are excited about new subjects and extra-curricular activities such as football and cooking.
- They are excited to go out with their friends.

Practitioners were surprised by the level of maturity of the year 6 learners. Many seemed young for their age, and many also struggled with working in groups, and in presenting in front of their peers. For the majority, they struggled to read nuanced social interactions, and they really needed to be pushed to understand that what people are saying may not be how they are feeling inside. A great deal of their thinking was very black and white. Most found understanding that other people might think differently or feel differently to them very challenging. Most seem to have been very adversely affected by the Covid lockdown years, missing out on vital stages of their social and emotional and verbal development and school staff were in agreement with this assessment.

This said, all practitioners noted an increase in engagement in all groups over the four sessions, with children better able to speak about their feelings than they were at the beginning of the project.

Inspired by their experiences working with the year 6 children, the PAD actors developed characters and scenarios for a new touring production, which playwright Nina Lemon developed into a script. The result is *The Forest In Between*, a captivating interactive play designed to unravel the challenges of transitioning to secondary school, for ages 10 - 11.

The Forest In Between was performed to 1800 students in 36 performances at 26 schools.

When asked what they learned from the play, the young audiences said:

"That even though we have worries they most likely won't come true and that you can help others if they are having struggles like them"
"That secondary school isn't that scary!"
"I learnt that its ok when change happens."
"How even if you are getting older you are still you"

90% of the Year 6 pupils rated the play 4 or 5 stars.

Feedback from teachers:

"The whole company are always amazing, they are polite and incredibly professional and we always thoroughly enjoy their wonderful performances. Thank you so much!"

The Story of Us

The Story of Us was a theatre and activism project exploring the experiences of young learning-disabled performing artists. Ensuring that a greater diversity of perspectives are visible and represented in our shared culture plays an important role in tackling real world negative perceptions of people with SEND.

External artists were chosen by the company of learning-disabled artists to work with them as skills mentors. These included a disabled theatre maker and a neurodivergent theatre maker with speech and language difficulties, and specialists in puppetry, movement and theatre technology.

The company then created a piece of activist theatre with the purpose of expressing their personal experiences and speaking truth to power. They created the play *The Story of Us*, which they performed in 6 performances to audiences of 245 young people in SEN schools and for the public, as well as creating digital resources which were distributed online.

"The story of us was an amazing tour that I had been on, it gave me a lot of confidence and a lot of courage going out to SEND schools showing them what we had been through and telling the story of our lives so they weren't alone. It made me feel proud and felt like I had achieved something that I hadn't done before, especially going out and working as a team with other actors and made me feel very accomplished." – Story of Us artist

The play received overwhelmingly positive feedback from audience members including professionals and decision makers in the communities of the PEP ensemble:

"A roller coaster of emotions on this amazing production! Some great comedy timing and the messages were LOUD and CLEAR. Such positivity to be drawn, amid deep realisation of the desire to live in a world where our perceptions of 'normal' can totally overlook these amazing people and what they can offer!"

Development of new plays

This year we started initial R&D for a new play, *Man Up*, a new play aimed at empowering and uplifting young men, as well as their communities and people of all genders who support them.

The stimulus to approach this topic in the new work has come from growing evidence showing a notable increase in misogynistic attitudes among young people, as well as the direct experience of an increase in disturbing misogynistic behaviours displayed by some boys and young men during performances of our previous sex education play, *Losing It*, over the last two years.

We undertook initial R&D workshops with PAD learners, in advance of planned creation and touring of the play next year.

Learning & Outreach

Generation Girls

Generation Girls is a targeted, drama-based empowerment programme for Autistic girls and girls who have learning disabilities, aged 11- 19 years. It is a 10-week project delivered in SEN schools and is designed to increase young women's confidence talking about themselves, their bodies and their relationships and to ultimately reduce their risk of sexual exploitation. The programme offers sessions on topics including body image and eating disorders, healthy relationships and consent and all aspects of mental health and wellbeing.

This year we ran four Generation Girls projects in SEN schools, delivering 40 sessions with up to 18 girls per season, plus a Generation Girls Day bringing together girls from different schools from across the county.

From taking part in the programme, participants increased their knowledge of what consent was (42% to 85%), understanding their bodies (28% to 85%), what a healthy relationship looks like (40% to 70%), how to look after their mental health and how to ask for help.

Feedback from participants:

"It's nice to have a space where we can talk about things."
"I liked learning about the body and how to be a good friend."
"I learnt about healthy relationships."
"I liked speaking about my mental health."

Generation Guys

We also delivered two Generation Guys projects, working with Autistic boys and boys with learning disabilities age 11-16 years in 10-week empowering drama projects exploring issues that matter most to young men, in a safe and supportive environment. Led by male facilitators, topics include self-esteem, body, healthy relationships, and mental health.

From taking part in the programme, participants said that they knew what being an ally was (57% to 100%), and that they thought mental health was important and were happy to talk about it (28% to 71%).

Feedback from participants:

"I like being able to talk about hard topics."
"My mental health is complex - like a super computer - lots of things to process and store."

Holiday Programmes

We continued to partner with Active Surrey Club4 to provide free activities specifically tailored to young people (age 12-18) in receipt of free school meals or who have an EHCP. We delivered two weeks of workshops, at Easter and in the summer holiday, for up to 20 young people per day. During the programmes, young people took part in drama activities including improvisation, scriptwriting, acting, directing and designing. They also received a hot meal and healthy snacks each day. Each week was focused around a particular theme such as Fantastic Mr Fox and The Jungle Book, and the young people gave a performance at the end of the week to their friends and family.

Feedback from families:

“Too often the focus is on her challenges and what she can’t do. This week she’s been able to enjoy and participate in activities. She’s proud of herself and what she’s achieved. She’s had fun, she’s been excited coming in every day, eager to see what the day has in store. She’s shown maturity I’m told she doesn’t have, it’s shown me that in the right environment and with the right support she is capable of so much.”

"You provide such a wonderful and enjoyable experience where both my children feel safe and can enjoy their drama experience where they may not be able to access it elsewhere."

Project Purple

We ran a new pilot project - an out of school programme for young people aged 13-18 on Free School Meals or experiencing economic, disability or social barriers to participating in arts projects. This ran for 10 weeks, with up to 10 participants developing performance and devising skills, culminating in a performance for friends and family at the end of the term.

Parent feedback:

“Peer Productions not only nurtures young talent but also fosters a supportive and inclusive environment. I wholeheartedly recommend this theatre company to anyone looking to encourage their child's passion for drama and performing.”

Partnerships

Surrey Wellbeing Partnership

Peer Productions is part of the Surrey Wellbeing Partnership (SWP), a third sector consortium of 13 charities providing emotional wellbeing and mental health services for children, young people, parents and carers, and professionals across Surrey alongside the NHS, through Mindworks Surrey. Other partners include Barnardo's, The East to West Trust, The Eikon Charity, Leatherhead Youth Project, The Matrix Trust, NAS Services Ltd (for National Autistic Society), Relate West Surrey, Step by Step Partnership Ltd, Surrey Care Trust, YMCA East Surrey.

SWP focuses on building relationships with children, young people and families, and strengthening links with the wider community to ensure that the emotional wellbeing and mental health needs of young people are met. The partnership implements the THRIVE framework, which is designed around putting the wants and needs of young people first and providing a greater choice of support.

Peer Productions believes that prevention and early intervention is key to helping young people make better choices, improve their mental health, and transform their lives. Our plays and outreach programmes support young people's mental health and wellbeing by signposting opportunities for clinical and community intervention, teaching about their internal resources for dealing with difficult emotions and situations, and using peer education to help young people make positive life choices.

Future Plans

Next year we will continue to deliver our core training and development work for young people with and without disabilities. We will expand the PEP cohort, and also plan to start offering Level 1, 2 and 3 qualifications to PEP learners.

We will tour four plays, including developing a new play, *Man Up*, aimed at empowering and uplifting young men, and developed in response to an increase in misogynistic attitudes among young people.

We will continue to develop work which addresses our key ambition to create more inclusive spaces and opportunities for young people, including running inclusive out of school drama programmes for young people with and without disabilities.

We will continue to explore new opportunities for expanding the physical space we occupy, so we can both enhance the environment for the young people who participate in activities here, and also so we can continue to expand our delivery.

We will continue to deliver preventative mental health services for Mindworks NHS contract through our partnership with SWP, and support the partnership's aims and objectives.

We will continue to strengthen our financial position, particularly continuing to build unrestricted reserves which have successfully grown this year.

Financial Review

Policy on reserves

Peer Productions is reliant on donations, grants and income from charitable activities (plays and outreach work) to allow it to continue operating over the medium term. To avoid closure if cash flow reduced materially, the Peer Productions Board is committed to establishing reserves that cover three months' core costs. The reserves will allow staff to continue working to deliver both Peer Productions' charitable activities and continue further fundraising to allow operations to continue.

Reserves are built from unrestricted income over a number of years, and building back the reserves is a priority of the charity. Once reserves to cover three months' costs are established, the position will be re-assessed with a view to increasing to support strategic development. The policy will be reviewed by Peer Productions Board on an annual basis.

As at 31st August 2024 unrestricted funds stood at £79,346 vs £27,885 last year, resulting in an increase of £51,461 (185%) over the previous 12 months, and representing 54% of the target of three months costs based on budgeted expenditure for 2024/25. In addition, £25,263 of restricted reserves are held for future activity.

The level of reserves will be kept under review and calculated by the Strategy & Partnerships Director on a quarterly basis.

Transactions and Financial position

Total incoming resources of £400,313 for the year. This represented a decrease of c6% over the previous year (2023: £424,374). The reduction in income is mainly due to projects and related funding steams coming to an end.

Unrestricted income of £285,300 is applied in continuing the charity's direct work in promoting and furthering its objectives.

Successful applications in the year saw grant income of £381,791 (2023: £413,276). Funding was obtained to support training programmes, outreach work, plays, digital projects, and core costs.

During the year, the Charity's expenditure was £413,665 (2023: £351,810), representing an increase of c17.5%. This resulted in an overall deficit of (£13,352); made up of restricted funds deficit (£64,813) and an unrestricted surplus of £51,461. This has helped improve the unrestricted reserves c/fwd to 2024/25 of £79,346 (2023: £27,885). The increase in expenditure is due to restricted funds received in advance in 2022/23 being spent and b/fwd funds being used on completion of projects during the year.

Share capital

The company is limited by guarantee and therefore has no share capital.

STATEMENT OF TRUSTEES RESPONSIBILITIES

The Charities and the Companies Acts require the Board of Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity as at the end of the financial year and of the surplus or deficit of the charity. In preparing those financial statements, the Board is 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 UK 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 charitable company will not continue on that basis.

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

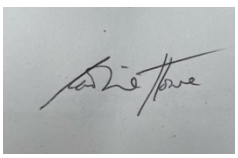
The trustees are also responsible for the contents of the trustees' report, and the responsibility of the independent examiner in relation to the trustees' report is limited to examining the report and ensuring that, on the face of the report, there are no inconsistencies with the figures disclosed in the financial statements.

Method of preparation of accounts

These financial statements have been prepared in accordance with the Statement of Recommended Practice Accounting and Reporting by Charities (issued 2008) and in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees and signed on their behalf:

Caroline Hoare – Chair



Date: 29 May 2025

Nina Lemon - Trustee

Date: 29 May 2025

PEER PRODUCTIONS CHARITY COMPANY
Independent Examiner's Report to the Trustees on the Financial Statements
for the year ended 31st August 2024

I report on the accounts of the company for the year ended 31st August 2024, which are set out on pages 19 to 30.

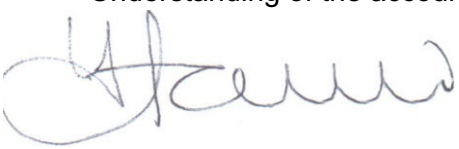
Respective responsibilities of trustees and examiner
The charity's trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the financial statements. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. I am qualified to undertake the examination by being a qualified member and member in practice of the Association of Accounting Technicians.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:
a) examine the accounts under section 145 of the 2011 Act;
b) to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011; and
c) to state whether particular matters have come to my attention.

Basis of Independent Examiner's report
My examination was carried out in accordance with the general directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from 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 no opinion is given as to whether the accounts present a 'true and fair view', and the report is limited to those matters set out in the statement below.

Independent Examiner's Statement
In connection with my examination, no matter has come to my attention:
a) which give me reasonable cause to believe that in any material respect the requirements
(i) to keep accounting records in accordance with section 386 of the Companies Act 2006; and
(ii) to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the Methods and principles of the Statement of Recommended Practice Accounting and Reporting by Charities have not been met, or

b) to which, in my opinion, attention should be drawn in order to enable a proper Understanding of the accounts to be reached.



Yvette How MAAT (MIP), That's How Accountancy & Bookkeeping, 6 Frailey Close, Maybury, Woking, GU22 8EB

Date: 29 May 2025

PEER PRODUCTIONS CHARITY COMPANY
Statement of Financial Activities
for the year ended 31st August 2024

	Notes	Unrestricted Funds	Restricted Funds	Total Funds 2024	Total Funds 2023
		£	£	£	£
Income & Endowments:					
Donations and legacies	2	1,866	-	1,866	-
Charitable activities	3	272,564	115,013	387,577	414,372
Investment income	4	-		-	-
Other	5	10,870	-	10,870	10,002
Total Income		**285,300**	**115,013**	**400,313**	**424,374**
Expenditure:					
Raising Funds	6	30,884	-	30,884	34,097
Charitable Activities	7	202,955	179,826	382,781	317,713
Total Expenditure		**233,839**	**179,826**	**413,665**	**351,810**
Net Income/(Expenditure)		**51,461**	**(64,813)**	**(13,352)**	**72,564**
Transfers between Funds		-	-	**-**	-
Net Movement in Funds		**51,461**	**(64,813)**	**(13,352)**	**72,564**
Total funds as at 1st September 2023	20	27,885	90,076	117,961	45,397
Total Funds as at 31st August 2024	20	**79,346**	**25,263**	**104,609**	**117,961**

All income and expenditure is derived from continuing activities.

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

The accompanying notes form part of these financial statements.

PEER PRODUCTIONS CHARITY COMPANY

Balance Sheet

as at 31st August 2024

	Notes	Total 2024 £	Total 2023 £
Fixed Assets	14	**-**	-
Current Assets			
Debtors	15	70,552	77,106
Cash at bank and in hand		103,865	80,979
		174,417	**158,085**
Liabilities			
Creditors: Amounts falling due within one year	16	(69,808)	(40,124)
Net Assets	17	**104,609**	**117,961**
Funds:			
Unrestricted	20	79,346	27,885
Restricted	20	25,263	90,076
	20	**104,609**	**117,961**

The directors are satisfied that for the financial year ended 31st August 2024 the charitable company was entitled to exemption from the requirement to obtain an audit under section 477 of the Companies Act 2006. The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006 and under section 144 of the Charities Act 2011.

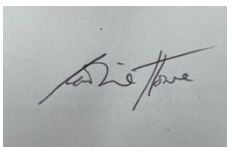
Under section 145 of the Charities Act 2011 the accounts have been examined by an independent examiner, whose report appears on page 18.

The directors acknowledge their responsibility for complying with the requirements of the Companies Act 2006 with respect of accounting records and for the preparation of accounts.

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

The financial statements were approved by the Board of Trustees on 29 May 2025 and were signed on its behalf by:

Caroline Hoare
Chair
Date: 29 May 2025



Nina Lemon
Trustee
Date: 29 May 2025

1. ACCOUNTING POLICIES

Basis of Preparation of Accounts
The financial statements of the Charity, which is a public benefit entity, have been prepared in accordance with the Charities SORP (FRS102) '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 Ireland (effective 1st January 2015) (the SORP), Financial Reporting Standard 102 (FRS102) and the Charities Act 2011. The financial statements have been prepared under the historical cost convention.

Exemption from preparing a cash flow statement
Exemption has been taken from preparing a cash flow statement on the grounds that the charitable company qualifies as a small charitable company.

Fund accounting
Restricted Funds are those received for undertaking an activity specified by the donor when making the gift. The Charity makes an administrative charge for the operation of some restricted funds, which is included in the cost of raising funds. The amounts for administration are also shown as restricted fund expenditure.
General Funds are unrestricted funds given freely to the Charity that can be applied at the discretion of the Trustees in accordance with the objectives of the Charity.
Designated Funds are funds set aside by the Trustees out of the unrestricted funds for specific purposes. The Trustees can un-designate such funds at their discretion.

Income
All income including donations is included in the Statement of Financial Activities where the Charity is entitled to the income and the amount can be quantified with reasonable accuracy. All grants and contractual payments are included on a receivable basis. Contractual income is recognised as performance obligations are satisfied. Grant income with performance related conditions received in advance of delivering specified services, or income with a time restriction placed on it by the donor, is deferred until the donor stipulated criteria are met. Income is also deferred if it is probable it could become refundable or if it is received in advance for a future accounting period.

No amount has been included for services donated by volunteers. Where out of pocket travel and other expenses have been reimbursed to volunteers, these costs are included in the accounts.

Expenditure
Expenditure is recognised on an accruals basis and allocated to the appropriate heading in the accounts.

Charitable activities expenditure enables Peer Productions to meet its aims and objectives for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.
Expenditure on raising funds includes the direct costs of fundraising activities.

Governance costs are those costs associated with meeting the constitutional and statutory requirements of the Charity and include independent examination fee and costs linked to the strategic management of the Charity.

Support costs are those costs which enable raising funds and charitable activities to be undertaken. These costs include finance, human resources, premises, IT, legal and governance costs.

Tangible Fixed Assets
Tangible assets under £1,500 are written off to expenditure in the year of purchase.

Debtors
Debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

Creditors
Creditors are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors are recognised at their settlement amount after allowing for any trade discounts due.

Taxation
The charity is exempt from corporation tax on its charitable activities under Part 1 Schedule 6 Finance Act 2010.

Pension costs
Since 1st May 2017 The Charity has incurred costs in relation to the defined contribution scheme, operated by NEST, which are included in staff pension costs. The contributions are in line with current legislation; 3% Employer's and 5% Employee's. Costs recognised are equivalent to the contributions in the period on an accruals basis and any unsettled amounts are included in other creditors.

Deferred grants
Grants which relate to a specific time period are recognised evenly over the relevant years.

Transfer between funds
Trustees have the authority to transfer monies out of the general funds into the restricted funds when required. With the fund holder's permission, the Trustees have the authority to make transfers from one restricted fund to another.

2. Donations & Legacies

	Unrestricted General Fund £	Restricted Funds £	Total 2024 £	Total 2023 £
Donations	1,866	-	1,866	-
Legacies	-	-	-	-
	1,866	**-**	**1,866**	**-**

3. Income from charitable activities

	Unrestricted General Fund	Restricted Funds	Total 2024	Total 2023
	£	£	£	
AKO Foundation	-	30,000	30,000	24,000
Arts Council England 'Story of Us'	-	-	-	31,500
Arts Partnership Surrey 'Forest'	-	10,000	10,000	-
Berkshire Community Foundation 'Generation Girls/Guys'	-	5,000	5,000	-
Buckinghamsire County Council 'PEP'	9,900	-	9,900	9,000
Community Foundation for Surrey 'Project Purple'	-	-	-	8,000
Community Foundation for Surrey 'Feasibility Study'	-	-	-	15,000
Community Foundation for Surrey 'Strategic Organisational Development'	-	-	-	18,258
Cumber Family Charitable Trust 'Generation Girls'	-	-	-	1,000
D'Oyly Carte Charitable Trust 'PAD'	-	-	-	4,000
Farnham Institue Charity 'Masking'/'Losing It'	-	-	-	1,000
Garfield Weston Foundation 'As I See It'/'Losing It'/'Masking'	-	-	-	15,000
Grenwich Council 'PEP'	11,000	-	11,000	-
Hampshire County Council 'PEP'	44,299		44,299	9,000
Heathrow Community Trust 'Man Up'	-	2,463	2,463	1,250
Henry Smith Charity via Community Foundation for Surrey 'Generation Guys'	-	-	-	10,000
Herefordshire Community Foundation 'PAD'	-	2,000	2,000	1,000
High Sheriff Youth Awards 'Losing It'	-	-	-	5,000
Jancett Childcare & JACE Training	23,818	-	23,818	18,246
Kingston Council Achieving for Children 'PEP'	11,000		11,000	9,000
London Borough of Lewisham 'PEP'	-	-	-	4,167
National Lottery Community Fund (Awards for All) 'Sound Equipment		11,462	11,462	10,000
Pilgrim Trust 'Generation Girls'	-	7,000	7,000	7,000
Rowan Bentall Charitable Trust 'Masking'	-	-	-	250
South Western Railway Customer and Communities Improvement Fund 'Generation Girls'	-	-	-	9,400
Surrey County Council - Children, Families, Lifelong Learning & Culture 'PEP'	47,667	-	47,667	66,008
Active Surrey (Surrey County Council) 'Holiday Programmes'	-	17,088	17,088	24,382
Surrey County Council, Mental Health Investment Fund 'Masking'/'Space Between'	-	30,000	30,000	30,000
Surrey Educational Trust 'Space Between'	-	-	-	21,340
The Harold Hyam Wingate Foundation 'PAD'	-	-	-	5,000
Surrey Youth Focus 'Unheard Voices'	477	-	477	-
Sutton Council 'PEP'	18,333	-	18,333	-
The Surrey Wellbeing Partnership	100,284		100,284	55,475
Total	**266,778**	**115,013**	**381,791**	**413,276**

Of the £413,276 received in 2023, £213,154 was unrestricted funds and £200,122 was restricted funds.

3. Income from charitable activities

	Unrestricted General Fund	Restricted Funds	Total 2024	Total 2023
	£	£	£	£
Merchandise Sales	162	-	162	-
Outreach Work	-	-	-	1,025
Plays	2,124	-	2,124	70
Private funding 'PEP'	3,500		3,500	-
	5,786	**-**	**5,786**	**1,095**

All of the £1,095 received in 2023 was unrestricted funds

4. Investment income

There was no bank interest received during this year of the previous year.

5. Other income

	Unrestricted General Fund	Restricted Funds	Total 2024	Total 2023
	£	£	£	£
HMRC rebate 'Theatre Tax Relief Scheme'	10,744	-	10,744	9,610
Other Income	126	-	126	392
	10,870	**-**	**10,870**	**10,002**

6. Cost of raising funds

	Direct Costs	Support Costs	Total 2024	Total 2023
	£	£	£	£
Staff Costs	29,866	-	29,866	29,874
Fundraising Consultancy Fees	-	-	-	3,482
Printing, Publicity & Advertising	1,018	-	1,018	742
	30,884	**-**	**30,884**	**34,098**

All of the £34,098 expended in 2023 was unrestricted funds.

7. Expenditure on charitable activities

	Direct Costs	Support Costs	Total 2024	Total 2023
	£	£	£	£
Peer Productions Core Services	50,624	24,411	75,035	80,286
Education/Training Development	134,963	27,316	162,279	86,085
Outreach & Projects	67,968	7,161	75,129	76,255
Plays	63,752	6,586	70,338	75,087
	317,307	**65,474**	**382,781**	**317,713**

8. Analysis of direct costs

	Raising Funds	Charitable Activities	Total 2024	Total 2023
	£	£	£	
Staff Costs	29,866	240,180	270,046	211,069
Consultancy Fees/Facilitators	-	33,271	33,271	40,016
Recruitment	-	1,177	1,177	497
Artistic Consumables	-	24,572	24,572	24,040
Non Capitilised Equipment	-	2,946	2,946	1,245
Advertising/Marketing	1,018	1,191	2,209	2,572
Staff Training	-	551	551	1,070
Student Training	-	645	645	2,504
Staff Travel/Accomodation/Parking	-	4,105	4,105	798
Student Travel/Accomodation	-	1,538	1,538	2,317
Moderation Fees	-	5,541	5,541	2,514
Website/Promotion	-	265	265	253
Subscriptions	-	1,082	1,082	756
Stationery	-	245	245	810
	30,884	**317,307**	**348,191**	**290,461**

9. Analysis of support costs

	Raising Funds	Charitable Activities (incl. Governance)	Total 2024	Total 2023
	£	£	£	£
Staff Costs		13,682	13,682	14,580
Staff Training		2,350	2,350	2,323
Staff Travel		667	667	419
Staff Welfare		2,497	2,497	2,973
Rent & Rates		14,400	14,400	14,400
Cleaning & Waste Disposal		10,072	10,072	7,401
Repairs & Renewals of premises		8,042	8,042	2,067
Insurance		2,167	2,167	1,830
Accountancy		2,685	2,685	792
Subscriptions		96	96	418
IT Software/Hardware		4,117	4,117	3,394
Professional Fees		47	47	1,440
Postage		24	24	16
Telephone		1,123	1,123	912
Stationery		104	104	29
Printing		739	739	499
Bank Charges		97	97	105
Governance Costs (see note 10)		1,496	1,496	7,077
Van Maintenance incl tax & insurance		1,070	1,070	675
	-	**65,474**	**65,474**	**61,350**

10. Governance costs

	Unrestricted Funds	Restricted Funds	Total 2024	Total 2023
	£	£	£	£
Independent Examiners Fee	900		900	2,750
Legal & Professional Fees	47		47	2,160
Board Expenses	549		549	2,167
Total	**1,496**	**-**	**1,496**	**7,077**

11. Net income/(expenditure)

	2024	2023
Net income/(expenditure) for the year is stated after charging:		
Independent Examiners' Remuneration	**900**	**2,750**

12. Trustees' remuneration and benefits

Trustees remuneration
Trustees neither received nor waived any emoluments during the year (2023: £NIL)

Trustees expenses
No trustees were reimbursed during the year (2023: £Nil).

13. Staff costs

	2024	2023
	£	£
Wages & Salaries	255,996	208,445
Employer's NI Costs	20,480	11,649
Employer's pension Costs	7,252	5,555
	283,728	**225,649**

There was no employee whose emoluments as defined for taxation purposes amounted to over £60,000 in either year.

Increase in salaries due to two part-time new members of staff recruited, increase in hours for two members of staff, and cost of living salary increase in September 2023.

The average number of employees, calculated on a part-time and full-time basis, analysed by function was:

	2024	2023
	No.	No.
Direct charitable activities	9	8
Raising funds	1.2	1.2
Management & administration	1.5	1.5
	11.7	10.7

One employee was a volunteer on the Board of Trustees

14. Tangible fixed assets

	Vehicles £
Cost	
At 1 September 2023	3,495
Depreciation	
At 31 August 2023	3,495
Plus depreciation for the year	-
At 31 August 2024	3,495
Net Book Value	
At 31 August 2023	-
At 31 August 2024	**-**

15. Debtors

	2024 £	2023 £
Trade Debtors	47,390	55,780
Prepayments and Accrued income	23,162	21,325
	70,552	**77,106**

16. Creditors: Amounts falling due within one year

	2024 £	2023 £
Trade Creditors	110	-
Other Creditors	2,881	-
Accruals and Deferred Income	62,966	36,060
Social Security costs	3,851	4,064
	69,808	**40,124**

17. Analysis of net assets between funds

2024	Unrestricted General Fund £	Designated Funds £	Restricted Funds £	Total 2024
Fixed Assets	-	-	-	-
Current Assets	149,154	-	25,263	174,417
Current Liabilities	(69,808)			(69,808)
	79,346	-	25,263	104,609

Comparative information for the analysis of net assets between funds in the previous year is as follow:

2023	Unrestricted General Fund £	Designated Funds £	Restricted Funds £	Total 2023
Fixed Assets	-	-	-	-
Current Assets	68,009	-	90,076	158,085
Current Liabilities	(40,124)	-	-	(40,124)
	27,885	-	90,076	117,961

18. Related party transaction

There were no related party transactions during the year or the previous year.

19. Capital commitments

There were no capital commitments at the year-end or the previous year.

20. Contingent assets

The charity has been awarded some multi-year grants with specified or implied timeframes which precude recognition of the full amount. The amount of such contingent assets is £497,046 to be received from 2024/25.

20. Movement in funds

2024	Balance 01-Sep-23	Incoming Resources	Outgoing Resources	Transfers	Balance 31-Aug-24
	£	£	£	£	£
Unrestricted Funds:					
General Fund	27,885	285,300	233,839	-	79,346
Restricted Funds:					
AKO Foundation	-	30,000	30,000	-	-
Arts Council England 'Story of Us'	20,908	-	20,908	-	-
Arts Partnership Surrey 'The Forest in Between'	-	10,000	10,000	-	-
Berkshire Community Foundation ' Generation Girls'	-	5,000	5,000	-	-
Community Foundation for Surrey 'Project Purple'	8,000	-	8,000	-	-
Community Foundation for Surrey 'Feasibility Study'	8,268	-	8,268	-	-
D'Oyly Carte Charitable Trust 'PAD'	2,000	-	2,000	-	-
Garfield Weston Foundation 'As I See It'/'Losing It'/'Masking'	15,000	-	15,000	-	-
Heathrow Community Trust 'Man Up'	-	2,463	-	-	2,463
Henry Smith Charity via Community Foundation for Surrey 'Generation Guys'	4,200	-	4,200	-	-
Herefordshire Community Foundation 'PAD'	-	2,000	2,000	-	-
National Lottery Community Fund (Awards for All) 'Sound Equipment'	-	11,462	11,462	-	-
Pilgrim Trust 'Generation Girls'	-	7,000	7,000	-	-
South Western Railway Customer and Communities Improvement Fund 'Generation Girls'	3,900	-	3,900	-	-
Active Surrey (Surrey County Council) 'Holiday Programmes'	-	17,088	17,088	-	-
Surrey County Council, Mental Health Investment Fund 'Masking'/'Space Between'	22,800	30,000	30,000	-	22,800
The Harold Hyam Wingate Foundation 'PAD'	5,000	-	5,000	-	-
Sub Total Restricted Funds	**90,076**	**115,013**	**179,826**	**-**	**25,263**
Total All Funds	**117,961**	**400,313**	**413,665**	**-**	**104,609**

The purpose of each restricted fund is as described above and individual projects and shows are set out in the Trustees' report.

20. Movement in funds cont'd

Comparative movement in funds for 2023

2023	Balance 01-Sep-22	Incoming Resources	Outgoing Resources	Transfers	Balance 31-Aug-23
	£	£	£	£	£
Unrestricted Funds:					
General Fund	20,397	224,251	216,765	-	27,885
Restricted Funds:					
Arts Council England 'Story of Us'	-	31,500	10,592	-	20,908
The National Lottery Community Fund 'Sound Equipment'	-	10,000	10,000		-
Berkshire Community Foundation ' Generation Girls'	5,000	-	5,000	-	-
Community Foundation for Surrey 'Project Purple'	-	8,000	-	-	8,000
Community Foundation for Surrey 'Feasibility Study'	-	15,000	6,732	-	8,268
Cumber Family Charitable Trust 'Generation Girls'	-	1,000	1,000	-	-
D'Oyly Carte Charitable Trust 'PAD'	-	4,000	2,000	-	2,000
Farnham Institue Charity 'Masking'/'Losing It'	-	1,000	1,000	-	-
Garfield Weston Foundation 'As I See It'/'Losing It'/'Masking'	15,000	15,000	15,000		15,000
Heathrow Community Trust 'Hidden'/'Generation Girls'	-	1,250	1,250	-	-
Henry Smith Charity via Community Foundation for Surrey 'Generation Guys'	5,000	10,000	10,800	-	4,200
Herefordshire Community Foundation 'PAD'	-	1,000	1,000	-	-
High Sheriff Youth Awards 'Losing It'	-	5,000	5,000	-	-
Pilgrim Trust 'Generation Girls'	-	7,000	7,000	-	-
Rowan Bentall Charitable Trust 'Masking'	-	250	250	-	-
South Western Railway Customer and Communities Improvement Fund 'Generation Girls'	-	9,400	5,500	-	3,900
Active Surrey (Surrey County Council) 'Holiday Programmes'	-	24,382	24,382	-	-
Surrey County Council, Mental Health Investment Fund 'Masking'/'Space Between'	-	30,000	7,200	-	22,800
Surrey Educational Trust 'Space Between'	-	21,340	21,340		-
The Harold Hyam Wingate Foundation 'PAD'	-	5,000	-	-	5,000
Sub Total Restricted Funds	**25,000**	**200,122**	**135,046**	**-**	**90,076**
Total All Funds	**45,397**	**424,373**	**351,812**	**-**	**117,961**

PEER PRODUCTIONS

England & Wales - Charity number 1151156

Accounts

ANNUAL REPORT 2022/2023
REPORT OF THE TRUSTEES AND FINANCIAL STATEMENTS

peer productions

Peer Productions Charity Company

Report of the trustees and financial statements
For the year ended 31st August 2023

Charity No: 1151156
Company No: 05898510

PEER PRODUCTIONS CHARITY COMPANY
REPORT OF THE TRUSTEES
For the year ended 31st August 2023

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PEER PRODUCTIONS CHARITY COMPANY
REPORT OF THE TRUSTEES
For the year ended 31st August 2023

The trustees, who are also directors of the Charity for the purposes of the Companies Act 2006, present their report with the financial statements of the Charity for the year ended 31st August 2023. 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 Finance Reporting Standard for Smaller Entities (effective January 2015) and the Companies Act 2006.

REFERENCE AND ADMINISTRATIVE INFORMATION

Charity name:	Peer Productions
Charity registration number:	1151156
Company registration number:	05898510 (England and Wales)
Registered Office and Operational Address:	Peer Place The Ypod Centre Chobham Road Woking GU21 6JD

Trustees for financial year 2022-23:
Joanna Atkinson - resigned 21 February 2023
Tim Hargrave
Caroline Hoare (Chair from 8 May 2023)
Daniel Johnson – resigned 28 December 2022
Melanie Laithwaite (Chair until 8 May 2023)
Nina Lemon
Alison Mathers
Edward Simpson - resigned 3 November 2022
James Stirling
Karen Sturgess - resigned 3 November 2022

Bankers:	Barclays Bank plc Town Gate House Church Street East Woking GU21 6AE
Independent Examiner:	Yvette How MAAT (MIP) That's How Accountancy & Bookkeeping 6 Frailey Close Maybury Woking GU22 8EB

STRUCTURE, GOVERNANCE AND MANAGEMENT

Nature of the governing document and constitution of the Charity

Peer Productions is constituted as a company limited by guarantee, formed in 2006 and registered as a Charity in 2013. The company is governed by a memorandum, which established the object and powers of the charitable company and is governed under its Articles of Association. There are no restrictions in the governing documents on the operation of the Charity or on its investment powers, other than those imposed by general Charity law.

The methods adopted for the recruitment and appointment of new trustees

Trustees and staff are constantly considering the other skills and expertise that may be required to best support the development of the Charity. The Board seeks new trustees through open recruitment using a variety of web and social media-based advertising. Subject to satisfactory interview, and accepting the responsibilities as defined in the Charity Commission guidelines on the responsibilities of Charity trustees, the new recruit will be appointed to the Board.

The policies and procedures adopted for the induction and training of trustees

The new trustee meets key staff and a number of trustees as part of the interview process, and following appointment is invited to visit the Charity at its operational base in Woking for more in depth conversation with the Artistic Director and the Strategy & Partnerships Director. The new trustee is also expected to read the Charity Commission guidelines as well as the Charity's key policies and memorandum and articles of association. Trustees are also encouraged to attend public performances of the Charity's plays.

The organisational structure of the Charity and how decisions are made

The Board of Trustees meet approximately at 2-monthly intervals, to monitor and facilitate the work of the Charity, approve actions and plan for the development of the work. Trustees have the power to call extra meetings in response to any specific concerns.

The Board of Trustees reviews risks on an ongoing basis through Trustee Board Meetings. This allows us to mitigate against and to identify new risks. We consider the likelihood and impact of every risk. For the relevant period we identified the following significant risks:

- Managing a building, particularly one that cannot yet be utilised to full potential while lease negotiations are ongoing. - Mitigation by maximising use of space we do have, moving ahead with feasibility study for 2nd floor expansion, developing relationships with Woking Borough Council to negotiate lease terms.
- Reduction in opportunities for fundraising e.g. fewer grant funders available and lower level of grants offered. - Mitigation by maintaining diverse funding streams e.g. local authority and service contracts.
- Low level of reserves due to requiring use during Covid-19 pandemic. – Mitigation by developing new fundraising strategy and financial systems, diversifying income streams, developing unrestricted income. We were able to increase reserves in the financial year.
- Reduction in recruitment to PAD cohort due to fallout from pandemic education. - Mitigation by targeting marketing campaigns and building relationships with schools.
- Worsened mental health of young people after Covid-19 pandemic, and cost of providing extra mental health support e.g. to PAD cohort. - Mitigation by providing counselling and 1-2-1 support to PAD cohort, and maintaining budget line for mental health provision in future budgets and funding applications.
- Need for thorough contract and job description for Founder Artistic Director Nina Lemon to cover Intellectual Property rights. - Mitigation by engaging external legal advice to draw up appropriate documents.

CHAIR'S LETTER

In 2022/23, we have continued to support our young learners in navigating the complexities of our post-pandemic world and especially the impact on their mental health. Young people's voices are central to Peer's mission to make plays and change lives, shaping how we continue to develop new work that really tackles the issues that matter to them today. Our newest play, Masking, explores the complexities of teenagers' mental health; it was devised with our young actors and has been extremely well received by audiences in secondary schools in Surrey and surrounding counties.

We have also successfully continued touring our work for younger audiences and building self-confidence through drama programmes for young Autistic people in SEN schools. Our aim is to reach ever more young people who can benefit from the transformative power of theatre-making and this year we have also been providing holiday workshops for those in receipt of free school meals or with an EHCP.

Rigorous actor training in a nurturing environment remains at the heart of our model, and we have seen a high level of success for our peer educators in pursuing their ambitions, thanks to our tailored advice and support for drama school auditions.

This year has seen the very successful launch of our pioneering Peer Employment Pathway (PEP) programme for young people with learning disabilities. It has been so impressive to see the progress these talented young people have made and how they have been empowered to find and use their voices through theatre-making. The relationships they have formed with participants on Peer's Actor Development programme have brought profound benefit to all involved.

The future is bright for Peer Productions but we still face the challenge of rebuilding our financial reserves after the toll of the pandemic. We are working hard to develop longer-term funding to secure our growth and continued development so that we can reach even more young people. We can only do what we do thanks to the generosity of those who support us, so however you helped Peer Productions during this year, thank you. Partnership working is core to deepening our impact and extending our reach, a vital part of helping us deliver our public benefit.

On behalf of my fellow trustees and the staff team, I would like to extend a heartfelt thank you to our outgoing chair, Melanie Laithwaite, who has done so much to establish firm foundations for the charity, drawing on her invaluable legal eye for detail, love of the arts and a deep belief in the transformative power of the work we do at Peer. I would also like to thank Peer Productions' Artistic Director, Nina Lemon, for her unwavering belief in the power of theatre to transform young people's lives and her brilliant artistic vision.

Finally, thank you to my hugely committed fellow trustees, the talented staff of Peer Productions and our inspirational young peer educators for their incredible hard work. Working in partnership, we are confident that Peer will continue to evolve and serve our beneficiaries as effectively as possible.

Caroline Hoare, Chair

ARTISTIC DIRECTOR'S LETTER

This was a remarkable year for Peer Productions as we realised our longstanding ambition to establish a training programme for learning-disabled young creatives keen to forge a career in the performing arts. The Peer Employment Pathway (PEP) began in September and we were delighted to welcome our first nine PEP learners to Peer Place.

Peer Place started to buzz with the excitement of now two young companies of actors working together as an inclusive company and we were blown away by the positive interactions between the two teams and how much they were all able to learn from each other – Peer education at its finest!

We also expanded our offer to include further holiday programmes for disadvantaged young people in receipt of free school meals including those with learning disabilities, with many young people choosing to return multiple times across the year. This, together with the continuing success of our Generation Girls and Guys programmes and the development of PEP, means that Peer has started to play a significant role in the creative lives of learning-disabled young people in the local area and beyond.

We continued to pursue plans to develop the second floor of Peer Place, commissioning an ambitious feasibility study and working with architects to develop a vision to use the space to expand our provision, supporting both the creative development and mental health of even more young people.

Our touring programme continued to flourish with the continued delivery of The Space Between (my Head & Heart) in primary schools and Losing It and As I See It in secondary schools. I also had the pleasure of writing and directing a new play to support adolescent mental health in the wake of the pandemic called Masking. The play invites the audience to develop their empathy skills by stepping inside the different characters' heads, discovering what they are masking and what's happening beneath the surface. Most significantly, I was able to include neurodiverse characters and one of these roles was shared by two neurodivergent performers, one of whom also has learning disabilities and is training on the PEP programme.

This experience of touring with a more inclusive company has only fuelled our desires to develop more inclusive training and performing opportunities, and we are looking forward to developing our vibrant and exciting programme in the future.

Nina Lemon, Artistic Director

OUR AIMS AND OBJECTIVES

PEER PRODUCTIONS - MAKE PLAYS CHANGE LIVES

Purposes, Aims and Values

Our vision is to use theatre to transform young people's lives.

Peer Productions is an award-winning youth arts Charity specialising in combining high quality arts practice with peer education. We have developed a unique approach whereby young people are at the centre of every stage of the creative process.

We aim to:

- Create thought provoking, lively, engaging and relevant work
- Inspire young audiences
- Empower young people to develop as artists and change makers of the future
- Facilitate a creative space for young and emerging artists to develop their work
- Reach as many young lives as possible
- Sustain growth for the Charity
- Disseminate our expertise in peer education and theatre for young audiences
- Lead the development of innovative theatre in education practice in the UK and beyond.

How Our Activities Deliver Public Benefit

Our work is made with, by and for young people and focuses on the issues that matter most to young people. These have included eating disorders, homophobia, alcohol misuse, sex and relationships, and mental health issues. We're driven to create an inclusive environment for our students, audience, staff, volunteers and supporters that promotes and values diversity. This represents the world in which our young beneficiaries live - diversity of race, gender, sexuality, religion, identity, physical and cognitive ability, experience and perspective enriches our Charity and helps us to achieve our mission.

OUR KEY ACHIEVEMENTS AND PLANS FOR THE FUTURE

Key highlights:

In 2022-23 we continued with our young person centred approach to using peer education to empower young people. Our work benefits young actor peer educators, disadvantaged young people, and young audience members in schools.

This year we started a new programme, the Peer Employment Pathway (PEP), for 18-24 year-olds with learning disabilities who have an interest in training in the creative industries.

We also continued our PAD training programme, and the young actors took three plays into local primary and secondary schools, including a new play dealing with mental health issues post-pandemic. We ran outreach and holiday programmes in SEN and mainstream settings.

The staff team grew to accommodate the expansion of activity and we bedded in to our new home base. We diversified income streams and began to replenish reserves.

We would like to express our gratitude to all of our funders and everyone who has supported our work: every person, community, company and organisation. We could not help young people transform their lives through theatre without you.

Achieving for Children (Royal Borough of Kingston)
Active Surrey
AKO Foundation
Arts Council England
Buckinghamshire County Council
Community Foundation for Surrey
Cumber Family Charitable Trust
D'Oyly Carte Charitable Trust
Farnham Institute Charity
Garfield Weston Foundation
Hampshire County Council
Heathrow Community Trust
Herefordshire Community Foundation
High Sheriff Youth Awards Surrey
Jancett Childcare & JACE training Ltd
London Borough of Lewisham
Pilgrim Trust
Rowan Bentall Charitable Trust
South Western Railway Customer and Communities Improvement Fund
Surrey County Council
Surrey Educational Trust
Surrey Mental Health Investment Fund
The Harold Hyam Wingate Foundation
The National Lottery Community Fund
Surrey Wellbeing Partnership
Woking Borough Council

PAD - Peer Actor Development Programme

The Peer Actor Development programme offers a free year-long training, development and peer education programme for young people post-18. Learners develop their own creativity, are supported with applications to higher education including drama school and university, gain valuable experience of professional standard touring, and contribute their talents to educating young people in schools about issues that are important to talk about such as mental health, healthy relationships, and radicalisation.

This year the cohort:

- Rehearsed, devised and performed in three touring plays for young people in schools as part of the PSHE curriculum.
- Performed three times to public audiences, at Guildford School of Acting and Peer Place.
- Took masterclasses and skills-based workshops to prepare them for further training and professional experience.
- Developed individual creative practice, self-taping and showcasing.
- Created online actor Showcases.
- Had the opportunity to undertake paid work as assistant facilitators on Holiday programmes for school aged children.
- Received 1-to-1 mentoring and support for the next stage of their careers.
- Integrated with the new cohort of learning disabled young people (PEP) in daily morning practice and other projects.

This year 9 learners completed the programme, with 7 receiving the RSL Creative Practitioner qualification (4 distinctions, 3 merits).

The majority of learners went on to further training at university, drama school, foundation and acting courses, with offers from: East 15 Acting School (University of Essex), Rose Bruford College, Bristol School of Acting, Performance Preparation Academy, Bath Spa University, Drama Studio London.

"Peer has helped me gain a lot of confidence as an actor, as I have been well supported by both the ensemble and the staff and felt that everyone is rooting for me." – PAD learner

"I had a lot of fears when joining Peer, thinking that I wouldn't be good enough or live up to what is expected of me, thinking what if I can't act well enough to tackle the subject matters of the tours and what if I'm not good enough to get in to drama school. However, throughout the year I built a lot of confidence as I understood my skill set and what I am capable of doing alongside developing what my brand is and what it is I actually aspire to do. Looking back, the moments where I succeeded the most were when I genuinely took risks and trusted in myself and my art." – PAD learner

PEP - Peer Employment Pathway

The Peer Employment Pathway (PEP) is a new alternative learning programme, established in September 2022. 9 young people with special educational needs and learning disabilities took part in a year-long training programme to prepare for a career in theatre and the creative industries. Young people joined PEP from Surrey, Hampshire, Kingston, Lewisham and Buckinghamshire, and the programme was funded through statutory funding from local authorities.

The programme was made up of 5 core elements:

1. Performing arts skills - PEP participants learned how to use their voices and bodies to express themselves. They learned how to work collaboratively as part of a creative ensemble and how to give and receive feedback. Each morning began with 'practice', a time for the PEP and mainstream students to integrate and warm up for the day ahead.
2. Project work - PEP participants had the opportunity to take part in various projects creating work to be shared with the wider community. This builds a range of skills, alongside their abilities as a performer, including communication, working as part of a team and organisation, planning and time management skills.
3. Industry Awareness - PEP participants developed the skills they need to better understand the performing arts sector, identify appropriate opportunities for themselves and learn how to stay safe when applying for work or attending auditions and interviews. Through role-play, participants gained confidence working in different environments.
4. Health and Wellbeing - Using drama as a tool for education, PEP participants learned how to manage stress in the workplace, how to communicate their needs and reasonable adjustments as well as how to stay safe online, in their personal relationships and in the workplace.
5. Work Experience - As a working theatre company Peer Productions offered a range of 'in house' opportunities appropriate to the individual learner. These included working as peer educators on our outreach Generation programmes, working as a director's assistant by keeping notes in rehearsals, and supporting our marketing team with graphic design jobs or filming social media content.

"PEP is like a family to me. You learn so many things and get involved in so much fun sessions" - PEP learner

"*It's been a fantastic and absolutely wonderful place to be."* – PEP learner

"Peer is really nice and kind company. It is really good fun and it's challenges people. We get to practice a lot and the plays are really good. If I would give advice, I would say it would give you great opportunities." – PEP learner

"Our child has Down syndrome and Autism and, having regressed enormously over the COVID lockdowns, they seemed destined to becoming completely isolated and alone. Then we found Peer Productions. Since they started they are more chatty, more likely to engage and their sense of humour has returned. We hadn't seen them smile for many months and even that's back. The staff have been absolutely brilliant and have bent over backwards to allow them to participate and they love it. What the team are providing, and so obviously delivering, is life changing to not only the young people, but also to their families." – PEP parent

"My son has not been happier in a very long time. This course taps in to his creativity and he is learning coping skills and more understanding of the wider world. His mental health has improved hugely since he started the course and he feels that he has a real purpose, some direction and some ideas for a better path for his future. He is feeling that his neurodiversity is not a negative but can be used in a positive way. He feels valued and the many positive role models are helping him to make appropriate decisions about his life and how he deals with situations." – PEP parent

Plays

Our young actor peer educators performed three plays to schools across Surrey, Berkshire, Hampshire and greater London, including SEN schools, dealing with issues relevant to the lives of young people today, and complementing the PSHE curriculum. Each play is accompanied by a Teachers' Pack to support lessons after the performances. This year we delivered a total of 126 performances, to an audience of 15,417 young people.

As I See It is a play about radicalisation and knife crime. It reached 3918 young people in 18 performances.

"I would like to say this was an amazing and it taught me a life lesson and it was really nice to see kids doing it because we are kids and it's more interesting when it comes from kids and not from adults because kids know more about why we join gangs and I want to say all the characters were amazing in what they presented for us. You guys did an amazing job in telling us this story and it felt real and I think you guys are amazing telling the story so thank you for teaching me what to do if I'm in a situation like this." – Young audience member

After watching the play

- 79% of audience members said they understood more about how young people could get involved in gangs or begin to carry a knife
- 76% of audience members said they knew more about important issues like knife crime and racism.

"[The greatest strengths of the show were] the quality of the acting and that the actors were all age appropriate. It covered so many PSHE themes from knife crime to gender inequality to name a few." - Teacher

The Space Between (my head & heart) is an interactive musical play for primary school children in years 3-5 (age 7-9). Featuring an astronaut and an alien stranded on an unfamiliar planet who need to learn to understand each other if they want to get their feet back on the ground, it explores empathy, perspective and resilience. It reached 3112 young people in 59 performances.

"The performers were really enthusiastic and engaged the children well. The content was exciting and related to well-being which is a high priority for us." - Teacher

"So many different mental health messages were given throughout and gave the children so much to think about. Clear delivery that was so engaging for all." - Teacher

When asked what they learnt from the play, young audience members said:

"To always be kind to people, especially if they are scared"

"Even if your friend is doing something without you it doesn't mean you should be unkind"

"It doesn't matter what people look like or think of them but when you get to know them they can surprise you."

"To be kind"

Masking is a new play addressing the impact of modern life – and in particular post-pandemic life – on teenagers' mental health, aimed at year 8+. It was devised by the cohort of PAD learners and written by Artistic Director Nina Lemon. It reached 5288 young people in 28 performances.

It is Peer's first play to feature a diagnosed Autistic character. This role was shared between two neurodivergent cast members – one from the PAD programme and one from the new PEP programme for learning disabled young actors.

Young people described it as: *"wholesome, inclusive, important", "interesting, captivating, informative".*

"I love the play and it made me realize what is happening around me better. When people don't want to talk, it's more likely they might need help, when someone just talks to me and I try to understand, I don't really understand, and so I think that you should do more plays, so more people understand that when people are antisocial just tell someone or make sure they are certainly OK because some people say they are OK, but they are not OK." – Young audience member

"Switching focus from actual events to the "thoughts" of the characters really hit home for our students. The "inner voice" spoke to them. They think those thoughts only happen to them and seeing/hearing them really impacted the students." - Teacher

Losing It is a musical play which takes on sex education for young people in a unique and engaging way, telling the story of a group of 18 year-olds as they look back on their 7 years at secondary school. Developed in partnership with young people from a range of schools, this frank and inclusive large-scale production addresses the questions young people really want answered. It reached 3099 young people in 17 performances.

"I think it was really insightful and helped many understand different aspects of adulthood like consent, dates e.t.c it was also really funny and I enjoyed the fact that they made it entertaining and that it catered to our age group." – Young audience member

"Me and my friends left the hall feeling more safe and empowered. The play also made me feel more comfortable talking about things that I wouldn't usually talk about." – Young audience member

"What a great performance! The students were shocked, entertained and moved all in the same play. I highly recommend and as a teacher of Y9, I can confidently say that this play started some really important conversations with our students. Thank you Peer Productions!" - Teacher

Learning & Outreach

Generation Girls

Generation Girls is a targeted, drama-based empowerment programme for Autistic girls and girls who have learning disabilities, aged 11- 19 years. It is a 10-week project delivered in SEN schools and is designed to increase young women's confidence talking about themselves, their bodies and their relationships, and to ultimately reduce their risk of sexual exploitation. The

programme offers sessions on topics including body image and eating disorders, healthy relationships and consent, and all aspects of mental health and wellbeing.

Multiple factors make this group particularly vulnerable and at risk:

- As women they are more likely to experience sexual exploitation and domestic abuse than men. Women aged 16-24 years are most at risk.
- Disabled women are more than twice as likely to have experienced domestic abuse than non-disabled women, and almost twice as likely than disabled men.
- Young people with disabilities are often infantilised and desexualised. Some adults feel uncomfortable talking to them about sex which can make them more naive and less likely to receive adequate sex education.
- Many participants attend schools where, because Autism and other learning disabilities are more highly diagnosed in males, they are in the minority and can lack a strong female network of friends.
- Many participants attend schools further away from home than their mainstream counterparts so may lack a local supportive network.
- MLD (moderate learning difficulties) schools are usually small and rarely offer sixth form provision. This means that these young women often attend larger mainstream sixth form colleges and are ill-equipped to cope in this new environment.
- 7 in 10 Autistic children have a mental health condition. 4 in 10 Autistic children have more than one.

This year we ran 6 Generation Girls projects in SEN schools, reaching 50 girls with 87 hours of workshops.

After taking part on the projects, participants reported increased understanding of how to identify potential risks and to seek help, improved confidence to say ‘no’ to things they didn’t want to do, and reduced feelings of anxiety.

At the end of the project, participants said:
“I enjoyed talking about mental health”
“I know more about being a good friend”
“I know what consent is”

Generation Guys

We also started delivery of Generation Guys, following a similar format to Generation Girls, working with Autistic boys and boys with learning disabilities age 11-16 years in a 10-week empowering drama project exploring issues that matter most to young men in a safe and supportive environment. Led by male facilitators, topics include self-esteem, body image, healthy relationships, and mental health.

We ran 2 Generation Guys projects, reaching 20 boys at SEN schools with 30 hours of workshops.

Holiday Programmes

We partnered with Active Surrey Club4 to provide free activities specifically tailored to young people (age 12-18) in receipt of free school meals or who have an EHCP. We delivered 4 weeks of workshops at Christmas, Easter and in the summer holiday, with almost 40 young people

taking part. During the programmes, young people took part in drama activities including improvisation, scriptwriting, acting, directing and designing. They also received a hot meal and healthy snacks each day. Each week was focused around a particular create theme or story such as Alice in Wonderland, Peter Pan, or devising their own play, and the young people gave a performance at the end of the week to their friends and family.

"My son absolutely loved it and was so excited to go back every day. He also tried lots of new foods and made some new friends. The lovely people who run the camp were so kind and really made my son have the best time." – Parent of participant on SEN holiday programme.

Partnerships

Surrey Wellbeing Partnership

Peer Productions is part of the Surrey Wellbeing Partnership (SWP), a third sector consortium of 13 charities providing emotional wellbeing and mental health services for children, young people, parents and carers, and professionals across Surrey alongside the NHS, through Mindworks Surrey. Other partners include Barnardo's, The East to West Trust, The Eikon Charity, Learning Space, Leatherhead Youth Project, The Matrix Trust, National Autistic Society, Relate West Surrey, Step by Step Partnership, Surrey Care Trust, YMCA East Surrey.

SWP focuses on building relationships with children, young people and families, and strengthening links with the wider community to ensure that the emotional wellbeing and mental health needs of young people are met. The partnership implements the THRIVE framework, which is designed around putting the wants and needs of young people first and providing a greater choice of support.

Peer Productions believes that prevention and early intervention is key to helping young people make better choices, improve their mental health, and transform their lives. Our plays and outreach programmes support young people's mental health and wellbeing by signposting opportunities for clinical and community intervention, teaching about their internal resources for dealing with difficult emotions and situations, and using peer education to help young people make positive life choices and thrive.

Guildford School of Acting (GSA)

We developed our relationship with GSA, including performing Masking at their theatre in spring 2023, where students, staff and members of the public attended. Students from their Applied Theatre programme also joined our actors to perform in and tour Losing It in the summer term.

Future Plans

We are planning to expand the PEP programme into a 2+ year-long programme to better meet the needs of the learners attending. We will also increase the size of the cohort next year, with some learners staying on for a second year and new learners joining for year 1.

We will run Project Purple, a new out of school programme for young people aged 13-18 on Free School Meals or experiencing financial hardship.

We will deliver a series of workshops for children in the last year of primary school, supported by the Surrey Wellbeing Partnership Innovation Fund, leading to the development of a new play for Year 6 about the transition between primary and secondary school.

We will continue R&D on an Arts Council England funded project with our learning-disabled learners, The Story of Us, culminating in performances for SEND schools and the public, and distribution of digital assets.

Our ambitions for developing the building remain ongoing with plans for a large-scale capital bid in our future.

Financial Review

Policy on reserves

Peer Productions is reliant on donations, grants and income from charitable activities (training, plays and outreach work) to allow it to continue operating over the medium term. To avoid closure if cash flow reduced materially, the Peer Productions Board is committed to establishing reserves that cover three months' core costs. The reserves will allow staff to continue working to deliver both Peer Productions' charitable activities and in order to continue further fundraising to allow operations to continue.

It was decided during the previous period to use a portion of the unrestricted reserves to support the organisation as it emerged from the Covid-19 pandemic, due to reduction in ability to deliver activity and fundraise against it. As at 31st August 2023 unrestricted funds stood at £27,885 vs £20,397 last year, resulting in an increase of £7,488 over the previous 12 months. In addition £90,076 of restricted reserves are held for future activity.

Reserves are built from unrestricted income over a number of years, and building back the reserves is now a priority of the charity. Once reserves to cover three months core costs are established, the position will be re-assessed with a view to increase the amount further.

The policy will be reviewed by Peer Productions Board on an annual basis.

The level of reserves will be kept under review and calculated by the Strategy & Partnerships Director on a quarterly basis.

Transactions and Financial position

Total incoming resources of £424,374 for the year. This represented an increase of c80% over the previous year (2022: £236,058). The increase is mainly due to the establishment of a new Programme, the Peer Employment Pathway (PEP), a refreshed fundraising strategy, and restricted funds for future projects.

Unrestricted income of £224,252 is applied in continuing the charity's direct work in promoting and furthering its objectives.

Successful applications in the year saw grant income of £413,276 - an increase of c.88% on the previous year (2022: £219,411). Funding was obtained to support training programmes, outreach work, plays, digital projects, and core costs.

During the year, the Charity's expenditure was £351,810 (2022: £297,081), representing an increase of c18%. The restricted income of the Charity is available only for the specific purposes as determined by the sponsors.

Share capital

The company is limited by guarantee and therefore has no share capital.

STATEMENT OF TRUSTEES RESPONSIBILITIES

The Charities and the Companies Acts require the Board of Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity as at the end of the financial year and of the surplus or deficit of the charity. In preparing those financial statements, the Board is 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 UK 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 charitable company will not continue on that basis.

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

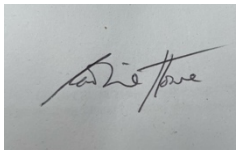
The trustees are also responsible for the contents of the trustees' report, and the responsibility of the independent examiner in relation to the trustees' report is limited to examining the report and ensuring that, on the face of the report, there are no inconsistencies with the figures disclosed in the financial statements.

Method of preparation of accounts

These financial statements have been prepared in accordance with the Statement of Recommended Practice Accounting and Reporting by Charities (issued 2008) and in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees and signed on their behalf:

Caroline Hoare – Chair



Date: 20 May 2024

Nina Lemon – Trustee

Date: 20 May 2024

PEER PRODUCTIONS CHARITY COMPANY
Independent Examiner's Report to the Trustees on the Financial Statements for the year ended 31st August 2023

I report on the accounts of the company for the year ended 31st August 2023, which are set out on pages 18 to 31.

Respective responsibilities of trustees and examiner
The charity's trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the financial statements. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. I am qualified to undertake the examination by being a qualified member and member in practice of the Association of Accounting Technicians.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

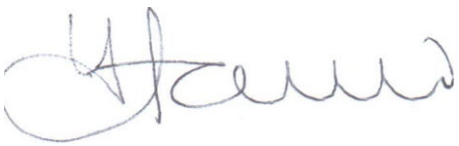
a) examine the accounts under section 145 of the 2011 Act;
b) to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011; and
c) to state whether particular matters have come to my attention.

Basis of Independent Examiner's report
My examination was carried out in accordance with the general directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from 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 no opinion is given as to whether the accounts present a 'true and fair view', and the report is limited to those matters set out in the statement below.

Independent Examiner's Statement
In connection with my examination, no matter has come to my attention:

a) which give me reasonable cause to believe that in any material respect the requirements
(i) to keep accounting records in accordance with section 386 of the Companies Act 2006; and
(ii) to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the Methods and principles of the Statement of Recommended Practice Accounting and Reporting by Charities have not been met, or

b) to which, in my opinion, attention should be drawn in order to enable a proper Understanding of the accounts to be reached.



Yvette How MAAT (MIP), That's How Accountancy & Bookkeeping, 6 Frailey Close, Maybury, Woking, GU22 8EB

Date: 20 May 2024

PEER PRODUCTIONS CHARITY COMPANY

Statement of Financial Activities
for the year ended 31st August 2023

	Notes	Unrestricted Funds £	Restricted Funds £	2023 £	Total Funds 2022 £
Income & Endowments:					
Donations and legacies	2	-	-	-	-
Charitable activities	3	214,250	200,122	414,372	223,016
Investment income	4	-		-	-
Other	5	10,002	-	10,002	13,042
Total Income		**224,252**	**200,122**	**424,374**	**236,058**
Expenditure:					
Raising Funds	6	34,097	-	34,097	36,264
Charitable Activities	7	182,667	135,046	317,713	260,817
Total Expenditure		**216,764**	**135,046**	**351,810**	**297,081**
Net Income/(Expenditure)		**7,488**	**65,076**	**72,564**	**(61,023)**
Transfers between Funds		-	-	**-**	-
Net Movement in Funds		**7,488**	**65,076**	**72,564**	**(61,023)**
Total funds as at 1st September 2022	20	20,397	25,000	45,397	106,420
Total Funds as at 31st August 2023	20	**27,885**	**90,076**	**117,961**	**45,397**

All income and expenditure is derived from continuing activities.

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

The accompanying notes form part of these financial statements.

PEER PRODUCTIONS CHARITY COMPANY

Balance Sheet

As at 31st August 2023

	Notes	Total 2023 £	Total 2022 £
Fixed Assets	14	**-**	-
Current Assets			
Debtors	15	77,106	36,390
Cash at bank and in hand		80,979	17,485
		158,085	**53,874**
Liabilities			
Creditors: Amounts falling due within one year	16	(40,124)	(8,478)
Net Assets	17	**117,961**	**45,397**
Funds:			
Unrestricted	20	27,885	20,397
Restricted	20	90,076	25,000
	20	**117,961**	**45,397**

The directors are satisfied that for the financial year ended 31st August 2023 the charitable company was entitled to exemption from the requirement to obtain an audit under section 477 of the Companies Act 2006. The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006 and under section 144 of the Charities Act 2011.

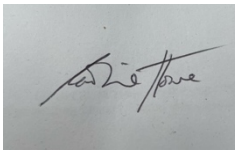
Under section 145 of the Charities Act 2011 the accounts have been examined by an independent examiner, whose report appears on page 17.

The directors acknowledge their responsibility for complying with the requirements of the Companies Act 2006 with respect of accounting records and for the preparation of accounts.

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

The financial statements were approved by the Board of Trustees on 20 May 2024 and were signed on its behalf by:

Caroline Hoare
Chair
Date: 20 May 2024



Nina Lemon
Trustee
Date: 20 May 2024

The notes form part of the financial statements

1. ACCOUNTING POLICIES

Basis of Preparation of Accounts
The financial statements of the Charity, which is a public benefit entity, have been prepared in accordance with the Charities SORP (FRS102) '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 Ireland (effective 1st January 2015) (the SORP), Financial Reporting Standard 102 (FRS102) and the Charities Act 2011. The financial statements have been prepared under the historical cost convention.

Exemption from preparing a cash flow statement
Exemption has been taken from preparing a cash flow statement on the grounds that the charitable company qualifies as a small charitable company.

Fund accounting
Restricted Funds are those received for undertaking an activity specified by the donor when making the gift. The Charity makes an administrative charge for the operation of some restricted funds, which is included in the cost of raising funds. The amounts for administration are also shown as restricted fund expenditure.
General Funds are unrestricted funds given freely to the Charity that can be applied at the discretion of the Trustees in accordance with the objectives of the Charity.
Designated Funds are funds set aside by the Trustees out of the unrestricted funds for specific purposes. The Trustees can un-designate such funds at their discretion.

Income
All income including donations is included in the Statement of Financial Activities where the Charity is entitled to the income and the amount can be quantified with reasonable accuracy.
All grants and contractual payments are included on a receivable basis. Contractual income is recognised as performance obligations are satisfied. Grant income with performance related conditions received in advance of delivering specified services, or income with a time restriction placed on it by the donor, is deferred until the donor stipulated criteria are met. Income is also deferred if it is probable it could become refundable or if it is received in advance for a future accounting period.
No amount has been included for services donated by volunteers. Where out of pocket travel and other expenses have been reimbursed to volunteers, these costs are included in the accounts.

Expenditure
Expenditure is recognised on an accruals basis and allocated to the appropriate heading in the accounts.

Charitable activities expenditure enables Peer Productions to meet its aims and objectives for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.
Expenditure on raising funds includes the direct costs of fundraising activities and salaries for fundraising staff.

Governance costs are those costs associated with meeting the constitutional and statutory requirements of the Charity and include independent examination fee and costs linked to the strategic management of the Charity.

Support costs are those costs which enable raising funds and charitable activities to be undertaken. These costs include finance, human resources, premises, IT, legal and governance costs.

Tangible Fixed Assets
Tangible assets under £1,500 are written off to expenditure in the year of purchase.

Debtors
Debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

Creditors
Creditors are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors are recognised at their settlement amount after allowing for any trade discounts due.

Taxation
The charity is exempt from corporation tax on its charitable activities under Part 1 Schedule 6 Finance Act 2010.

Pension costs
Since 1st May 2017 The Charity has incurred costs in relation to the defined contribution scheme, operated by NEST, which are included in staff pension costs. The contributions are in line with current legislation; 3% Employer's and 5% Employee's. Costs recognised are equivalent to the contributions in the period on an accruals basis and any unsettled amounts are included in other creditors.

Deferred grants
Grants which relate to a specific time period are recognised evenly over the relevant years.

Transfer between funds
Trustees have the authority to transfer monies out of the general funds into the restricted funds when required. With the fund holder's permission, the Trustees have the authority to make transfers from one restricted fund to another.

2. Donations & Legacies

No donations or legacies were received during this year or the previous year.

3. Income from charitable activities – Grants and Funding

	Unrestricted General Fund £	Restricted Funds £	Total 2023 £	Total 2022 £
AKO Foundation	24,000	-	24,000	32,825
Arts Council England 'Story of Us'	-	31,500	31,500	-
The National Lottery Community Fund 'Sound Equipment'	-	10,000	10,000	-
Berkshire Community Foundation 'Generation Girls'	-	-	-	5,000
Buckinghamsire County Council 'Peer Employment Pathway	9,000	-	9,000	-
Claremont Fan Court School 'Hidden'	-	-	-	1,000
Comic Relief Community Fund & Groundwork 'Space Betwe	-	-	-	2,000
Community Foundation for Surrey 'Project Purple'	-	8,000	8,000	10,000
Community Foundation for Surrey 'Feasibility Study'	-	15,000	15,000	-
Community Foundation for Surrey 'Strategic Organisational Development'	18,258	-	18,258	
Cumber Family Charitable Trust 'Generation Girls'	-	1,000	1,000	
DWF Foundation 'Hidden'	-	-	-	1,500
D'Oyly Carte Charitable Trust 'Peer Actor Development'	-	4,000	4,000	4,000
Enterprise Development Fund 'Digital Hidden'	-	-	-	12,770
Farnham Institue Charity 'Masking'/'Losing It'	-	1,000	1,000	-
Garfield Weston Foundation 'As I See It'/'Losing It'/'Masking'	-	15,000	15,000	15,000
Hampshire County Council 'Peer Employment Pathway'	9,000		9,000	-
Heathrow Community Trust 'Hidden'/'Generation Girls'	-	1,250	1,250	483
Henry Smith Charity via Community Foundation for Surrey 'Generation Guys'	-	10,000	10,000	10,000
Development'	-	1,000	1,000	
High Sheriff Youth Awards 'Losing It'	-	5,000	5,000	5,000
Jancett Childcare & JACE Training	18,246	-	18,246	34,528
Achieving for Children (Royal Borough of Kingston) 'Peer Employment Pathway'	9,000		9,000	-
London Borough of Lewisham 'Peer Employment Pathway'	4,167	-	4,167	-
Pilgrim Trust 'Generation Girls'	-	7,000	7,000	7,000
Rowan Bentall Charitable Trust 'Masking'	-	250	250	-
South Western Railway Customer and Communities Improvement Fund 'Generation Girls'	-	9,400	9,400	-
Surrey Chambers 'Kickstart'	-	-	-	12,616
Surrey County Council - Children, Families, Lifelong Learning & Culture 'Peer Employment Pathway'	66,008	-	66,008	3,000
Active Surrey (Surrey County Council) 'Holiday Programmes'	-	24,382	24,382	11,656
Surrey County Council, Mental Health Investment Fund 'Masking'/'Space Between'	-	30,000	30,000	-
Surrey Educational Trust 'Space Between'	-	21,340	21,340	-
The Harold Hyam Wingate Foundation 'Peer Actor Development'	-	5,000	5,000	-
The Surrey Wellbeing Partnership	55,475		55,475	45,632
Thomas Wall Trust 'Generation Guys'	-	-	-	5,000
The Warbutons Foundation 'Hidden'	-	-	-	400
Total	**213,154**	**200,122**	**413,276**	**219,411**

Of the £219,411 received in 2022, £127,101 was unrestricted funds and £92,310 was restricted funds.

3. Income from charitable activities – Plays, Outreach & Projects

	Unrestricted General Fund	Restricted Funds	Total 2023	Total 2022
	£	£	£	£
Plays	1,025	-	1,025	1,605
Outreach & Projects	70	-	70	2,000
	1,095	**-**	**1,095**	**3,605**

All of the £3,605 received in 2022 was unrestricted funds

4. Investment income

There was no bank interest received during this year or the previous year

5. Other income

	Unrestricted General Fund	Restricted Funds	Total 2023	Total 2022
	£	£	£	£
HMRC rebate 'Theatre Tax Relief Scheme'	9,610	-	9,610	9,110
HMRC Coronovirus Job Retention Scheme	-	-	-	3,075
Other Income	392	-	392	858
	10,002	**-**	**10,002**	**13,042**

6. Cost of raising funds

	Direct Costs	Support Costs	Total 2023	Total 2022
	£	£	£	£
Staff Costs	29,874	-	29,874	27,724
Fundraising Consultancy Fees	3,482	**-**	3,482	3,096
Printing, Publicity & Advertising	742	-	742	5,444
	34,097	**-**	**34,097**	**36,264**

All of the £36,264 expended in 2022 was unrestricted funds.

7. Expenditure on charitable activities

	Direct Costs	Support Costs	Total 2023	Total 2022
	£	£	£	£
Peer Productions Core Services	48,727	31,559	80,286	84,944
Education/Training Development	72,525	13,560	86,085	62,189
Outreach & Projects	68,367	7,888	76,255	49,929
Plays	66,744	8,343	75,087	63,755
	256,363	**61,350**	**317,713**	**260,817**

The increase in costs is due to the commencement of the new PEP Programme during September 2022.

8. Analysis of direct costs

	Raising Funds	Charitable Activities	Total 2023	Total 2022
	£	£	£	
Staff Costs	29,874	181,195	211,069	169,481
Facilitators	3,482	36,534	40,016	37,404
Recruitment	-	497	497	770
Artistic Consumables	-	24,040	24,040	20,176
Non Capitilised Equipment	-	1,245	1,245	1,527
Advertising/Marketing	742	1,830	2,572	5,444
Staff Training	-	1,070	1,070	914
Student Training	-	2,504	2,504	1,169
Staff Travel/Accomodation	-	798	798	129
Student Travel/Accomodation	-	2,317	2,317	1,565
Moderation Fees	-	2,514	2,514	4,751
Website/Promotion	-	253	253	-
Subscriptions	-	756	756	2,105
Stationery	-	810	810	94
	34,097	**256,363**	**290,461**	**245,531**

9. Analysis of support costs

	Raising Funds	Charitable Activities (incl. Governance)	Total 2023	Total 2022
	£	£	£	£
Staff Costs		14,580	14,580	15,764
Staff Training		2,323	2,323	2,567
Staff Travel		419	419	43
Staff Welfare		2,973	2,973	1,461
Charity Relocation of HQ Costs		-	-	9,211
Rent & Rates		14,400	14,400	4,635
Cleaning & Waste Disposal		7,401	7,401	-
Repairs & Renewals of premises		2,067	2,067	-
Insurance		1,830	1,830	3,028
Accountancy		792	792	305
Subscriptions		418	418	764
IT Software/Hardware		3,394	3,394	4,797
Professional Fees		1,440	1,440	2,940
Postage		16	16	59
Telephone		912	912	726
Stationery		29	29	206
Printing		499	499	206
Bank Charges		105	105	87
Governance Costs (see note 10)		7,077	7,077	2,528
Van Maintenance incl tax & insurance		675	675	1,727
Van depreciation		-	-	499
	-	**61,350**	**61,350**	**51,550**

10. Governance costs

	Unrestricted Funds	Restricted Funds	Total 2023	Total 2022
	£	£	£	£
Independent Examiners Fee	2,750		2,750	2,315
Legal & Professional Fees	2,160		2,160	13
Board Expenses	2,167		2,167	-
Annual Report	-		-	200
Total	**7,077**	**-**	**7,077**	**2,528**

11. Net income/(expenditure)

	2023	2022
Net income/(expenditure) for the year is stated after charging:		
Independent Examiners' Remuneration	**2,750**	**2,315**

12. Trustees' remuneration and benefits

Trustees Remuneration

The trustees neither received nor waived any emoluments during the year (2022: £Nil).

Trustees Expenses

No trustees were reimbursed during the year. (2022: £Nil).

13. Staff Costs

	2023	2022
	£	£
Wages & Salaries	208,445	173,534
Employer's NI Costs	11,649	8,626
Staff pension Costs	5,555	3,086
	225,649	**185,246**

There was no employee whose emoluments as defined for taxation purposes amounted to over £60,000 in either year.

Increase in salaries due to two new member of staff recruited to run the PEP Programme, which began in September 2022

Since 1st May 2017 the Charity has incurred costs in relation to the defined contribution scheme, operated by NEST, which are included in staff pension costs. The contributions are in line with current legislation, 3% Employer and 5% Employee.

The average number of employees, calculated on a part-time and full-time basis, analysed by function was:

	2023	2022
	No.	No.
Direct charitable activities	8	6
Raising funds	1.2	1.2
Management & administration	1.5	1.5
	10.7	8.7

Two employees were volunteers on the Board of Trustees

14. Tangible Fixed Assets

	Vehicles £
Cost	
At 1 September 2022	3,495
Depreciation	
At 31 August 2022	3,495
Plus depreciation for the year	-
At 31 August 2023	3,495
Net Book Value	
At 31 August 2022	-
At 31 August 2023	**-**

15. Debtors

	2023 £	**2022 £**
Trade Debtors	55,780	9,040
Other Debtors	-	126
Prepayments and Accrued income	21,325	27,224
	77,106	**36,390**

16. Creditors: Amounts falling due within one year

	2023 £	**2022 £**
Trade Creditors	-	2,388
Accruals and Deferred Income	36,060	6,090
Social Security costs	4,064	-
	40,124	**8,478**

17. Analysis of Net Assets between Funds

2023	Unrestricted General Fund £	Designated Funds £	Restricted Funds £	Total 2023 £
Fixed Assets	-	-	-	-
Current Assets	68,009	-	90,076	158,085
Current Liabilities	(40,124)			(40,124)
	27,885	-	90,076	117,961

Comparative information for the analysis of net assets between funds in the previous year is follows:

2022	Unrestricted General Fund £	Designated Funds £	Restricted Funds £	Total 2022 £
Fixed Assets	-	-	-	-
Current Assets	28,874	-	25,000	53,874
Current Liabilities	(8,478)	-	-	(8,478)
	20,397	-	25,000	45,397

18. Related party transactions

There were no related party transactions during the year or the previous year.

19. Capital commitments

There were no capital commitments at the year-end or the previous year.

20. Contingent Assets

The charity has been awarded some multi-year grants with specified or implied timeframes which preclude recognition of the full amount. The amount of such contingent assets is £535,869 to be received from 2023/24.

20. Movement in Funds

2023	Balance 01-Sep-22	Incoming Resources	Outgoing Resources	Transfers	Balance 31-Aug-23
	£	£	£	£	£
Unrestricted Funds:					
General Fund	20,397	224,251	216,764	-	27,886
Restricted Funds:					
Arts Council England 'Story of Us'	-	31,500	10,592	-	20,908
The National Lottery Community Fund 'Sound Equipment'	-	10,000	10,000	-	-
Berkshire Community Foundation ' Generation Girls'	5,000	-	5,000	-	-
Community Foundation for Surrey 'Project Purple'	-	8,000	-	-	8,000
Community Foundation for Surrey 'Feasibility Study'	-	15,000	6,732	-	8,268
Cumber Family Charitable Trust 'Generation Girls'	-	1,000	1,000	-	-
D'Oyly Carte Charitable Trust 'Peer Actor Development'	-	4,000	2,000	-	2,000
Farnham Institue Charity 'Masking'/'Losing It'	-	1,000	1,000	-	-
Garfield Weston Foundation 'As I See It'/'Losing It'/'Masking'	15,000	15,000	15,000	-	15,000
Heathrow Community Trust 'Hidden'/'Generation Girls'	-	1,250	1,250	-	-
Henry Smith Charity via Community Foundation for Surrey 'Generation Guys'	5,000	10,000	10,800	-	4,200
Herefordshire Community Foundation 'Peer Actor Development'	-	1,000	1,000	-	-
High Sheriff Youth Awards 'Losing It'	-	5,000	5,000	-	-
Pilgrim Trust 'Generation Girls'	-	7,000	7,000	-	-
Rowan Bentall Charitable Trust 'Masking'	-	250	250	-	-
South Western Railway Customer and Communities Improvement Fund 'Generation Girls'	-	9,400	5,500	-	3,900
Active Surrey (Surrey County Council) 'Holiday Programmes'	-	24,382	24,382	-	-
Surrey County Council, Mental Health Investment Fund 'Masking'/'Space Between'	-	30,000	7,200	-	22,800
Surrey Educational Trust 'Space Between'	-	21,340	21,340	-	-
The Harold Hyam Wingate Foundation 'Peer Actor Development'	-	5,000	-	-	5,000
Sub Total Restricted Funds	**25,000**	**200,122**	**135,046**	**-**	**90,076**
Total All Funds	**45,397**	**424,373**	**351,811**	**-**	**117,961**

The purpose of each restricted fund is as described above and individual projects and shows are set out in the Trustees' Report

20. Movement in Funds cont'd

2022	Balance 01-Sep-21	Incoming Resources	Outgoing Resources	Transfers	Balance 31-Aug-22
	£	£	£	£	£
Unrestricted Funds:					
General Fund	96,420	143,031	219,055	-	20,397
Restricted Funds:					
Berkshire Community Foundation ' Generation Girls'	-	5,000	-	-	5,000
Claremont Fan Court School 'Hidden'		1,000	1,000	-	-
Comic Relief Community Fund & Groundwork 'Space Between'	-	2,000	2,000	-	-
Community Foundation for Surrey 'Losing It'	-	10,000	10,000	-	-
DWF Foundation 'Hidden'	-	1,500	1,500	-	-
D'Oyly Carte Charitable Trust 'Peer Actor Development'	-	4,000	4,000		-
Enterprise Development Fund 'Digital Hidden'	-	12,770	12,770	-	-
Garfield Weston 'As I See It/Losing It/Masking'	-	15,000	-	-	15,000
Heathrow Community Trust 'Hidden'	-	483	483	-	-
Henry Smith Charity via Community Foundation for Surrey 'Generation Guys'	-	10,000	5,000	-	5,000
High Sheriff Youth Awards 'Losing It'	-	5,000	5,000	-	-
Pilgrim Trust 'Generation Girls'	-	7,000	7,000	-	-
Postcode Society 'As I See It'	10,000	-	10,000	-	-
Surrey Chambers 'Kickstart'	-	1,500	1,500	-	-
Surrey County Council 'Summer School'	-	11,656	11,656	-	-
Thomas Wall Trust 'Generation Guys'	-	5,000	5,000	-	-
Warbuton's Foundation 'Hidden'	-	400	400	-	-
Sub Total Restricted Funds	**10,000**	**92,310**	**77,310**	**-**	**25,000**
Total All Funds	**106,420**	**235,341**	**296,364**	**-**	**45,397**

The purpose of each restricted fund is as described above and individual projects, shows are set out in the Trustees' Report

PEER PRODUCTIONS

England & Wales - Charity number 1151156

Accounts

peer productions

Annual Report 2021/2022

Report of the trustees and financial statements

Peer Productions Charity Company

Report of the trustees and financial statements
For the year ended 31st August 2022

Charity No: 1151156
Company No: 05898510

Peer Productions Charity Company

Contents of the Financial Statements
for the year ended 31st August 2022

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PEER PRODUCTIONS CHARITY COMPANY
REPORT OF THE TRUSTEES
for the year ended 31st August 2022

The trustees, who are also directors of the Charity for the purposes of the Companies Act 2006, present their report with the financial statements of the Charity for the year ended 31st August 2022. 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 Finance Reporting Standard for Smaller Entities (effective January 2015) and the Companies Act 2006.

REFERENCE AND ADMINISTRATIVE INFORMATION

Charity name:	Peer Productions
Charity registration Number:	1151156
Company registration number:	05898510 (England and Wales)
Registered Office and Operational Address:	Peer Place The Ypod Centre Chobham Road Woking GU21 6JD

Trustees for financial year 2021-22:
Joanna Atkinson
Tim Hargrave
Caroline Hoare - appointed 25 April 2022
Daniel Johnson – appointed 25 April 2022
Melanie Laithwaite (Chair*)
Nina Lemon
Alison Mathers - appointed 28 September 2021
Daniel Reeves - resigned 25 April 2022
Edward Simpson
James Stirling - appointed 25 April 2022
Karen Sturgess
* Melanie Laithwaite resigned as Chair 8 May 2023, replaced as Chair from that date by Caroline Hoare

Bankers:	Barclays Bank plc Town Gate House Church Street East Woking GU21 6AE
Independent Examiner:	Yvette How MAAT (MIP) That's How Accountancy & Bookkeeping 6 Frailey Close Maybury Woking GU22 8EB

PEER PRODUCTIONS CHARITY COMPANY
REPORT OF THE TRUSTEES
for the year ended 31st August 2022

STRUCTURE, GOVERNANCE AND MANAGEMENT

Nature of the governing document and constitution of the Charity

Peer Productions is constituted as a company limited by guarantee, formed in 2006 and registered as a Charity in 2013. The company is governed by a memorandum, which established the object and powers of the charitable company and is governed under its Articles of Association. There are no restrictions in the governing documents on the operation of the Charity or on its investment powers, other than those imposed by general Charity law.

The methods adopted for the recruitment and appointment of new trustees

Trustees and staff are constantly considering the other skills and expertise that may be required to best support the development of the Charity. The Board seeks new trustees through open recruitment using a variety of web and social media-based advertising. Subject to satisfactory interview, and accepting the responsibilities as defined in the Charity Commission guidelines on the responsibilities of Charity trustees, the new recruit will be appointed to the Board.

The policies and procedures adopted for the induction and training of trustees

The new trustee meets key staff and a number of trustees as part of the interview process, and following appointment is invited to visit the Charity at its operational base in Woking for more in depth conversation with the Artistic Director and the Strategy & Partnerships Director. The new trustee is also expected to read the Charity Commission guidelines as well as the Charity's key policies and memorandum and articles of association. Trustees are also encouraged to attend public performances of the Charity's plays.

The organisational structure of the Charity and how decisions are made

The Board of Trustees meet approximately at 2-monthly intervals, to monitor and facilitate the work of the Charity, approve actions and plan for the development of the work. Trustees have the power to call extra meetings in response to any specific concerns.

The Board of Trustees reviews risks on an ongoing basis through Trustee Board Meetings. This allows us to mitigate against and to identify new risks. We consider the likelihood and impact of every risk. For the relevant period we identified the following significant risks:

- Taking on the management of a building, particularly one that cannot yet be utilised to full potential. - Mitigation by maximising use of space we do have, moving ahead with capital grant applications and feasibility studies for 2nd floor expansion, securing lease with Woking Borough Council.
- Reduction in opportunities for fundraising e.g. fewer grant funders available and lower level of grants offered. - Mitigation by seeking out more diverse forms of funding new programmes such as local authority and service contracts.
- Reduction in recruitment to PAD cohort due to governmental focus on STEM subjects and fallout from pandemic education. - Mitigation by targeting marketing campaigns and building relationships with schools and colleges.
- Worsened mental health of young people after Covid-19 pandemic, and cost of providing extra mental health support e.g. to PAD cohort. - Mitigation by providing counselling and 1-2 support to PAD cohort, and maintaining budget line for mental health provision in future budgets and funding applications.
- Need for thorough contract and job description for Founder Artistic Director Nina Lemon to cover Intellectual Property rights. - Mitigation by engaging external legal advice to draw up appropriate documents.

PEER PRODUCTIONS CHARITY COMPANY
REPORT OF THE TRUSTEES
for the year ended 31st August 2022

OUTGOING CHAIR'S LETTER

In 2021/22 as we emerged from the baffling uncertainty of the pandemic, mental health was centre stage and it has become incumbent on all of us to address the fallout from this crisis, with no group more in need than our young people. Peer Productions has been working to support young people's mental health through its mission to *make plays and change lives* since its very beginning and so we have been perfectly placed to continue this journey in this difficult period. Against this background, Peer Productions has taken plays back on tour to schools, helping secondary school age young people deal with mental health, radicalisation, and sex education issues, and, for the very first time, touring a play to primary schools to help younger children learn about the importance of mental health. This expansion of the offering reflects the need of our beneficiaries and Peer will always respond to this need.

We have continued our success of helping our peer educators onwards with their higher education ambitions – with some notable drama school successes – and helping this cohort of young people face up to the individual impact which the pandemic has had for each of them.

It has been a year of change with a huge moment of pride when Peer Productions opened its own front door for the very first time on moving into the YPod building in central Woking in late summer 2021. This building offers the platform for future growth which includes the exciting launch of the unique Peer Education Pathway (PEP) programme for disabled young people which will be available from September 2022.

The future is bright for Peer Productions but we must acknowledge the legacy which the pandemic has left us as this has been a tough financial year which has seen our unrestricted funds depleted. There is a robust plan in place (which, as I write, is already paying off) to rebuild these funds, and we were still able to deliver our planned projects and develop new projects (like PEP) for the future.

We can only do what we do thanks to the generosity of those who support us, so however you helped Peer Productions during this year, thank you. On a personal note, I want to extend my thanks to Peer Productions' Artistic Director, Nina Lemon, for her unrelenting vision and brilliance. Also, a thank you to Managing Director, Ed Simpson, who stepped away at the end of 2022, after working so hard over many years to build robust procedure into the DNA of Peer Productions. I too am stepping away in May 2023 after the end of my tenure as Chair and I leave feeling immensely privileged to have contributed to this amazing Charity since 2019. I pass over to the incredible Caroline Hoare with whom I know the Charity is in very safe hands for its next exciting chapter. Finally, thank you to my fellow trustees, the staff of Peer Productions and our young peer educators for their incredible hard work which allows the Charity to continue to evolve and serve our beneficiaries.

Best wishes,

Melanie Laithwaite, Outgoing Chair (resigned as Chair, 8 May 2023)

ARTISTIC DIRECTOR'S LETTER

At the beginning of this year we at Peer achieved our long-term ambition of moving into designated premises back in the heart of Woking where the Charity was originally founded. Establishing a meaningful partnership with Woking Borough Council and moving into the large Ypod building in the town centre has allowed us to take more control of our own destiny. This has positively impacted our working culture, made us easily accessible by public transport and has allowed us to scale up our ambitions to transform more young lives through theatre and, in particular, to reach those who are most disadvantaged or excluded from arts education.

Although many of these ambitions, including our new programme for learning disabled young actors and holiday provision for those in receipt of free school meals, begin delivery in the following year, it was during this period 2021-22 where we have laid the groundwork for new partnerships and innovative programmes.

Our move into Peer Place was only the first stage of implementing a vision for a thriving hub of youth arts activity bringing high quality arts practice with a strong focus on mental health to young people in the region. We not only completed an initial light touch refurbishment of the first floor but we also successfully completed the first round of a Surrey Your Fund bid to develop the currently derelict second floor.

This year also marked a welcome return to our touring programme with two new plays in our offer; 'As I See It' a new play about radicalisation and knife crime which was commissioned back in 2020, and 'The Space Between (my head & heart)', a new devised piece using puppetry for primary school students to explore mental health and resilience.

The importance of mental health became evermore ingrained into the DNA of our Charity as the ramifications of the pandemic and the interruptions in young people's lives continued to be so evident not just in the lives of our audiences but in those of our cohort of young actors too. Despite the unsurprising anxieties of a group of young people whose significant teenage years were so brutally interrupted, our young actors delivered four extraordinary schools' tours and many went on to prestigious drama schools including Rose Bruford College, LAMDA, East 15, Royal Birmingham Conservatoire and University of Surrey.

I remain indebted to our young actors, incredible staff and inspirational trustees who worked tirelessly this year to bring Peer Productions to a new level and feel optimistic for a bright future.

Best Wishes,

Nina Lemon FRSA

PEER PRODUCTIONS CHARITY COMPANY
REPORT OF THE TRUSTEES
for the year ended 31st August 2022

OUR AIMS AND OBJECTIVES

PEER PRODUCTIONS - MAKE PLAYS CHANGE LIVES

Purposes, Aims and Values

Our vision is to use theatre to transform young people's lives.

Peer Productions is an award-winning youth arts Charity specialising in combining high quality arts practice with peer education. We have developed a unique approach whereby young people are at the centre of every stage of the creative process.

We aim to:

- Create thought provoking, lively, engaging and relevant work
- Inspire young audiences
- Empower young people to develop as artists and change makers of the future
- Facilitate a creative space for young and emerging artists to develop their work
- Reach as many young lives as possible
- Sustain growth for the Charity
- Disseminate our expertise in peer education and theatre for young audiences
- Lead the development of innovative theatre in education practice in the UK and beyond.

How Our Activities Deliver Public Benefit

Our work is made with, by and for young people and focuses on the issues that matter most to young people. These have included eating disorders, homophobia, alcohol misuse, sex and relationships, and mental health issues. We're driven to create an inclusive environment for our students, audience, staff, volunteers and supporters that promotes and values diversity. This represents the world in which our young beneficiaries live - diversity of race, gender, sexuality, religion, identity, physical and cognitive ability, experience and perspective enriches our Charity and helps us to achieve our mission.

PEER PRODUCTIONS CHARITY COMPANY
REPORT OF THE TRUSTEES
for the year ended 31st August 2022

OUR KEY ACHIEVEMENTS AND PLANS FOR THE FUTURE

Key highlights:

In 2021-22 we continued with our young person centred approach to using peer education to empower young people. Our work benefits young actor peer educators, disadvantaged young people, and young audience members in schools.

This year saw a return to in-person activities following the pandemic lockdowns. Despite continued challenges and cancellations due to Covid-19, we managed to deliver our full programme of activity in person, as well as to continue developing our digital offering which started during the pandemic.

We would like to express our gratitude to all of our funders and everyone who has supported our work: every person, community, company and organisation. We could not help young people transform their lives through theatre without you.

Active Surrey
AKO Foundation
Berkshire Community Foundation
Comic Relief Community Fund
Community Foundation for Surrey
D'Oyly Carte Charitable Trust
DWF Foundation
Enterprise Development Fund
Garfield Weston Foundation
Groundwork
Heathrow Community Trust
Henry Smith Charity
High Sheriff of Surrey
Jancett Childcare & Jace training Ltd
JMA HR & Legal
Pilgrim Trust
Surrey Chambers
Surrey County Council
Surrey Wellbeing Partnership
Thomas Wall Trust
Warburtons Community Grants
Woking Borough Council

PAD - Peer Actor Development Programme

A total of 14 young people completed the Peer Actor Development programme this year, which offers a free year-long training, development and peer education programme for young people post-18. Learners develop their own creativity, are supported with applications to higher education including drama school and university, gain valuable experience of professional standard touring, and contribute their talents to educating young people in schools about issues that are important to talk about such as mental health, healthy relationships, and radicalisation.

"I have become more confident in showing my own work to other people, I've also learned to value my own abilities more and take on more ambitious and challenging projects." - PAD learner

This year the PAD learners:

- Rehearsed, devised and performed in three touring plays for young people in schools as part of the PSHE curriculum.
- Took masterclasses and skills-based workshops to prepare them for further training and professional experience.
- Developed individual creative practice, self-taping and showcasing.
- Created three 30-minute actor Showcases, premiering on YouTube.
- Worked as a creative team for creative lab projects including a production of Antigone by Hollie McNish with 3 public performances.
- Took Level 4 Creative Practitioner Diploma from RSL - 7 achieved Distinctions, 4 Merits, and 3 Certificates.
- Received 1-to-1 mentoring and support for the next stage of their careers.
- Got accepted to Rose Bruford College, Royal Birmingham Conservatoire, LAMDA, East 15 Acting School, and University of Surrey.

"The most important thing I have learned about myself during my time at Peer is how to effectively communicate in a rehearsal room. I quickly realised in rehearsals that most people do not think in the same way as me, which is possibly due to my newly diagnosed ADHD. finding out about my diagnoses has allowed me to start to understand why and how others think differently from me, as well as how to adjust my behaviours so that the flow of communication stays consistent" - PAD learner

This was the first cohort since the pandemic lockdowns, and there were still many mental health challenges. We continued to support the cohort including encouragement to access the Health Assured app which provides access to information, advice and guidance on a range of topics as well as confidential self-referral for counselling and mental health support.

"I have been able to learn how to cope with my issues and how taking time out for myself is important and allowing myself room to develop and feel better. With learning this information I was able to explore what it means for my career and how, as an artist I strive to create meaningful work that helps people. Talking about how you feel and sharing your experiences through art is what allows myself to develop and overall learn that it is ok to not be ok." - PAD learner

Plays

Our young actor peer educators performed three plays to schools across Surrey, Berkshire, Hampshire, and greater London, including SEN schools. Each play is accompanied by a thorough Teachers' Pack to support lessons after the performances.

As I See It is a new play about radicalisation and knife crime, written this year by Artistic Director Nina Lemon. It reached 1800 young people in 11 performances.

"The actors worked in harmony to deliver an excellent piece of drama based on knife crime. They were able to weave so many other important elements into this piece - PSHE lead's dream! Thank you all!" - Teacher

"It was really compelling how everyone told real life facts about real cases at the end. That was the part that made me really realise how frequent these tragedies are happening." - Young audience member

The Space Between (my head & heart) is a development project, expanding Peer Productions' work into primary schools. The play was devised by the peer actor educators for primary school children in years 3-5, and 21 performances took place at 10 schools, to 900 young people. The positive feedback led to a full-scale tour being developed for the following year.

"I like space so i enjoyed it and i learnt about other people's feelings" - Young audience member

"Fantastic, believable acting, good use of puppets. Good mixture of songs and speech. Loved the audience participation" - Teacher

"It was teaching about mental health without it feeling like a lesson. It was also very entertaining (even for adults!) and was engaging for children - the little boy near us was completely absorbed by the story" - Public audience member

Hidden is a play for year 8+ about self-worth, mental health and self-harm. There were 21 school performances to 4,200 young people.

"This play was very hooking from the beginning. Although its themes were not light hearted, I wanted to watch until the end so that I could discover everybody's stories. It showed me that getting help from a professional is a great way to talk through your feelings and, when you're not comfortable talking to a professional, it's perfectly okay to talk to a trusted teacher or adult, as long as it is not too much for them. "Hidden" showed me that even when you're feeling totally alone in the world, there's always a way to try and break through it, making the world that little bit better by being in it." - Student

"The production was well set up and delivered, with actors discussing difficult topics with sensitivity and respect. Our students thoroughly enjoyed the performance and we really enjoyed having you here - will definitely be booking again!" - Teacher

Losing It is a new take on sex education for year 9+. This musical play tells the story of a group of 18 year-olds as they look back on their 7 years at secondary school. Developed in partnership with young people from a range of schools, this frank and inclusive large-scale production addresses the questions young people really want answered.

"I absolutely enjoyed this play, I believe it was an extremely powerful and effective way to educate people on sex, as it gives perspective so that people can watch the play with empathy if they feel they can relate to a certain character. I also enjoyed how they included songs for the extra emphasis on giving consent and things alike in the subject of sexual intercourse. I also thought that the roles were played very well, with confidence and pride within the play. Overall I really enjoyed this play and would recommend it to friends and family as it was a good way to get certain message across." - Student

"The play was very well put together and performed well. It was excellent for the students to hear from adults nearer to their age and for the performance to be so frank. They were able to identify with the experiences for each year group. I particularly liked the inclusion of LGBT+ and how sensitively it was handled. Thank you." - Teacher

Learning & Outreach

Generation Girls

Generation Girls is a targeted, drama-based empowerment programme for Autistic girls and girls who have learning disabilities, aged 11- 19 years. It is a 10-week project delivered in SEN schools and is designed to increase young women's confidence talking about themselves, their bodies and their relationships and to ultimately reduce their risk of sexual exploitation. The programme offers sessions on topics including body image and eating disorders, healthy relationships and consent and all aspects of mental health and wellbeing. This year the Generation Girls programme delivered in 6 SEN schools providing 90 hours of workshops with 69 young people taking part.

Multiple factors make this group particularly vulnerable and at risk:
- As women they are more likely to experience sexual exploitation and domestic abuse than men. Women aged 16-24 years are most at risk.
- Disabled women are more than twice as likely to have experienced domestic abuse than non-disabled women, and almost twice as likely than disabled men.
- Young people with disabilities are often infantilised and desexualised. Some adults feel uncomfortable talking to them about sex which can make them more naive and less likely to receive adequate sex education.
- Many participants attend schools where, because Autism and other learning disabilities are more highly diagnosed in males, they are in the minority and can lack a strong female network of friends.
- Many participants attend schools further away from home than their mainstream counterparts so may lack a local supportive network.
- MLD (moderate learning difficulties) schools are usually small and rarely offer sixth form provision. This means that these young women often attend larger mainstream sixth form colleges and are ill-equipped to cope in this new environment.
- 7 in 10 Autistic children have a mental health condition. 4 in 10 Autistic children have more than one.

After taking part in a Generation Girls programme, participants said:
"I am so much more confident than I was before. I loved everything!"
"Everyone is beautiful and should love themselves."
"Consent means saying yes or no to something!"
"I think I realised I'm braver than I thought I was and that I need to give myself a bit more credit for how confident I can be."
"I'm going to try to let my feelings out more and ask for help when I need it."
"I feel like I can go into a room and talk about periods now. I'm going to smile all day because I understand puberty and periods. I feel like I can talk about it out loud."

Generation Guys
In response to feedback from all our SEN schools this year we also piloted a new Generation Guys project for Autistic young men and young men with learning disabilities. We worked with Gosden House school and male identifying young artists, peer educators and teachers to develop a new programme for this specific cohort ready for delivery in 2022/23.

Holiday Projects
New for this year, we started delivering for Active Surrey's Holiday Activity and Food Programme.

International Work
Although we continue to hold an ambition to share our ground-breaking peer education through theatre approach on an international stage, we made the decision to put on hold our project in India – LBA – Love Beauty and Attraction in favour of focussing on pressing issues closer to home. The project will continue to be reviewed and we hope that we will be able to complete the final stage of delivery when the time is right.

Surrey Wellbeing Partnership

Peer Productions is part of the Surrey Wellbeing Partnership (SWP), a third sector consortium of 13 charities providing emotional wellbeing and mental health services for children, young people, parents and carers, and professionals across Surrey alongside the NHS, through Mindworks Surrey. Other partners include Barnardo's, The East to West Trust, The Eikon Charity, Learning Space, Leatherhead Youth Project, The Matrix Trust, NAS Services Ltd (for National Autistic Society), Relate West Surrey, Step by Step Partnership Ltd, Surrey Care Trust, YMCA East Surrey.

SWP focuses on building relationships with children, young people and families, and strengthening links with the wider community to ensure that the emotional wellbeing and mental health needs of young people are met. The partnership implements the THRIVE framework, which is designed around putting the wants and needs of young people first and providing a greater choice of support.

Peer Productions believes that prevention and early intervention is key to helping young people make better choices, improve their mental health, and transform their lives. Our plays and outreach programmes support young people's mental health and wellbeing by signposting opportunities for clinical and community intervention, teaching about their internal resources for dealing with difficult emotions and situations, and using peer education to help young people make positive life choices.

Future Plans

Having established a new home base and developed new partnerships, we end this year excited to be starting delivery of our new Peer Employment Pathway (PEP) for learning disabled actors in September 2022. This will be a unique programme focussed on young artists who have been under-supported in developing their skills to pursue a career in the creative industries.

We are also delighted to have received our first Healthy Activities and Food service level agreement to deliver holiday programmes, and to utilise the facility that our new building offers to support young people through the school holidays.

Finally, following a successful pilot of our new Generation Guys programme, we look forward to delivering this new project fully in 2022/23.

We will continue to work with Surrey Wellbeing Partnership through both our own direct work, and to support infrastructure development of the partnership for the benefit of the mental health and emotional wellbeing of all young people in Surrey.

Our ambitions for the building remain ongoing with plans for feasibility studies and a large-scale capital bid in our future.

Our move coupled with business interruption from Covid-19 means that we face our coming years full of ambition but with our reserves depleted. The Charity sector as a whole is realising the changes in the funding landscape post-pandemic and we are also pivoting our future focus accordingly. A key focus in the next year will be rebuilding our reserves, restructuring our staff team to support our business development, continuing to diversify our funders, developing our longer-term strategic plan, and expanding the skill-base of the Board to ensure that we have the support needed to realise our ambitious plans for the future.

Whilst we live in these continuing uncertain times, Peer will always keep a focus on our mission – always making a difference in the lives of our beneficiaries, employees, volunteers and the wider community.

Financial Review

Policy on reserves

Peer Productions is reliant on donations, grants and income from charitable activities (theatre fees and outreach work) to allow it to continue operating over the medium term. To avoid closure if cash flow reduced materially, the Peer Productions Board is committed to establishing reserves that cover three months' core costs. The reserves will allow staff to continue working to deliver both Peer Productions charitable activities and in order to continue further fundraising to allow operations to continue.

It was decided during this period, to use a portion of the reserves to support the organisation as it emerged from the Covid-19 pandemic, due to reduction in ability to deliver activity and fundraise against it. As at 31st August 2022 unrestricted funds stood at £22,050 which was a decrease of £74,370 over the previous 12 months.

Reserves are built from unrestricted income over a number of years, and building back the reserves is now a priority of the Charity. Once reserves to cover three months core costs are established, the position will be re-assessed with a view to increase the amount further as the Charity expands its reach.

The level of reserves will be kept under review and calculated by the Strategy & Partnerships Director on a quarterly basis. The policy will be reviewed by Peer Productions Board on an annual basis.

Transactions and Financial position

Total incoming resources of £236,058 for the year. This represented a decrease of c12% over the previous year (2021: £269,602). The reduction in income is mainly due to furlough income ending in September 2021 and reduction in specific COVID funding.

Unrestricted income of £143,031 is applied in continuing the Charity's direct work in promoting and furthering its objectives.

Successful applications in the year saw grant income of £219,411 - an increase of c14% on the previous year (2021: £192,998). Funding was obtained to support training programmes, outreach work, plays, digital projects, and core costs.

During the year, the Charity's expenditure was £297,081 (2021: £265,592), representing an increase of c12%. The restricted income of the Charity is available only for the specific purposes as determined by the sponsors. The increase in expenditure is mainly due to increase in projects/shows post COVID.

Share capital

The company is limited by guarantee and therefore has no share capital.

PEER PRODUCTIONS CHARITY COMPANY
REPORT OF THE TRUSTEES
for the year ended 31st August 2022

STATEMENT OF TRUSTEES RESPONSIBILITIES

The Charities and the Companies Acts require the Board of Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the Charity as at the end of the financial year and of the surplus or deficit of the Charity. In preparing those financial statements, the Board is 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 UK 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 charitable company will not continue on that basis.

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

The trustees are also responsible for the contents of the trustees' report, and the responsibility of the independent examiner in relation to the trustees' report is limited to examining the report and ensuring that, on the face of the report, there are no inconsistencies with the figures disclosed in the financial statements.

Method of preparation of accounts

These financial statements have been prepared in accordance with the Statement of Recommended Practice Accounting and Reporting by Charities (issued 2008) and in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

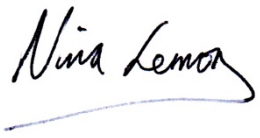
This report was approved by the Board of Trustees and signed on their behalf:

Caroline Hoare - Chair

Caroline Hoare

Date: 23 May 2023

Nina Lemon - Trustee



Date: 23 May 2023

PEER PRODUCTIONS CHARITY COMPANY
Independent Examiner's Report to the Trustees on the Financial Statements for the year ended 31st August 2022

I report on the accounts of the company for the year ended 31st August 2022, which are set out on pages 18 to 31.

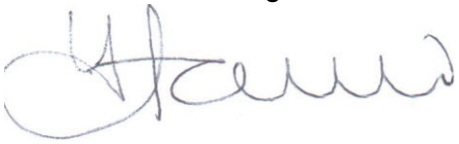
Respective responsibilities of trustees and examiner
The Charity's trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the financial statements. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. The Charity's gross income did not exceed £250,000; however the trustees elected that the financial statements be subject to an independent examination. I am qualified to undertake the examination by being a qualified member and member in practice of the Association of Accounting Technicians.

Having satisfied myself that the Charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:
a) examine the accounts under section 145 of the 2011 Act;
b) to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011; and
c) to state whether particular matters have come to my attention.

Basis of Independent Examiner's report
My examination was carried out in accordance with the general directions given by the Charity Commission. An examination includes a review of the accounting records kept by the Charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from 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 no opinion is given as to whether the accounts present a 'true and fair view', and the report is limited to those matters set out in the statement below.

Independent Examiner's Statement
In connection with my examination, no matter has come to my attention:
a) which give me reasonable cause to believe that in any material respect the requirements
(i) to keep accounting records in accordance with section 386 of the Companies Act 2006; and
(ii) to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the Methods and principles of the Statement of Recommended Practice Accounting and Reporting by Charities have not been met, or

b) to which, in my opinion, attention should be drawn in order to enable a proper Understanding of the accounts to be reached.



Yvette How MAAT (MIP), That's How Accountancy & Bookkeeping, 6 Frailey Close, Maybury, Woking, GU22 8EB

Date: 23 May 2023

PEER PRODUCTIONS CHARITY COMPANY
Statement of Financial Activities
for the year ended 31st August 2022

	Notes	Unrestricted Funds	Restricted Funds	2022	Total Funds 2021
		£	£	£	£
Income & Endowments:					
Donations and legacies	2	-	-	-	4,204
Charitable activities	3	130,706	92,310	223,016	196,815
Investment income	4	-		-	1
Other	5	12,326	716	13,042	68,582
Total Income		**143,031**	**93,026**	**236,058**	**269,602**
Expenditure:					
Raising Funds	6	36,264	-	36,264	27,190
Charitable Activities	7	182,791	78,026	260,817	238,402
Total Expenditure		**219,055**	**78,026**	**297,081**	**265,592**
Net Income/(Expenditure)		**(76,023)**	**15,000**	**(61,023)**	**4,010**
Transfers between Funds		-	-	**-**	-
Net Movement in Funds		**(76,023)**	**15,000**	**(61,023)**	**4,010**
Total funds as at 1st September 2021	20	96,420	10,000	106,420	102,410
Total Funds as at 31st August 2022	20	**20,397**	**25,000**	**45,397**	**106,420**

All income and expenditure is derived from continuing activities.

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

The accompanying notes form part of these financial statements.

PEER PRODUCTIONS CHARITY COMPANY
Balance Sheet
As at 31st August 2022

	Notes	Total 2022 £	Total 2021 £
Fixed Assets	14	**-**	499
Current Assets			
Debtors	15	36,390	60,846
Cash at bank and in hand		17,485	66,687
		53,874	**127,532**
Liabilities			
Creditors: Amounts falling due within one year	16	(8,478)	(21,611)
Net Assets	17	**45,397**	**106,420**
Funds:			
Unrestricted	20	20,397	96,420
Restricted	20	25,000	10,000
	20	**45,397**	**106,420**

The directors are satisfied that for the financial year ended 31st August 2022 the charitable company was entitled to exemption from the requirement to obtain an audit under section 477 of the Companies Act 2006. The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006 and under section 144 of the Charities Act 2011.

Under section 145 of the Charities Act 2011 the accounts have been examined by an independent examiner, whose report appears on page 17.

The directors acknowledge their responsibility for complying with the requirements of the Companies Act 2006 with respect of accounting records and for the preparation of accounts.

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

The financial statements were approved by the Board of Trustees on 23 May 2023 and were signed on its behalf by:

Caroline Hoare

Caroline Hoare, Chair

The notes form part of the financial statements

PEER PRODUCTIONS CHARITY COMPANY
Notes to the Financial Statements
for the year ended 31st August 2022

1. ACCOUNTING POLICIES

Basis of Preparation of Accounts
The financial statements of the Charity, which is a public benefit entity, have been prepared in accordance with the Charities SORP (FRS102) '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 Ireland (effective 1st January 2015) (the SORP), Financial Reporting Standard 102 (FRS102) and the Charities Act 2011. The financial statements have been prepared under the historical cost convention.

Exemption from preparing a cash flow statement
Exemption has been taken from preparing a cash flow statement on the grounds that the charitable company qualifies as a small charitable company.

Fund accounting
Restricted Funds are those received for undertaking an activity specified by the donor when making the gift. The Charity makes an administrative charge for the operation of some restricted funds, which is included in the cost of raising funds. The amounts for administration are also shown as restricted fund expenditure.
General Funds are unrestricted funds given freely to the Charity that can be applied at the discretion of the Trustees in accordance with the objectives of the Charity.
Designated Funds are funds set aside by the Trustees out of the unrestricted funds for specific purposes. The Trustees can un-designate such funds at their discretion.

Income
All income including donations is included in the Statement of Financial Activities where the Charity is entitled to the income and the amount can be quantified with reasonable accuracy.
All grants and contractual payments are included on a receivable basis. Contractual income is recognised as performance obligations are satisfied. Grant income with performance related conditions received in advance of delivering specified services, or income with a time restriction placed on it by the donor, is deferred until the donor stipulated criteria are met. Income is also deferred if it is probable it could become refundable or if it is received in advance for a future accounting period.
No amount has been included for services donated by volunteers. Where out of pocket travel and other expenses have been reimbursed to volunteers, these costs are included in the accounts.

Expenditure
Expenditure is recognised on an accruals basis and allocated to the appropriate heading in the accounts.

Charitable activities expenditure enables Peer Productions to meet its aims and objectives for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.
Expenditure on raising funds includes the direct costs of fundraising activities and freelance fundraiser fees.

Governance costs are those costs associated with meeting the constitutional and statutory requirements of the Charity and include independent examination fee and costs linked to the strategic management of the Charity.

Support costs are those costs which enable raising funds and charitable activities to be undertaken. These costs include finance, human resources, premises, IT, legal and governance costs.

Tangible Fixed Assets
Tangible assets under £1,500 are written off to expenditure in the year of purchase. One asset was purchased during the year and this has been allocated to the balance sheet.

Debtors
Debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

Creditors
Creditors are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors are recognised at their settlement amount after allowing for any trade discounts due.

Taxation
The Charity is exempt from corporation tax on its charitable activities under Part 1 Schedule 6 Finance Act 2010.

Pension costs
Since 1st May 2017 The Charity has incurred costs in relation to the defined contribution scheme, operated by NEST, which are included in staff pension costs. The contributions are in line with current legislation; 3% Employer's and 5% Employee's. Costs recognised are equivalent to the contributions in the period on an accruals basis and any unsettled amounts are included in other creditors.

Deferred grants
Grants which relate to a specific time period are recognised evenly over the relevant years.

Transfer between funds
Trustees have the authority to transfer monies out of the general funds into the restricted funds when required. With the fund holder's permission, the Trustees have the authority to make transfers from one restricted fund to another.

2. Donations

	Unrestricted General Fund	Restricted Funds	Total 2022	Total 2021
	£	£	£	£
Donald Forrester Trust	-	-	-	4,000
Just Giving	-	-	-	10
Local Giving	-	-	-	48
Paypal	-	-	-	146
	-	**-**	**-**	**4,204**

All of the £4,204 received in 2021 was unrestricted funds

3. Income from charitable activities – Grants and Funding

	Unrestricted General Fund	Restricted Funds	Total 2022	Total 2021
	£	£	£	£
AKO Foundation	32,825	-	32,825	17,675
Arts Council England	-	-	-	3,448
Beacon Lodge Trust 'As I See IT'	-	-	-	6,000
Berkshire Community Foundation 'Generation Girls'	-	5,000	5,000	3,500
Britford Bridge Trust	-	-	-	5,000
Claremont Fan Court School 'Hidden'	-	1,000	1,000	-
Children in Need 'Generation Girls'	-	-	-	10,000
Children in Need 'Generation Girls Online'	-	-	-	3,000
Comic Relief Community Fund & Groundwork 'Space Betwe	-	2,000	2,000	3,000
Community Foundation for Surrey 'Mind Games'	-	-	-	7,000
Community Foundation for Surrey 'Losing It'	-	10,000	10,000	-
DWF Foundation 'Hidden'		1,500	1,500	-
D'Oyly Carte Charitable Trust 'Peer Actor Development'	-	4,000	4,000	-
Enterprise Development Fund 'Digital Hidden'	-	12,770	12,770	7,285
Epsom College 'Gender Day'	-	-	-	3,000
Garfield Weston 'As I See It. Losing It & Masking'	-	15,000	15,000	-
Harold Hyam Wingate Foundation	-	-	-	5,000
Heathrow Community Fund	-	-	-	2,500
Heathrow Community Trust 'Hidden'	-	483	483	4,343
Henry Smith Charity via Community Foundation for Surrey 'Generation Guys'	-	10,000	10,000	-
Herefordshire Community Foundation	-	-	-	1,500
High Sheriff Youth Awards 'Losing It'	-	5,000	5,000	1,000
Jancett Childcare & JACE Training	34,528	-	34,528	31,663
Pilgrim Trust 'Generation Girls'	-	7,000	7,000	
Postcode Society 'As I See It'	-	-	-	10,000
Surrey Chambers 'Kickstart'	11,116	1,500	12,616	8,925
Surrey County Council - Children, Families, Lifelong Learning & Culture (PEP)	3,000	-	3,000	-
Surrey County Council 'Summer School'	-	11,656	11,656	-
Syder Foundation	-	-	-	2,000
Sylivia Waddilove 'As I See It'	-	-	-	1,000
The Surrey Wellbeing Partnership	45,632	-	45,632	56,159
Thomas Wall Trust 'Generation Guys'	-	5,000	5,000	-
Warbuton's Foundation 'Hidden'	-	400	400	-
Total	**127,101**	**92,310**	**219,411**	**192,998**

Of the £192,944 received in 2021, £116,371 was unrestricted funds and £76,574 was restricted funds.

3. Income from charitable activities – Theatre Show and Outreach Work

	Unrestricted General Fund	Restricted Funds	Total 2022	Total 2021
	£	£	£	£
Theatre Fees & Shows	1,605	-	1,605	3,750
Outreach Work	2,000	-	2,000	120
	3,605	**-**	**3,605**	**3,870**

All of the £3,870 received in 2021 was unrestricted funds

4. Investment income

	Unrestricted General Fund	Restricted Funds	Total 2022	Total 2021
	£	£	£	£
Bank Interest	**-**	**-**	**-**	**1**

5. Other income

	Unrestricted General Fund	Restricted Funds	Total 2022	Total 2021
	£	£	£	£
HMRC rebate 'Theatre Tax Relief Scheme'	9,110	-	9,110	10,339
HMRC Coronovirus Job Retention Scheme	3,075		3,075	58,243
Other Income	141	716	858	-
	12,326	**716**	**13,042**	**68,582**

Included in other income is a grant from Surrey Members' Community Allocation towards radiators.
The HMRC Coronavirus Job Retention Scheme is for September 2021 claim.

6. Cost of raising funds

	Direct Costs	Support Costs	Total 2022	Total 2021
	£	£	£	£
Staff Costs	27,724	-	27,724	20,518
Fundraising Consultancy Fees	3,096	**-**	3,096	3,255
Printing, Publicity & Advertising	5,444	-	5,444	3,416
	36,264	**-**	**36,264**	**27,190**

All of the £27,190 expended in 2021 was unrestricted funds. The increase in costs is due to increase in hours, salaries and a rise in costs post COVID.

7. Expenditure on charitable activities

	Direct Costs	Support Costs	Total 2022	Total 2021
	£	£	£	£
Peer Productions Core Services	42,244	42,700	84,944	72,765
Cohort - Education/Training Development	59,376	2,813	62,189	58,860
Outreach Work/Shows	47,246	2,683	49,929	46,946
Theatre Shows	60,401	3,354	63,755	59,832
	209,267	**51,550**	**260,817**	**238,403**

The increase in costs is due to increase in hours, salaries, part-time staff and a rise in costs post COVID.

8. Analysis of direct costs

	Raising Funds	Charitable Activities	Total 2022	Total 2021
	£	£	£	
Staff Costs	27,724	141,758	169,481	136,724
Consultancy Fees	3,096	34,308	37,404	40,042
Recruitment	-	770	770	579
Artistic Consumables	-	20,176	20,176	21,873
Non Capitilised Equipment	-	1,527	1,527	1,527
Advertising	5,444	-	5,444	3,416
Staff Training	-	914	914	857
Student Training	-	1,169	1,169	3,729
Staff Travel	-	129	129	144
Student travel/mileage		1,565	1,565	433
Van Fuel	-	-	-	51
Moderation Fees	-	4,751	4,751	4,418
Website/Promotion		-	-	29
Subscriptions	-	2,105	2,105	5,969
Stationery	-	94	94	838
	36,264	**209,266**	**245,531**	**220,629**

9. Analysis of support costs

	Raising Funds	Charitable Activities (incl. Governance)	Total 2022	Total 2021
	£	£	£	£
Staff Costs	-	15,764	15,764	14,752
Staff Training	-	2,567	2,567	-
Staff Travel	-	43	43	79
Staff Welfare	-	1,461	1,461	942
Charity Relocation of HQ Costs		9,211	9,211	-
Rent & Rates	-	4,635	4,635	7,500
Insurance	-	3,028	3,028	2,835
Accountancy	-	305	305	932
Subscriptions	-	764	764	521
IT	-	4,797	4,797	7,665
Professional Fees	-	2,940	2,940	1,560
Web Design/hosting	-	-	-	256
Postage	-	59	59	771
Telephone	-	726	726	1,292
Stationery	-	206	206	-
Printing	-	206	206	101
Bank Charges	-	87	87	71
Governance Costs (see note 10)	-	2,528	2,528	2,549
Van Maintenance incl tax & insurance	-	1,727	1,727	2,138
Van depreciation		499	499	999
	-	**51,550**	**51,550**	**44,963**

10. Governance costs

	Unrestricted Funds	Restricted Funds	Total 2022	Total 2021
	£	£	£	£
Independent Examiners Fee	2,315	-	2,315	2,100
Legal & Professional Fees	13	-	13	13
Annual Report	200	-	200	436
Total	**2,528**	**-**	**2,528**	**2,549**

11. Net income/(expenditure)

	2022	2021
Net income/(expenditure) for the year is stated after charging:		
Independent Examiners' Remuneration	**2,315**	**2100**

12. Trustees' remuneration and benefits

Trustees Remuneration

The trustees neither received nor waived any emoluments during the year (2021: £Nil).

Trustees Expenses

No trustees were reimbursed during the year 2021/22. (2020/21: £Nil).

13. Staff Costs

	2022 £	2021 £
Wages & Salaries	173,534	142,785
Employer's NI Costs	8,626	6,199
Staff pension Costs	3,086	2,493
	185,246	**151,477**

There was no employee whose emoluments as defined for taxation purposes amounted to over £60,000 in either year.

The increase in wages and salaries is due to increased hours, salary increases and employing part-time workers to implement new projects/shows post COVID.

Since 1st May 2017 the Charity has incurred costs in relation to the defined contribution scheme, operated by NEST, which are included in staff pension costs. The contributions are in line with current legislation, 3% Employer and 5% Employee.

The average number of employees, calculated on a part-time and full-time basis, analysed by function was:

	2022 No.	2021 No.
Direct charitable activities	6	5
Raising funds	1.2	1.2
Management & administration	1.5	1.5
	8.7	7.7

Two employees were volunteers on the Board of Trustees

14. Tangible Fixed Assets

	Vehicles
Cost	£
At 1 September 2021	3,495
Depreciation	
At 31 August 2021	2,997
Plus depreciation for the year	498
At 31 August 2022	3,495
Net Book Value	
At 31 August 2021	498
At 31 August 2022	-

15. Debtors

	2022	2021
	£	£
Trade Debtors	9,040	33,851
Other Debtors	126	15,614
Prepayments and Accrued income	27,224	11,381
	36,390	**60,846**

16. Creditors: Amounts falling due within one year

	2022	2021
	£	£
Trade Creditors	2,388	10,666
Accruals and Deferred Income	6,090	10,945
Social Security costs	-	-
	8,478	**21,611**

17. Analysis of Net Assets between Funds

2022	Unrestricted General Fund £	Designated Funds £	Restricted Funds £	Total 2022 £
Fixed Assets	-	-	-	-
Current Assets	28,874	-	25,000	53,874
Current Liabilities	(8,478)	-	-	(8,478)
	20,397	-	25,000	45,397

Comparative information for the analysis of net assets between funds in the previous year is follows:

2021	Unrestricted General Fund £	Designated Funds £	Restricted Funds £	Total 2021 £
Fixed Assets	499	-	-	499
Current Assets	117,532	-	10,000	127,532
Current Liabilities	(21,611)	-	-	(21,611)
	96,421	-	10,000	106,420

18. Related party transactions

There were no related party transactions during the year or the previous year.

19. Capital commitments

There were no capital commitments at the year-end or the previous year.

20. Movement in Funds

2022	Balance 01-Sep-21	Incoming Resources	Outgoing Resources	Transfers	Balance 31-Aug-22
	£	£	£	£	£
Unrestricted Funds:					
General Fund	96,420	143,031	219,055	-	20,397
Restricted Funds:					
Berkshire Community Foundation ' Generation Girls'	-	5,000	-	-	5,000
Claremont Fan Court School 'Hidden'		1,000	1,000	-	-
Comic Relief Community Fund & Groundwork 'Space Between'	-	2,000	2,000	-	-
Community Foundation for Surrey 'Losing It'	-	10,000	10,000	-	-
DWF Foundation 'Hidden'	-	1,500	1,500	-	-
D'Oyly Carte Charitable Trust 'Peer Actor Development'	-	4,000	4,000		-
Enterprise Development Fund 'Digital Hidden'	-	12,770	12,770	-	-
Garfield Weston 'As I See It/Losing It/Masking'	-	15,000	-	-	15,000
Heathrow Community Trust 'Hidden'	-	483	483	-	-
Henry Smith Charity via Community Foundation for Surrey 'Generation Guys'	-	10,000	5,000	-	5,000
High Sheriff Youth Awards 'Losing It'	-	5,000	5,000	-	-
Pilgrim Trust 'Generation Girls'	-	7,000	7,000	-	-
Postcode Society 'As I See It'	10,000	-	10,000	-	-
Surrey Chambers 'Kickstart'	-	1,500	1,500	-	-
Surrey County Council 'Summer School'	-	11,656	11,656	-	-
Thomas Wall Trust 'Generation Guys'	-	5,000	5,000	-	-
Warbuton's Foundation 'Hidden'	-	400	400	-	-
Sub Total Restricted Funds	**10,000**	**92,310**	**77,310**	**-**	**25,000**
Total All Funds	**106,420**	**235,341**	**296,364**	**-**	**45,397**

The purpose of each restricted fund is as described above, and the individual projects, shows and activities are set out in the Trustees' Report.

20. Movement in Funds cont'd

2021	Balance 01-Sep-20	Incoming Resources	Outgoing Resources	Transfers	Balance 31-Aug-21
	£	£	£	£	£
Unrestricted Funds:					
General Fund	81,410	193,028	178,018	-	96,420
Restricted Funds:					
Beacon Lodge Trust 'As I See It'	-	6,000	6,000	-	-
Berkshire Community Foundation	-	3,500	3,500	-	-
Britford Bridge Trust	-	5,000	5,000	-	-
Children in Need 'Generation Girls'	-	10,000	10,000	-	-
Children in Need 'Generation Girls Online'	-	3,000	3,000	-	-
Community Foundation for Surrey	6,000	7,000	13,000	-	-
Enterprise Development Fund	-	7,285	7,285	-	-
Epsom College 'Gender Day'	-	3,000	3,000	-	-
Garfield Weston 'Hidden/Losing It/That Guy'	3,000	-	3,000	-	-
Groundwork - Equipment	-	946	946	-	-
Groundwork 'Mind Games'	-	2,000	2,000	-	-
Harold Hyam Wingate Foundation	-	5,000	5,000	-	-
Heathrow Community Fund	-	2,500	2,500	-	-
Heathrow Community Trust 'Hidden'	-	4,343	4,343	-	-
Herefordshire Community Foundation	-	1,500	1,500	-	-
High Sheriff Youth Awards 'Together Alone'	-	1,000	1,000	-	-
Postcode Society	-	10,000	-	-	10,000
Surrey Chambers 'Kickstar' & IT/Training	-	1,500	1,500	-	-
Surrey Education T20	12,000		12,000	-	-
Syder Foundation	-	2,000	2,000	-	-
Sylivia Waddilove 'A20	-	1,000	1,000	-	-
Sub Total Restricted Funds	**21,000**	**76,574**	**87,574**	**-**	**10,000**
Total All Funds	**102,410**	**269,602**	**265,592**	**-**	**106,420**

PEER PRODUCTIONS

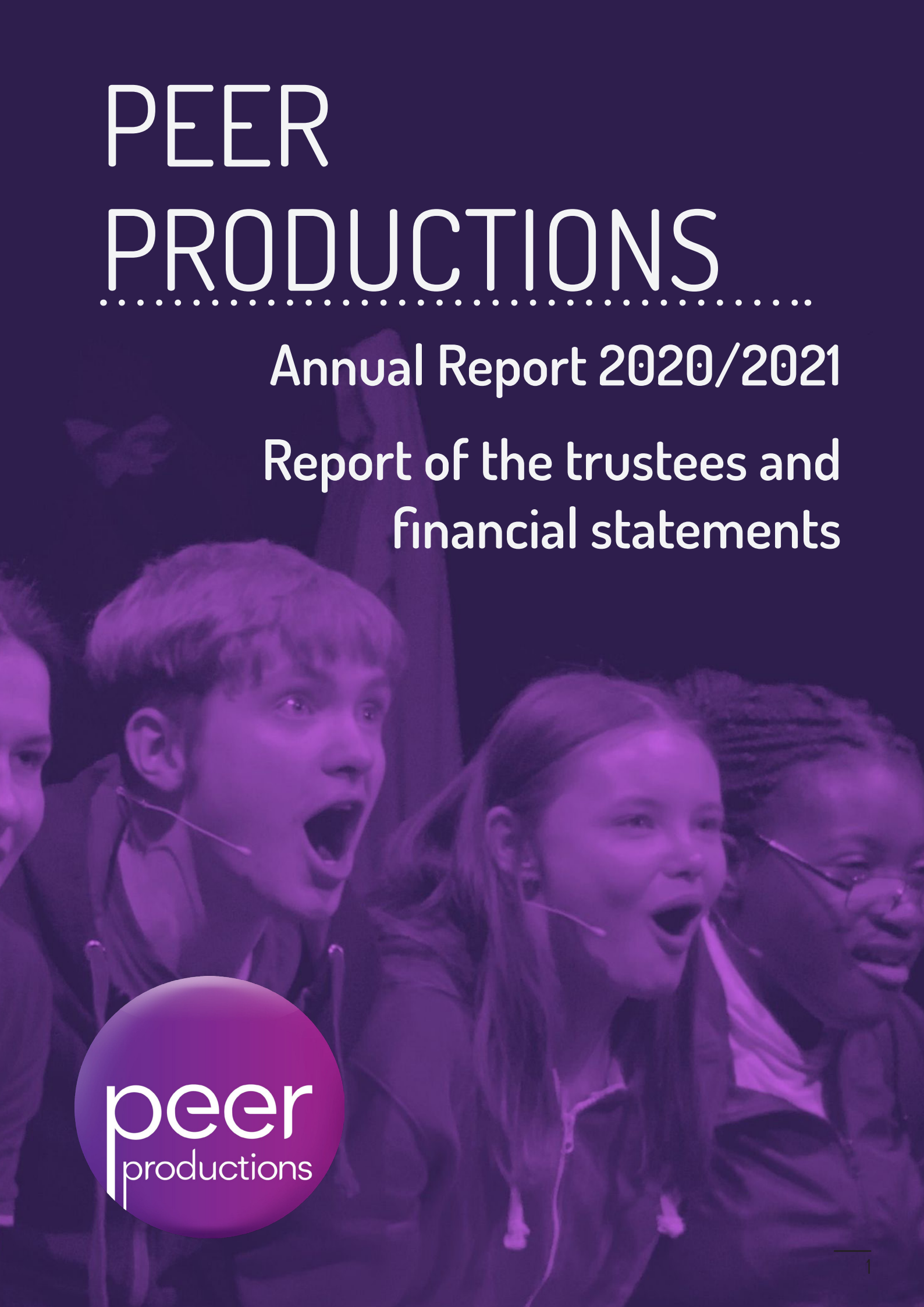
England & Wales - Charity number 1151156

Accounts

PEER PRODUCTIONS

Annual Report 2020/2021

Report of the trustees and financial statements



peer productions

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WITH GRATITUDE TO ALL OUR FUNDERS & SUPPORTERS

Thank you to everyone who has supported our work: every person, community, company and organisation.

We could not help young people transform their lives through theatre without you.

Chair's Letter

WE'RE PROUD TO MAKE PLAYS AND CHANGE LIVES

We will all remember 2020/21 as a year when young people were amongst those worst impacted by the COVID-19 pandemic, and I am immensely proud of the work which Peer Productions undertook in this period to support all our beneficiaries – from our actors on the Peer Actor Development programme whose experience oscillated through the year from in person training to training fully by Zoom, to the young viewers of our work and participants in our outreach projects who all found themselves trapped in a world of online learning from home, and for whom, we at Peer pivoted to support with digital offerings. We were acutely aware of the challenges and difficulties to wellbeing through such isolation and we strove to play our part in providing support.

I would like to pay testament to the ingenuity and hardwork of our staff and young volunteers who worked tirelessly, constantly innovating and learning new techniques to bring Digital Hidden to life using just 6 iPhone cameras, to make Digital Generation Girls a reality for our outreach participants and to film series 2 of our Online mini-series 50 Days: Alone Together. I couldn't be prouder that the Children and Young People Now Awards recognised this hardwork and impactful creativity, with Generation Girls winning the The Young Relationship Award and Digital Hidden being shortlisted for the PSHE (Personal, Social and Health Education) Award.

We also worked tenaciously this year to become a founding member of the new Surrey Wellbeing Partnership - a new alliance of providers changing the face of emotional wellbeing and mental health services for children and young people in Surrey.

This is a new service, which came into effect on 1 April 2021, specifically designed to prevent the development of wellbeing issues and spot them early on when they do emerge.

We are also immensely proud that, in our 15th year, Peer Productions now has a dedicated home in Woking, Peer Place. Our move at the end of summer 2021 opens up a vast array of exciting possibilities for the future which we will be developing further in the coming year.

We hope this annual report helps you better understand who we are and what we do, as well as showcasing some of the highlights from this year. Despite the global challenges, during 2020/21 our financial position was broadly maintained as we delivered new and innovative digital projects and delivered those core projects which we were still able to do - our total net asset position remained healthy and we were able to maintain (in fact slightly improve) our reserves.

We can only do what we do thanks to the generosity of those who support us, so however you helped Peer Productions during this year, thank you. On a personal note, I want to extend my thanks to Peer Productions' Artistic Director, Nina Lemon and Managing Director, Ed Simpson, my fellow trustees, the staff of Peer Productions and our young peer educators for their incredible hard work which allowed the charity to evolve ever further in this year.

With gratitude to all our funders & supporters.

Best wishes,

MELANIE LAITHWAITE

Chair of the Board

Artistic Director's Letter

In my role at Peer Productions, I am frequently astonished and humbled by the incredible talent and resilience demonstrated by the young people with whom we work, and never more so than in this second Covid interrupted year.

Most of the actors who trained with us this year took a leap of faith and relocated to join a theatre company with whom they had only met on Zoom. Their opportunities to get to know us and each other and to develop their craft were dramatically impacted by the ever-changing guidelines and restrictions and yet, despite all of this, they came together as an extraordinary ensemble to make some truly inspiring work of which I could not be more proud.

One of my personal highlights was developing one of our most successful touring plays Hidden into a fully digital experience working with experts from Serpent Films, Outside Broadcast, Camberley Theatre and Overture+ to use 6 iPhones to capture a dynamic and absorbing production that can be streamed to schools internationally. Making Hidden digital, against the odds during the second lockdown, also served to fuel our ambition as a charity to reach further and think bigger.

To this end it was during this turbulent year that we began working towards securing our own designated premises and we were able to sign a tenancy to occupy a large empty building in Woking Town centre at the end of this year.

Finding Peer Place, and coming back to Woking, where I started the charity 15 years ago, feels like a new step in the Peer journey which will allow us to train more young people, reach more audiences and crucially transform more young lives. I am so grateful to my colleagues, trustees and young actors for coming with me on this exciting journey.

NINA LEMON FRSA

Artistic Director

Who We Are and What We Do

PEER PRODUCTIONS – MAKE PLAYS CHANGE LIVES

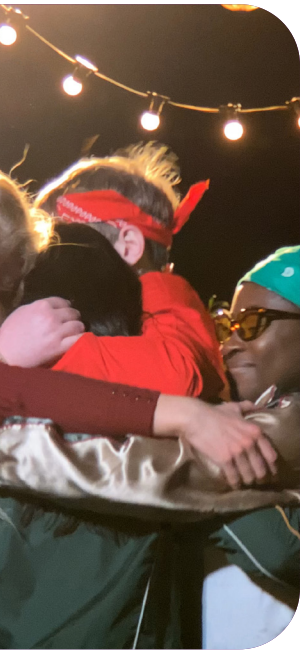
Our vision is to use theatre to transform young people's lives.

Celebrating our 15th year in 2021, Peer Productions is an award-winning youth arts charity specialising in combining high quality arts practice with peer education. We have developed a unique approach whereby young people are at the centre of every stage of the creative process.

Our work is made with, by and for young people and focuses on the issues that matter most to young people. These have included eating disorders, homophobia, alcohol misuse, sex and relationships, and mental health issues. We're driven to create an inclusive environment for our students, audience, staff, volunteers and supporters that promotes and values diversity. This represents the world in which our young beneficiaries live - diversity of race, gender, sexuality, religion, identity, physical and cognitive ability, experience and perspective enriches our charity and helps us to achieve our mission.

WE AIM TO:

- Create thought provoking, lively, engaging and relevant work
- Inspire young audiences
- Empower young people to develop as artists and change makers of the future
- Facilitate a creative space for young and emerging artists to develop their work
- Reach as many young lives as possible
- Sustain growth for the charity
- Disseminate our expertise in peer education and theatre for young audiences
- Lead the development of innovative theatre in education practice in the UK and beyond.



Our Impact in 2020/21

In 2020/21 we continued with our Three Pillar, young person centred approach using peer education and theatre to empower three separate groups of beneficiaries: young actor peer educators, disadvantaged project participants and young audience members.

Our young actors are always central to everything we do at Peer Productions. In this year, with multiple changes to Covid restrictions which dramatically impacted our ability to reach young audiences with a live theatre offer, we had to be particularly creative and nimble to ensure that the Class of 2021's year at Peer, whilst like no other, was equally as transformative as for previous cohorts.

The following pages include testimonials from participants on our Peer Actor Development (PAD) course this year, highlighting what they considered to be the most important or rewarding elements of their time with us.

WE DID THIS BY:

- Producing and distributing a digital version of our play Hidden – a play about self-worth, mental health and self-harm.
- Filming Season 2 of 50 Days: Alone Together – Season 2 of our mental health miniseries follows a group of first year university students in their first fifty days at university during the Autumn 2021 lockdown. This interactive drama, developed in partnership with a range of mental health professionals, enables young audience members to access information, advice and guidance to support their mental health and wellbeing.
- Training the next generation of performers and theatre makers using a blend of in person and online learning retaining 100% of learners with 86% of learners moving on to drama school, higher education or related work within one year.
- Delivering drama outreach work and digital resources for marginalised and vulnerable young people through our groundbreaking Generation Girls programme. This project uses drama to empower Autistic Girls and Girls with Learning Disabilities improving their confidence and reducing their risk of sexual exploitation.

I have discovered skills such as improvisation, comedy and character building throughout the course. Through doing a range of different performances, based around who I am as an artist, I found that comedy is a style I like to include in my own life and also in performing. I have learnt to be more instinctual and believe that through improvisation exercises, I have become more naturalistic. I am less afraid of listening to what is happening within the moment; feeling connections with the other actors on stage. I have gained a strong use of techniques that I enjoy using when embodying a character. I resonated with animal studies and found that working from the outside, inwards, helps create a unique energy to the character. I have learned that I enjoy having a good sense of the character, and connecting them to stories when acting.

Sophie Frearson

Peer has allowed me to discover that I can use all my life experiences in a better way. To not shy away from anything, as the difficult stories and the bolder decisions are most likely the things that need to be told.

Grace Pennell

The most important thing I have discovered about myself as an artist is that I want to make movement driven performances about social and political issues I care about. This has really become clear to me thanks to Peer as I feel like I was encouraged to express my full opinion on topics through my art. Exploring social issues like body image, feminism and social injustices, I know now I want to create art including this through the form of physical theatre and really make the audience question their actions and views. I think this is the most important discovery I could have made as I know a strength of mine is movement / physical theatre, and definitely want to pursue this in the future.

Sydnee Roberts

I found exactly what my motivation and passion for being apart of this industry was for. I was able to see that I want to be making sure that the projects that I am taking part in are ones that have a lasting impact on the audience who is watching it. From this I have been able to craft myself into a contemporary artist which means that I want to be looking at issues that are surrounding the modern climate whether that be political or socially driven.

Liam Stone

The most important thing that I have discovered about myself as an artist during this experience is that I want to create art that both educates and helps people, for example I have found that I want to educate people more about mental health and be a representative for so many young people who have struggled like I have. I want to be able to speak out about issues and help people feel confident and comfortable in their own skin.

Caitlin Walmsey

The most important thing I learned is that I am in fact an artist. Whenever someone would refer to acting as an art form I would cringe and think that it was dramatic. Coming here has completely changed my perception of it. I used to think that using the terminology of “art” or “art form” was above me. The most important thing I learned about myself is the concept of creating art or being an artist is not above me, it is me.

Janet Oyewole

What I discovered about my brand is that my brand is a white, female, gay young actress. Also, an intellectual, flexible and confident actress with a passion for theatre and Shakespeare. I discovered I want to explore the emotional and instinctive side of my acting and can use the rest of this year to do so. Furthermore, I discovered that I want an acting career that allows me to explore roles outside of my gender.

Alicia Newell

The creative practitioner element of the course has helped me to build this clear and structured 'brand' for myself, which has consequently given me a clearer idea of who I am as a performer, I have learnt to be less shy around others, especially as Peer has pushed me to explore my own opinions and encouraged me to voice them.

Molly Chartres

I don't need to separate my actor self from any other aspects of my personality, bringing all of myself makes me a more interesting and engaged performer. I have more diversity of skills than I realise, and other interests I have such as art, puppetry, and writing are compatible with my actor self. I feel that my personality and genuine interests are now more reflected in the way I come across and present myself. This makes me more confident in myself and in interacting with people and working creatively.

Naomi Langford Thimm

The most important thing I have learnt about myself as an artist during my time at peer is that I want to make a change with my work. I want to act and create in order to make change for the greater good of the people. Whether this be for an individual or on a much wider scale. Now moving forward in my training and life in general I have a clear direction of where I want to go as well as what I want to do and why I want to do it.

Abby Doubtfire

Over this year I have discovered that as an artist I enjoyed devising theatre centred around teenagers' mental health. Researching these issues has been very informative and has allowed me to broaden my knowledge as an artist and given me the chance to portray these struggles through characters so others can be informed and helped.

Rachel Illingworth

In my Brand Presentation I was able to create an immersive experience for my audience , so they could experience what is was like to be me. I explored the topic of emotional disregulation as I think it's a significant part of who I am and I also think that it isn't discussed much at all. I discovered that I enjoy creating sensory experiences for an audience. I also discovered others perception of my brand. For example, in the feedback section I received comments such as my work was eccentric and creatively chaotic and that I was an educator as many people felt they had learnt new things.

Georgia Simpson

I've discovered that I often refrain from calling myself an artist; labelling myself as an actor, musician or a songwriter has often made me feel awkward and uncomfortable. In the future I hope to overcome this and be more proud of calling myself an artist.

Sam Latriche

Another important thing I've learnt about myself is that I am not just a performer. From my work on the 50 Days: Alone Together project I have found that I am an efficient communicator, and so I am a very valuable asset to a production team even when I am not performing. My experience with working on the production side of projects has given me an insight into what kind of worker I could be when I'm not performing. As I move forward in my career, I am now more aware of my skill set and I know my worth both as a performer and as a part of a production team.

Emma McAllister

One of the most useful projects for my skills that I have done is 403 - Developing the Brand. I found the timing of being set this task in lockdown and the task I chose for myself has been a complete eye opener for me. Creating a short film by myself has given me useful skills that I aim to further in the future.

Roisin Cara

I think a turning point for my sense of confidence was when we were working online, as I really had time to focus on myself as an artist as I was alone in my room working on my own skills, with no distractions or audience. I think the project 'Hairy Hands', also really helped this, as we had so much fun and energy and just played our characters however we wanted. Now I feel much more confident as I know that no-one is going to judge me, they will only give useful feedback and support me.

Molly Ettridge

Hidden -The Digital Package

WHAT?

Hidden is a play for year 8+ about self-worth, mental health and self-harm.

When Sophia, Matt and Tash meet at a music festival they are three very different teenagers. They go to different schools, have different friendship groups and have led very different lives. However, they all have the same problem - they use self-harm as a way to cope with their feelings. Sophia feels stifled by boarding school life, has a poor body image and feels out of control. Matt is consumed with anxiety about his impending GCSE exams. Tash is haunted by memories of a traumatic childhood and feels like the world would be a better place without her. When her only friend suddenly disappears. her self-harming behaviour gets out of control. Hidden tells the story of the recovery of three very different teenagers as they struggle with mental health problems and self-harming behaviour.

WHY?

- Threefold increase in the number of young people self-harming in UK (World Health Organisation - WHO).
- One in five 15-year-olds saying they self-harm - NHS reporting a rise of 30% in the number of children (between 10 and 14) being treated by the NHS as a result of self-harm.
- Local teachers tell us that mental health and self-harm is a high priority issue in their schools.
- Having toured with excellent feedback for the past 7 years we wanted to bring the story to a wider audience.

HOW?

This unique digital PSHE and Drama resource designed for teachers and students in Years 8 and above covers self-worth, self-harm and mental health - supporting the national curriculum for England through an engaging story and relatable characters. The package includes a free comprehensive and downloadable Teacher's pack, complete with a full half-term's worth of lesson plans and additional resources, as well as interactive student guides for each lesson. Streams of our professionally recorded show are also available to purchase in a range of packages, dependent on the size of your school or institution.

THIS PACKAGE:

- Explains what self-harm is and what can trigger people to self-harm.
- Debunks some of the unhelpful myths surrounding self-harm.
- Helps young people to find alternative and healthier ways to manage their emotions.
- Empowers people to be a good friend to someone they suspect is harming themselves
- Enables people to get help if they or someone they know is self-harming.

FEEDBACK

- “A must watch production that unpacks the intricacies of social issues with stunning relatability.” - Drama and Theatre Magazine
- “The individual voices portrayed made the play very accessible; all students would have been able to identify with one or more of the characters in the production.” - Teacher
- “Hidden showed me that even when you’re feeling totally alone in the world, there’s always a way to try and break through it, making the world that little bit better by being in it.” - Year 10 Student

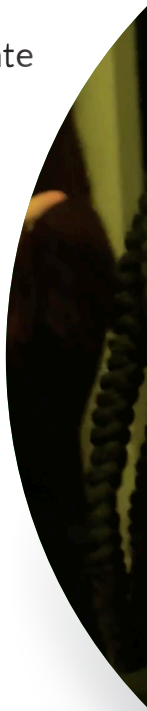
50 Days: Alone Together

WHY?

As the unprecedented first lockdown stretched out before us, we saw first-hand the impact on the mental health of the young actors on our development programme. Our partners at other youth charities were reporting similar concerns and there was emerging data from Young Minds which suggested that young people with existing mental health needs were experiencing significant adverse effects. 83% of those surveyed said their mental health was worse as a result of the pandemic. The decline in young people's mental health has continued during this recent period with NHS digital's survey finding rates of probable mental disorders have increased since 2017. In 2020, one in six (16.0%) children aged 5 to 16 years were identified as having a probable mental disorder, increasing from one in nine (10.8%) in 2017. In a bid to provide a meaningful, creative opportunity for our young actors and a useful resource for teenagers nationwide the idea for the first Season of 50 Days: Alone Together was born which we filmed entirely on Zoom and rolled out using pioneering Prospero technology. Having seen how well received Season 1 was, we partnered with other mental health charities through the Surrey Wellbeing Partnership to shape Season 2.

WHAT?

During the first lockdown, actors from our Actor Development Programme worked with Artistic Director, Nina Lemon, to create a new interactive, improvised miniseries exploring the mental health impact of the pandemic through the story of 10 teens and their first 50 Days of lockdown. This six part drama was filmed entirely using Zoom before being edited into Prospero smartscripts which allow for information, advice and guidance about specific mental health and wellbeing issues to be blended with the creative content. The story was also shared via Instagram and YouTube and a designated webspace was designed and launched.



With Covid restrictions lifting at the end of the summer term, we were able to film on location and to utilise our new skills and knowledge gathered when making Hidden digital. Season 2 follows a group of students in their first 50 Days at university during the Autumn 2021 lockdown. We follow 7 housemates and their high and lows as they navigate living away from home for the first time. At the centre of the narrative, 6 of the housemates have an ill-advised party which the audience sees from their multiple perspectives and then can choose whose narrative they want to follow. Season 2 again tackles a range of topics including anxiety, borderline personality disorder, friendship,

neurodiversity, bereavement and grief, radicalisation and racism, domestic abuse and post traumatic stress disorder. Unique to this Season, we see some of the characters interacting with real life mental health professionals and this is designed to reduce the stigma associated with asking for help making the prospect of getting support more accessible and less daunting.

HOW?

As with Season 1, our Artistic Director, Nina Lemon, and the young actors from the Peer Actor Development programme, supported by professional actors and mental health professionals, improvised together to create a gripping and engaging story line. Again we have upskilled our staff utlising the most up to date technology to make the content as accessible as possible for the widest number of young people and we are working with our partners at SWP to disseminate the work in Surrey and beyond.

Generation Girls

WHAT?

Generation Girls is a targeted, drama-based empowerment programme for Autistic girls and girls who have learning disabilities, aged 11- 19 years. This year we won the Youth Relationship Award from Children and Young People Now and were also finalists for Brook's Sexual Health Awards. It is a 10-week project delivered in SEN schools and is designed to increase young women's confidence talking about themselves, their bodies and their relationships and to ultimately reduce their risk of sexual exploitation. The programme offers sessions on topics including body image and eating disorders, healthy relationships and consent and all aspects of mental health and wellbeing. Despite Covid interruptions, this year the Generation Girls programme delivered in 5 SEN schools providing 75 hours of workshops with 70 young people taking part.

Read about some of our highlights in the purple box opposite.

THIS YEAR, WE HAVE :

- Recruited and trained a new facilitation team.
- Delivered for the first time 7 bespoke 1-to-1 sessions with neurodiverse, transgender students.
- Continued to promote our new online resources with 1,100 users accessing Generation Girls Online.
- Added one Berkshire school to our network and have built relationships with other Berkshire schools to expand our reach in 2022.
- Disseminated our practice at a range of events including the Guildhall 'Disrupt Festival', the University of Kent's ' Playing a/Part' Conference and the CYPN SEND conference.

HOW?

Specially trained female creative practitioners, supported by trained peer educators, deliver sessions with girls in their schools with the support of female teachers and teaching assistants. The sessions are designed to be fun and engaging but also tackle those topics which are most important for these vulnerable girls. During this year we ran the project in 5 SEN schools in Surrey and Berkshire and worked with 6 Female identifying facilitators, 1 Non-binary and 2 Trans identifying facilitators. This expansion of our team has enriched our offer and allowing us to increase the quality and diversity of our project. Our annual training event focussed on the GG approach, safeguarding, accessibility, inclusive practice for Trans and Non-Binary students and evaluation processes. This training day gave the team the opportunity to share experiences and resources before delivering the projects simultaneously across the summer term.

WHY?

Multiple factors make this group particularly vulnerable and at risk.

As women they are more likely to experience sexual exploitation and domestic abuse than men. Women aged 16-24 years are most at risk.

Disabled women are more than twice as likely to have experienced domestic abuse than non-disabled women, and almost twice as likely than disabled men

Young people with disabilities are often infantilised and desexualised. Some adults feel uncomfortable talking to them about sex which can make them more naive and less likely to receive adequate sex education.

Many participants attend schools where, because Autism and other learning disabilities are more highly diagnosed in males, they are in the minority and can lack a strong female network of friends.

Many participants attend schools further away from home than their mainstream counterparts so may lack a local supportive network.

MLD (moderate learning difficulties) schools are usually small and rarely offer sixth form provision. This means that these young women often attend larger mainstream sixth form colleges and are ill-equipped to cope in this new environment.

7 in 10 Autistic children have a mental health condition. 4 in 10 Autistic children have more than one.

FEEDBACK AND ENGAGEMENT

During this year we focused on our key learning objectives including consent and body autonomy. In session 1 only 23% of the young people we worked with could accurately describe what consent meant, by session 10 this was increased to 85% agreeing or strongly agreeing that they knew what consent means.

2/3 of the girls who said at the start that they didn't feel confident saying no to things they didn't want to do then went on to agree or strongly agree that they do now feel confident saying no.

From our participant feedback, the largest areas of improvement were that overall they felt more confident leading a group and that they not only knew what consent was but also knew how to apply it in real life scenarios.

Feedback from a teacher " Every single one of the team were brilliant but especially Lydia and Phoebe. It was so inclusive and current and the respect, even from some of our more challenging students was evident. All of the topics were so useful and thought provoking, even for adults and the safe space coupled with the brilliant team worked so well. I think, and I know my colleagues did too, that the sessions are so beneficial to our young people … long may they continue"

One student said "I was worried about saying something I like about myself and then I did! And you know what, I thought, I'm actually great!

GENERATION GIRLS: TEACHER'S FEEDBACK LETTER

"I wanted to take a moment to give you my feedback about Generation Girls. I've had the opportunity to join most sessions and watch our students grow in confidence and maturity each week. All the sessions were relevant and perfectly adapted to our student's needs. They were very well organised, interactive, positive and educational.

In independence, our whole focus is preparing each student with the skills they will need to survive and thrive in "the big world" outside our school, and the skills covered in GG are ones that they will use throughout their lives. I was amazed to witness that even the students who really struggle to open up, speak up or share their thoughts in the beginning were open and had grown in confidence by the last sessions.

Generation Girls' managed to successfully tackle heavy subjects, that can be very triggering for some of our students, with games, acting and sensory features. The balance between encouraging them to open up but also offering them time & space was spot on. Their style of teaching and values perfectly align with those of Manor Green, and the topics covered are included in the government guidance on SRE.

It worked very well to combine GG with our own SRE lessons.

Rosie, Lucy, Georgie and Naomi were excellent communicators and role models. They were always respectful, fun, caring and professional, setting up clear boundaries. Our students took no time to warm up to each one of them and feel safe enough to take part in the sessions. I know this has had a big positive impact for the students as I got to see first hand how my students have transferred the skills learned across other contexts. The girls became more vocal and confident in other lessons, more equipped to manage their own emotions independently and form stronger friendships. It has also impacted my own relationship with them as it has helped the students to feel safe enough to speak and open up to staff when they need support.

After the hard year the students had, GG was exactly what they needed and has certainly helped them be more aware of their mental health and how to look after it. The students have had a great term and have shown huge improvements, and this is partly thanks to Generation Girls.

I really wish I'd had a group like this when I was younger!"

PAD - Peer Actor Development Programme

TRAINING THE NEXT GENERATION

We trained 14 young artists and all completed the programme. Of these:

12 achieved their Level 4 Creative Practitioner Diploma and 2 received an Advanced Level 4 Certificate from RSL with 9 achieving Distinction, 6 achieving Merit and 1 pass.

- 86% went on to drama school, university or related work within a year of graduating from Peer.
- Learners have gone on to top drama schools including ALRA, East15, Italia Conti, Drama Studio London and Rose Bruford.
- This year the Peer Actor Development Programme was made up of:
  - Masterclasses and skills-based workshops led by industry professionals
  - Developing high quality digital theatre.
  - Developing individual practice and showcasing work
  - Working as creative team for creative lab projects, this year this was 50 Days: Alone Together, DNA, Mind Games, Pool No Water and Hairy Hands.
  - Working towards accredited qualifications
  - One to one mentoring and support with next stage of career development.

HOLISTIC SUPPORT

In recent years we have noticed a marked increase in the amount of mental health challenges reported by young people attending our programme. In response, moving forward we will be:

- We provide all learners with access to Health Assured app which provides access to information, advice and guidance on a range of topics as well as confidential self-referral for counselling and mental health support.
- We employ an adolescent mental health expert to provide regular sessions on mental resilience and self care.
- Each learner meets with a dedicated staff mentor at least once a month.
- We have continued our learner voice scheme with learner reps elected by their peers.

DNA

WHY?

- To offer our young actors the opportunity to perform a set text to a live audience in an outdoor setting so ensuring fresh air and social distancing.
- To offer a play on the national curriculum that could attract local schools
- To start to explore Peer building partnerships with Drama departments as well as PSHE teachers.

WHAT?

We chose the award winning play DNA for young people by Dennis Kelly

A play about a group of teenagers who do something bad, really bad, then panic and cover the whole thing up. When they find that their cover-up unites them and brings harmony to their once fractious lives, where is the incentive to put things right? What's more important; the individual or the group?

HOW?

Peer Productions created a site-specific promenade performance of DNA in the scenic grounds of South Hill Park. Set in three locations the audience moved with the action of the play. Peer was able to do two public performances and one schools performance and workshop of DNA during the challenging time of the COVID pandemic.

Mind Games

WHY?

With mental health and wellbeing concerns increasing during the pandemic for pre-teens too, we wanted to research and develop a new creative practice targeting a younger audience.

WHAT?

Mind Games was a research and development project using drama and interactive Prospero software to develop digital workshops for young people in years 5 and 6 exploring mental health and wellbeing in the pandemic.

HOW?

Working with Peer aluma and experienced creative practitioner, Kirsty Blewett, and Royal Central School of Speech and Drama third year placement student, Rebeckah Turbett, actors from our Peer Actor Development programme, researched, workshopped and devised a story which they then filmed and used Prospero software to make interactive.

LEARNING OPPORTUNITIES

Ongoing changes to Covid regulations made it very difficult to work with schools to fully test out this project. However, learning from this research has been reimagined into an interactive touring play for primary school students in years 4 and 5 called the Space Between my Head and Heart which toured with great success in Autumn 2021.

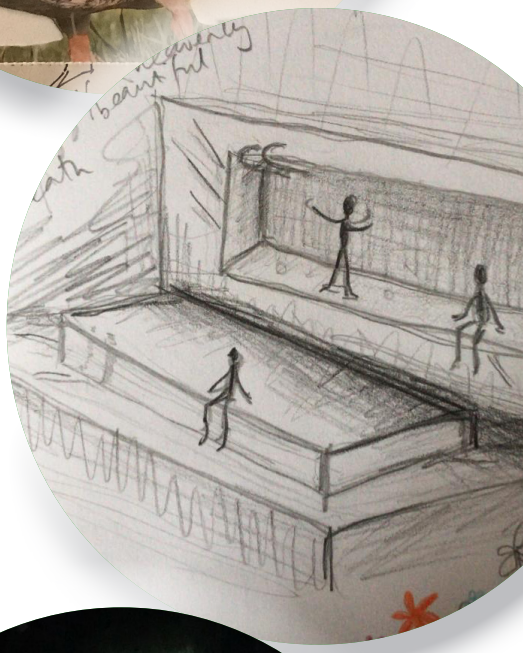
Creative Labs

STAYING CREATIVE IN LOCKDOWN

Faced with an indefinite period of lockdown, we again migrated learning online. During this time as well as developing their online showcases, students also contributed to the creative development of 50 Days: Alone Together and took part in two smaller Creative Lab Projects: Pool No Water and Hairy Hands.

POOL NO WATER

Pool No Water was written by Mark Ravenhill. A prose poem for seven voices about friendship and professional envy. Dropped into an unexpected lockdown at the beginning of the spring term, Peer chose to do this play with the actors on the Peer Actor Development programme for its adaptability to be performed as a radio play over Zoom. They rehearsed online with resident director, Valentina Rosati, for seven weeks. Then when return to in person learning was announced the cast came back to South Hill Park and in a week created an immersive live performance of the play with live streamed projections, original music and visually stunning lighting.



HAIRY HANDS

This project was created in collaboration with playwright Rebeckah Turbett who joined us as a placement student from the Royal Central School of Speech and Drama this year. Of the project, and her time with Peer, Rebeckah said

"Being at Peer really reinvigorated my love for theatre and education which had been lost during my degree. It gave me renewed confidence and gave me so many more skills than I bargained for. I left Peer with a longing to remain, and I believe that is true for everyone who has the joy of being part of the family. It gave me the renewed motivation and confidence, especially through the 'Hairy Hands' project, to make my own work to the point that I now started my very own theatre company and with that, I try to foster the ideology and environment that I experienced in my time with Peer."

Moving Fowards

LEARNING TO THRIVE IN UNCERTAIN TIMES

In order to drive the ongoing success of our Three Pillar approach, through 2020/21 we maintained financial rigour & discipline, but we had to adapt and stay agile considering the evolving challenges presented by the pandemic. Of particular note:

- Three year plan – we paused work on our new Three Year Plan, instead adopting a more short-term plan to allow for flexible reactions to the pandemic, with a focus on securing a new home for Peer post-pandemic. This was achieved in early summer 2021 with Peer moving into Peer Place in Woking in August 2021.
- Funding model transition - ongoing successful funding through trust & foundation applications and very successful pandemic support funding, including significant support from the Arts Council. Significant focus on ensuring ongoing funding resulted in Peer joining the Surrey Wellbeing Partnership which was announced in January 2021 (see next page).

EXTERNAL RECOGNITION:

- Award-winning recognition – Peer's work received external recognition at the Children and Young People Now Awards, with Generation Girls winning the The Young Relationship award and Digital Hidden being shortlisted for the PSHE Award.
- Artistic recognition – Peer was invited to participate in the 2021 DISRUPT Festival as a brand new digital arts festival created in response to the pandemic.
- Funders recognition - Pre-eminent external funders continue to recognise and support Peer for its work.

GOVERNANCE & BOARD

Well established annual rhythm of key review of risks, policies & procedures and ongoing commitment to expand Board with open recruitment following key skills-gap analysis. Successfully adopted new Articles of Association allowing future expansion of Peer Productions in line with future ambitions.

- In post-pandemic environment we will now prepare & approve next 3 year Strategic Plan (should have been 2021-2024 but delayed due to pandemic), including evolution of Peer Production's plans utilising opportunities presented by new dedicated space, Peer Place, and building on digital media skills and reach achieved during pandemic.
- Governance & Board – ongoing open recruitment for skills gaps as Peer Productions builds for the future.
- Branding & marketing focus – ongoing work to evolve a clear articulation for potential young actors & potential funders of each of Peer Productions' products & brands. Peer Productions has a compelling and proven track record and we will focus on articulating this and having a clearer brand.
- Growth strategy – Peer Productions is proud of its products and the proven success of the Three Pillar Strategy, but we seek to make our work accessible to a much wider audience. We are working to develop the strategy for this including considering the viability of expanding our actor development programme for additional cohorts and projects working internationally (with India as our current prototype).

- Funding evolution – We are proud of the changes already made to our funding pipelines and we would now like to expand this even further with longer term partnerships and community organisation involvement. This expands the strategy whereby Peer is now a proud and successful member of the Surrey Wellbeing Partnership.
- External viewpoints - Reaching out to more creatives and starting different conversations with alternative view points, by actively engaging in conferences, looking to work in partnerships, meeting with other charities and employing a larger range of people.
- Keeping focus on our mission - Always making a difference in the lives of our beneficiaries, employees, volunteers and the wider community.

REACHING FURTHER

As we as a charity continue to grow we also began planning strategically to expand our future outreach offer to include:

- **Generation Guys** – In response to requests from our partner SEN schools we began developing a Generation project for Autistic young men and young men with learning disabilities for delivery in 2022.
- **Peer Place** - With our new tenancy of a building in central Woking agreed in Summer 2021, we began to develop our ideas for outreach practice in our new space which includes work with those with disabilities and those in receipt of free school meals for delivery in 2022/23.

Surrey Wellbeing Partnership

Transforming emotional wellbeing and mental health support for Surrey's children and young people.

Peer Productions is very excited to be a part of the Surrey Wellbeing Partnership, which provides emotional wellbeing and mental health services for children, young people, parents and carers, and professionals across Surrey. This new venture brings together 13 charities to deliver the work, alongside the NHS, as MindWorks Surrey- including Barnardo's, The East to West Trust, The Eikon Charity, Emerge, Learning Space, Leatherhead Youth Project, The Matrix Trust, The National Autistic Society, Peer Productions, Relate West Surrey, Step by Step Partnership Ltd, Surrey Care Trust and YMCA East Surrey.

Peer Productions is a key part of this new service as it is through our work that many young people will first find out about, and learn how to navigate, the new service.

Peer Production believes that prevention and early intervention is key to helping young people make better choices and transform their lives. The SWP shares this belief and will play a key role in early support. It will focus on building relationships with children, young people and families, and strengthening links with the wider community to ensure that the emotional wellbeing and mental health needs of young people are met. The partnership will implement the THRIVE framework, which is designed around putting the wants and needs of young people first and providing a greater choice of support available.

A young person, aged 17, who currently accesses emotional wellbeing and mental health support in Surrey said: "This is great news. I think young people will now, hopefully, feel more confident in coming forward and asking for support knowing that they will be put first and listened to."

Peer's founder and Artistic Director Nina Lemon said, "We are delighted to be included in this new alliance which will allow us to continue to develop innovative work to support young people's mental health. This has been an important part of our work since we started in 2006 and, with the recent pandemic, young people's need for support with mental health continues to escalate. We are excited to help to develop prevention and support services to meaningfully transform young people's lives."

Peer Productions report of the trustees and financial statements for the year ended 31st August 2021

Registered Charity Number: 1151156

Registered Company Number: 05898510 (England & Wales)

Governance and Statement of Directors/Trustees' Responsibilities for the year ended 31st August 2021.

The trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31st August 2021.

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 Finance Reporting Standard for Smaller Entities (effective January 2015) and the Companies Act 2006.

REFERENCE AND ADMINISTRATIVE DETAILS

Charity Name:	Peer Productions
Company Registration number:	05898510 (England and Wales)
Charity Registration number:	1151156
Date of Charity Incorporation:	8th March 2013
Date of Company Incorporation:	7th August 2006
Registered Office and Operational Address:	PEER PLACE THE YPOD CENTRE CHOBHAM ROAD WOKING GU21 6JD

Trustees:	Joanna Atkinson Tim Hargrave Melanie Laithwaite, Chair Nina Lemon Edward Simpson -appointed 2.4.21 Daniel Reeves Laura Sercombe Karen Sturgess Roger Whiteman
Bankers:	Barclays Bank plc Town Gate House Church Street East Woking GU21 6AE
Independent Examiner:	Yvette How MAAT (MIP) That's How Accountancy & Bookkeeping 6 Frailey Close Maybury Woking GU22 8EB

Structure, Governance and Management

Nature of the governing document and constitution of the Charity

The Charity is constituted as a company limited by guarantee and is therefore governed by a memorandum and articles of association. The directors of the company are also trustees of the Charity. Eligibility for membership of the Charity and membership of the Board of Trustees is governed by the memorandum and articles of association. There are no restrictions in the governing documents on the operation of the Charity or on its investment powers, other than those imposed by general charity law.

The methods adopted for the recruitment and appointment of new trustees

Trustees and staff are constantly considering the other skills and expertise that may be required to best support the development of the Charity. The Board seeks new trustees through open recruitment utilizing a variety of web and social media based advertising. Subject to satisfactory interview, and accepting the responsibilities as defined in the Charity Commission guidelines on the responsibilities of charity trustees, the new member will be co-opted onto the Board.

The policies and procedures adopted for the induction and training of trustees

The new trustee is invited to visit the Charity at its operational base and interviewed by staff and trustees prior to being invited to join the Board. The charity's previous base was South Hill Park, Bracknell, and it moved to Peer Place on 1.08.2021. The new trustee is also invited to a Board meeting and expected to read the Charity Commission guidelines and memorandum and articles of association.

The organisation structure of the Charity and how decisions are made

The Board of Trustees meet approximately at 2-monthly intervals, to monitor and facilitate the work of the Charity, approve actions and plan for the development of the work. Trustees have the power to call extra meetings in response to any specific concerns.

The Board of Trustees reviews risks on an ongoing basis through our Trustee Board Meetings. This allows us to mitigate against and to identify new risks. We consider the likelihood and impact of every risk. For the relevant period we identified the following significant risks based on our external environment:

- Managing impact of Covid-19 pandemic to fulfil charitable objectives to our students and beneficiaries whilst acknowledging that in person delivery of training and tours was cancelled, and thus needing to maintain the financial health of the charity through this challenging period.
- Sales-generated income is falling due to tightened School Budgets and due to the ongoing uncertainty of being able to perform in public due to Covid-19 government restrictions to date, we are covering this by gaining an increased mix of grant funding.
- Managing ongoing compliance with all safeguarding requirements for our work with young people – we have undertaken a comprehensive review of our Safeguarding Policies and ensured all training is in place.
- Creating staff resource plan to provide ongoing support needed for growing workload of charity – we developed comprehensive new structure and job descriptions during this period and commenced a recruitment drive to fill new positions.

Financial Review

Policy on reserves

Peer Productions is reliant on donations, grants and income from charitable activities (theatre fees and outreach work) to allow it to continue operating over the medium term.

To avoid closure if cash flow reduced materially, the Peer Productions Board is committed to establishing reserves that cover three months' core costs. The reserves will allow staff to continue working to deliver both Peer Productions charitable activities and in order to continue further fundraising to allow operations to continue.

Once reserves to cover three months core costs are established, the position will be re-assessed with a view to increase the amount further.

Reserves are built from unrestricted income over a number of years with a target of increasing by up to £10k per annum to meet operating requirements going forward. As at 31st August 2021 unrestricted funds stood at £96,420, which was an increase of £15,010 over the previous 12 months.

The policy will be reviewed by Peer Productions Board on an annual basis.

The level of reserves will be kept under review and calculated by the Managing Director on a quarterly basis.

Transactions and Financial position

Total incoming resources of £269,602 for the year This represented an increase of c23% over the previous year, (2020: £219,621). The unrestricted income of £193,028 is applied in continuing the charity's direct work in promoting and furthering its objectives. Successful application in the year saw grant income increase to £192,944 - an increase of c11% on the previous year (2020: £172,978) with significant projects undertaken with funding from AKO Foundation (£17,675), Children in Need (£15,000), Postcode Society (£10,000), Jancett Childcare & JACE Training (£31,663) and The Surrey Wellbeing Partnership (£56,159).

During the year, the Charity's expenditure was £265,592 (2019: £202,475), representing an increase of c31%. The restricted income of the Charity is available only for the specific purposes as determined by the sponsors. The increase in projects undertake saw a rise in consultancy fees £40,041 (2020: £31,231). Permanent staff numbers remained broadly flat, and will be increasing during 2021/22.

Share capital

The company is limited by guarantee and therefore has no share capital.

Statement of trustees' responsibilities

The Charities and the Companies Acts require the Board of Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity as at the end of the financial year and of the surplus or deficit of the charity. In preparing those financial statements, the Board is 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;
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will not continue on that basis.

The trustees are responsible for maintaining proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible of safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees are also responsible for the contents of the trustees' report, and the responsibility of the independent examiner in relations to the trustees' report is limited to examining the report and ensuring that, on the face of the report, there are no inconsistencies with the figures disclosed in the financial statements.

Method of preparation of accounts

These financial statements have been prepared in accordance with the Statement of Recommended Practice Accounting and Reporting by Charities (issued 2008) and in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees and signed on their behalf:

Melanie Laithwaite – Chair

Date: 16th June, 2022

Nina Lemon – Trustee

Date: 16th June, 2022

Report on the accounts of the company for the year ended 31st August 2021

I report on the accounts of the company for the year ended 31 st August 2021, which are set out on pages 26-39.

Respective responsibilities of trustees and examiner

The charity's trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the financial statements. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. The charity's gross income did not exceed £250,000; however, the trustees elected that the financial statements be subject to an independent examination. I am qualified to undertake the examination by being a qualified member and member in practice of the Association of Accounting Technicians.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- a) examine the accounts under section 145 of the 2011 Act;
- b) to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011; and
- c) to state whether particular matters have come to my attention.

Basis of Independent Examiner's report

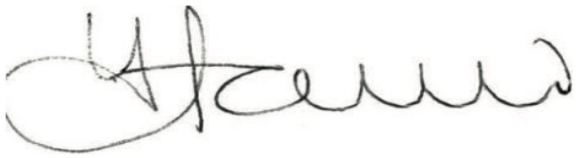
My examination was carried out in accordance with the general directions given by the Charity Commission.

An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from 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 no opinion is given as to whether the accounts present a 'true and fair view', and the report is limited to those matters set out in the statement below.

Independent Examiner's Statement

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

- a) which give me reasonable cause to believe that in any material respect the requirements;
  (i) to keep accounting records in accordance with section 386 of the Companies Act 2006; and
  (ii) to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice Accounting and Reporting by Charities have not been met, or
- b) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Yvette How MAAT (MIP),

That's How Accountancy & Bookkeeping, 6 Frailey Close, Maybury, Woking, GU22 8EB

Date: 16th June, 2022

Statement of Financial Activities for the year ended 31st August 2021

		Notes	Unrestricted Funds £	Restricted Funds £	Total Funds 2021 £	Total Funds 2020 £
Income & Endowments:						
	Donations and legacies	2	4,204	-	4,204	4,664
	Charitable activities	3	120,241	76,574	196,815	177,056
	Investment income	4	1		1	6
	Other	5	68,582	-	68,582	37,895
Total Income			**193,028**	**76,574**	**269,602**	**219,621**
Expenditure:						
	Raising Funds	5	27,190	-	27,190	18,599
	Charitable Activities	6	150,828	87,574	238,402	183,876
Total Expenditure			**178,018**	**87,574**	**265,592**	**202,475**
Net Income/(Expenditure)			15,010	(11,000)	4,010	17,146
Transfers between Funds			-	-	-	-
Net Movement in Funds			**15,010**	**(11,000)**	**4,010**	**17,146**
Total funds as at 1st September 2020			81,410	21,000	102,410	85,264
Total Funds as at 31st August 2021			**96,420**	**10,000**	**106,420**	**102,410**

All income and expenditure is derived from continuing activities.

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

The accompanying notes form part of these financial statements.

Balance Sheet as at 31st August 2021

	Notes	Total 2021 (£)	Total 2022 (£)
Fixed Assets	13	499	1,498
Current Assets			
Debtors	14	60,846	21,553
Cash at bank and in hand		66,687	84,864
		127,532	**106,417**
Liabilities			
Creditors: Amounts falling due within one year	15	(21,611)	(5,505)
Net Assets	**16**	**106,420**	**102,410**
Funds:			
Unrestricted	19	96,420	81,410
Restricted	19	10,000	21,000
	19	**106,420**	**102,410**

The directors are satisfied that for the financial year ended 31st August 2021 the charitable company was entitled to exemption from the requirement to obtain an audit under section 477 of the Companies Act 2006. The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006 and under section 144 of the Charities Act 2011.

Under section 145 of the Charities Act 2011 the accounts have been examined by an independent examiner, whose report appears on page 26.

The directors acknowledge their responsibility for complying with the requirements of the Companies Act 2006 with respect of accounting records and for the preparation of accounts.

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

The financial statements were approved by the Board of Trustees on 20th June 2021 and were signed on its behalf by:

Melanie Laithwaite – Chair

The notes form part of the financial statements.

Notes to the Financial Statements for the year ended 31st August 2021

1. Accounting Policies

Basis of Preparation of Accounts

The financial statements of the Charity, which is a public benefit entity, have been prepared in accordance with the Charities SORP (FRS102) '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 Ireland (effective 1st January 2015) (the SORP), Financial Reporting Standard 102 (FRS102) and the Charities Act 2011. The financial statements have been prepared under the historical cost convention.

Exemption from preparing a cash flow statement

Exemption has been taken from preparing a cash flow statement on the grounds that the charitable company qualifies as a small charitable company.

Fund accounting

Restricted Funds are those received for undertaking an activity specified by the donor when making the gift. The Charity makes an administrative charge for the operation of some restricted funds, which is included in the cost of raising funds. The amounts for administration are also shown as restricted fund expenditure.

General Funds are unrestricted funds given freely to the Charity that can be applied at the discretion of the trustees in accordance with the objectives of the Charity.

Designated Funds are funds set aside by the trustees out of the unrestricted funds for specific purposes. The trustees can un-designate such funds at their discretion.

Income

All income, including donations, is included in the Statement of Financial Activities where the Charity is entitled to the income and the amount can be quantified with reasonable accuracy.

All grants and contractual payments are included on a receivable basis. Contractual income is recognised as performance obligations are satisfied. Grant income with performance-related conditions received in advance of delivering specified services, or income with a time restriction placed on it by the donor, is deferred until the donor stipulated criteria are met. Income is also deferred if it is probable it could become refundable or if it is received in advance for a future accounting period.

No amount has been included for services donated by volunteers. Where out-of-pocket travel and other expenses have been reimbursed to volunteers, these costs are included in the accounts.

Expenditure

Expenditure is recognised on an accruals basis and allocated to the appropriate heading in the accounts.

Charitable activities expenditure enables Peer Productions to meet its aims and objectives for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Expenditure on raising funds includes the direct costs of fundraising activities and freelance fundraiser fees.

Governance costs are those costs associated with meeting the constitutional and statutory requirements of the Charity and include independent examination fee and costs linked to the strategic management of the Charity.

Support costs are those costs which enable raising funds and charitable activities to be undertaken. These costs include finance, human resources, premises, IT, legal and governance costs.

Tangible Fixed Assets

Tangible assets under £1,500 are written off to expenditure in the year of purchase.

Debtors

Debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

Creditors

Creditors are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors are recognised at their settlement amount after allowing for any trade discounts due.

Taxation

The Charity is exempt from corporation tax on its charitable activities under Part 1 Schedule 6 Finance Act 2010.

Pension costs

Since 1st May 2017 The Charity has incurred costs in relation to the defined contribution scheme, operated by NEST, which are included in staff pension costs. The contributions are in line with current legislation; 3% Employer's and 5% Employee's during 2020/21.

Deferred grants

Grants which relate to a specific time period are recognised evenly over the relevant years.

Transfer between funds

Trustees have the authority to transfer monies out of the general funds into the restricted funds when required. With the fundholder's permission, the trustees have the authority to make transfers from one restricted fund to another.

2. Donations

	Unrestricted General Fund £	Restricted Funds £	Total 2021 £	Total 2020 £
Donal Forrester Trust	4,000	-	4,000	-
Just Giving	10	-	10	-
Local Giving	48	-	48	14
Paypal	146	-	146	2,500
Wokingham Tangent	-	-	-	2,150
	4,204	**-**	**4,204**	**4,664**

All of the £4,664 received in 2020 was unrestricted funds.

3. Grants

	Unrestricted General Fund	Restricted Funds	Total 2021	Total 2020
	£	£	£	£
AKO Foundation	17,675	-	17,675	-
Arts Council England	3,448	-	3,448	31,557
Beacon Lodge Trust 'As I See IT'	-	6,000	6,000	-
Berkshire Community Foundation	-	3,500	3,500	2,300
Berkshire County Council	-	-	-	4,770
Britford Bridge Trust	-	5,000	5,000	-
Children in Need 'Generation Girls'	-	10,000	10,000	10,000
Children in Need 'Generation Girls Online'	-	3,000	3,000	-
Community Foundation for Surrey 'Mind Games'	-	7,000	7,000	19,770
D'Oyly Carte Charitable Trust	-	-	-	4,000
Englefield Trust	-	-	-	2,000
Enterprise Development Fund	-	7,285	7,285	-
Epsom College 'Gender Day'	-	3,000	3,000	-
Garfield Weston 'Alone Together/Hidden/As I See It'	-	-	-	15,000
Groundwork - Equipment	-	946	946	-
Groundwork 'Mind Games'	-	2,000	2,000	-
Harold Hyam Wingate Foundation	-	5,000	5,000	-
Heathrow Community Fund	-	2,500	2,500	-
Heathrow Community Trust 'Hidden'	-	4,343	4,343	9,650
Herefordshire Community Foundation	-	1,500	1,500	-
High Sheriff Youth Awards 'Together Alone'	-	1,000	1,000	-
Jancett Childcare & JACE Training	31,663		31,663	24,961
National Heritage	-	-	-	4,970
Phase 4 Peer Planet Res & Dev (Asura FZE) 'India Project'	-	-	-	35,000
Postcode Society	-	10,000	10,000	-
Surrey Chambers 'Kickstar' & IT/Training	7,425	1,500	8,925	-
Surrey County Council	-	-	-	5,000
Syder Foundation	-	2,000	2,000	-
Sylivia Waddilove 'As I See It'	-	1,000	1,000	-
The Shanley Foundation 'Equipment Fund'	-	-	-	3,000
The Surrey Wellbeing Partnership	56,159	-	56,159	-
Wellington College	-	-	-	1,000
Total Grants	**116,371**	**76,574**	**192,944**	**172,978**

Of the £172,978 received in 2020, £73,252 was unrestricted funds and £99,726 was restricted funds.

3. Income resources from charitable activities

	Unrestricted General Fund	Restricted Funds	Total 2021	Total 2020
	£	£	£	£
Theatre Fees & Shows	3,750	-	3,750	3,678
Outreach Work	120	-	120	400
	3,870	**-**	**3,870**	**4,078**

All of the £4,078 received in 2020 was unrestricted funds.

4. Other Income

	Unrestricted General Fund	Restricted Funds	Total 2021	Total 2020
	£	£	£	£
HMRC rebate 'Theatre Tax Relief Scheme'	10,339	-	10,339	8,500
HMRC Coronovirus Job Retention Scheme	58,243		58,243	28,441
Other Income	-	-	-	954
	68,582	**-**	**68,582**	**37,895**

Included in other income is accrued income for a claim made to HMRC under the Theatre Tax Relief scheme. A total of £8,500 has been accrued for 2020/21.

The HMRC Coronovirus Job Retention Scheme includes claims made from September 2020 to August 2021.

5. Cost of Raising Funds

	Direct Costs	Support Costs	Total 2021	Total 2020
	£	£	£	£
Staff Costs	20,518	-	20,518	10,438
Fundraising Consultancy Fees	3,255	-	3,255	7,617
Printing, Publicity & Advertising	3,416	-	3,416	544
	27,190	**-**	**27,190**	**18,599**

All of the £18,599 expended in 2020 was unrestricted funds

6. Expenditure on Charitable Activities

	Direct Costs	Support Costs	Total 2021	Total 2020
	£	£	£	£
Peer Production Core Services	35,251	37,514	72,765	78,749
Cohort - Education/Training Development	55,920	2,939	58,860	-
Outreach Work/Shows	44,691	2,255	46,946	66,184
Theatre Shows	57,577	2,255	59,832	57,542
	193,440	**44,963**	**238,403**	**202,475**

During this year there was a shift to focus on our cohort and not tours.

7. Analysis of Direct Costs

	Raising Funds	Charitable Activities	Total 2021	Total 2020
	£	£	£	
Staff Costs	20,518	116,206	136,723	105,185
Consultancy Fees	3,255	36,787	40,041	31,231
Recruitment	-	579	579	995
Artistic Consumables	-	21,873	21,873	6,244
Non Capatilised Equipment	-	1,527	1,527	675
Advertising	3,416	-	3,416	544
Staff Training	-	857	857	594
Student Training	-	3,729	3,729	900
Staff Travel	-	144	144	189
Student travel/mileage		433	433	730
Volunteer Travel/Mileage	-	-	-	747
Van Fuel	-	51	51	177
Moderation Fees	-	4,418	4,418	702
Website/Promotion		29	29	459
Subscriptions	-	5,968	5,968	5,167
Stationery	-	838	838	1,281
	27,190	193,440	220,629	155,820

During this year there was a shift to focus on our cohort and not tours.

8. Analysis of Supporting Costs

	Raising Funds	Charitable Activities (incl. Governance)	Total 2021	Total 2020
	£	£	£	£
Staff Costs	-	14,752	14,752	20,039
Staff Travel	-	79	79	316
Staff Welfare	-	942	942	1,014
Volunteer Travel/Mileage	-	-	-	253
Rent & Rates	-	7,500	7,500	9,870
Insurance	-	2,835	2,835	2,301
Accountancy	-	932	932	624
Subscriptions	-	521	521	1,070
IT	-	7,665	7,665	487
Professional Fees	-	1,560	1,560	1,380
Web Design/hosting	-	256	256	391
Meeting Expenses	-	-	-	100
Non capitalised Equipment	-	-	-	785
Postage	-	771	771	615
Telephone	-	1,292	1,292	1,626
Stationery	-	-	-	203
Printing	-	101	101	747
Bank Charges	-	71	71	64
Board Expenses	-	-	-	47
Governance Costs (see note 9)	-	2,549	2,549	2,013
Van Maintenance incl tax & insurance	-	2,138	2,138	1,634
Van Fuel		-	-	75
Van depreciation		999	999	999
	-	**44,963**	**44,963**	**46,653**

During this very unique year, we had several delayed projects, which led to subsequent delays with both creditors and debtors.

9. Governance Costs

	Unrestricted General Fund	Restricted Funds	Total 2021	Total 2020
	£	£	£	£
Independent Examiners Fee	2,100	-	2,100	2,000
Legal & Professional Fees	13	-	13	13
Annual Report	436	-	436	-
Total	**2,549**	**-**	**2,549**	**2,013**

10. Net Income/(Expenditure)

	2021	2020
Net income/(expenditure) for the year is stated after charging:		
Independent Examiners' Remuneration	2,100	2000

11. Trustees Remuneration

The trustees neither received nor waived any emoluments during the year (2020: £Nil).

Trustees Expenses

No trustees were reimbursed during the year 2020/21. (2019/20: £Nil).

12. Staff Costs

	2021	2020
	£	£
Wages & Salaries	142,785	113,989
Employer's NI Costs	6,199	8,508
Staff pension Costs	2,493	2,728
	151,477	**125,225**

There was no employee whose emoluments as defined for taxation purposes amounted to over £60,000 in either year.

Since 1st May 2017 the Charity has incurred costs in relation to the defined contribution scheme, operated by NEST, which are included in staff pension costs. The contributions are in line with current legislation, 3% Employer and 5% Employee.

The average number of employees, calculated on a part-time and full-time basis, analysed by function was:

	2021	2020
	No.	No.
Direct charitable activities	5	4.75
Raising funds	1.2	0.2
Management & administration	1.5	1.5
	7.7	**6.45**

13. Tangible Fixed Assets

	Vehicles
Cost	£
At 1 September 2020	**3,495**
Depreciation	
At 31 August 2020	1,998
Plus depreciation for the year	999
At 31 August 2021	**2,997**
Net Book Value	
At 31 August 2020	**1,498**
At 31 August 2021	**498**

14. Debtors

	2021	2020
	£	£
Trade Debtors	33,851	3,065
Other Debtors	15,614	4,306
Prepayments and Accrued income	11,381	14,182
	60,846	**21,553**

During this very unique year, we had several delayed projects, which led to subsequent delays with both creditors and debtors.

15. Creditors : Amounts falling due within one year

	2021	2020
	£	£
Trade Creditors	10,666	3,505
Accruals and Deferred Income	10,945	2,000
Social Security costs	-	-
	21,611	5,505

16. Analysis of Net Assets Between Funds

	Unrestricted General Fund	Designated Funds	Restricted Funds	Total 2021
2020	£	£	£	£
Fixed Assets	499	-	-	499
Current Assets	117,532	-	10,000	127,532
Current Liabilities	(21,611)	-	-	(21,611)
	96,420	**-**	**10,000**	**106,420**

Comparative information for the analysis of net assets between funds in the previous year is as follows:

	Unrestricted General Fund	Designated Funds	Restricted Funds	Total 2020
2019	£	£	£	£
Fixed Assets	1,498	-	-	1,498
Current Assets	85,417	-	21,000	106,417
Current Liabilities	(5,505)	-	-	(5,505)
	81,411	**-**	**21,000**	**102,410**

17. Related party transactions

During the year there were no related party transactions.

18. Capital commitments

There were no capital commitments at the year end or in the previous year.

19. Movement In Funds 2021

	Balance 1-Sep-20	Incoming Resources	Outgoing Resources	Transfers	Balance 31-Aug-21
	£	£	£	£	£
Unrestricted Funds:					
General Fund	**81,410**	**193,028**	**178,018**	**-**	**96,420**
Restricted Funds:					
Beacon Lodge Trust 'As I See It'	-	6,000	6,000	-	-
Berkshire Community Foundation	-	3,500	3,500	-	-
Britford Bridge Trust	-	5,000	5,000	-	-
Children in Need 'Generation Girls'	-	10,000	10,000	-	-
Children in Need 'Generation Girls Online'	-	3,000	3,000	-	-
Community Foundation for Surrey	6,000	7,000	13,000	-	-
Enterprise Development Fund	-	7,285	7,285	-	-
Epsom College 'Gender Day'	-	3,000	3,000	-	-
Garfield Weston 'Hidden/Losing It/That Guy'	3,000	-	3,000	-	-
Groundwork - Equipment	-	946	946	-	-
Groundwork 'Mind Games'	-	2,000	2,000	-	-
Harold Hyam Wingate Foundation	-	5,000	5,000	-	-
Heathrow Community Fund	-	2,500	2,500	-	-
Heathrow Community Trust 'Hidden'	-	4,343	4,343	-	-
Herefordshire Community Foundation	-	1,500	1,500	-	-
High Sheriff Youth Awards 'Together Alone'	-	1,000	1,000	-	-
Postcode Scoiety	-	10,000	-	-	10,000
Surrey Chambers 'Kickstar' & IT/Training	-	1,500	1,500	-	-
Surrey Education Trust	12,000		12,000	-	-
Syder Foundation	-	2,000	2,000	-	-
Sylivia Waddilove 'As I See It'	-	1,000	1,000	-	-
Sub Total Restricted Funds	**21,000**	**76,574**	**87,574**	**-**	**10,000**
Total All Funds	**102,410**	**269,602**	**265,592**	**-**	**106,420**

19. Movement In Funds 2020

	Balance 1-Sep-19	Incoming Resources	Outgoing Resources	Transfers	Balance 31-Aug-20
	£	£	£	£	£
Unrestricted Funds:					
General Fund	**40,264**	**119,895**	**78,749**	**-**	**81,410**
Restricted Funds:					
Arts Council England - Motherline COVID Grant	-	25,266	25,266	-	-
Berkshire Community Foundation	-	2,300	2,300	-	-
Berkshire County Council	-	4,770	4,770	-	-
Children in Need 'Generation Girls'	10,000	10,000	20,000	-	-
Community Foundation for Surrey	10,000	19,770	23,770	-	6,000
Garfield Weston 'Hidden/ Losing It/That Guy'	-	15,000	12,000	-	3,000
Heathrow Community Trust	-	9,650	9,650	-	-
National Heritage	5,000	4,970	9,970	-	-
Surrey County Council	-	5,000	5,000	-	-
Surrey Education Trust	20,000	-	8,000	-	12,000
The Shanley Foundation 'Equipment Fund'	-	3,000	3,000	-	-
Sub Total Restricted Funds	**45,000**	**99,726**	**123,726**	**-**	**21,000**
Total All Funds	**85,264**	**219,621**	**202,475**	**-**	**102,410**

Registered Charity no 1151156
Company number 05898510
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PEER PRODUCTIONS

England & Wales - Charity number 1151156

Accounts

Registered Charity no 1151156
Company number 05898510
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Annual Report 2019/2020
Report of the trustees and financial statements

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With gratitude to all our funders & supporters

Thank you to everyone who has supported our work: every person, community, company and organisation. We could not help young people transform their lives through theatre without you.

Peer Productions – Annual Report

Chair's letter

We're proud to make plays and change lives

Whilst it seems strange to reflect on a year of work for Peer Productions which started back in September 2019, in a world pre-pandemic, and ended whilst the pandemic was raging, we look back with pride at the resilience shown by Peer Productions and the agility with which the team adapted to emerge today stronger, braver and even more creative. We know that the human experience has changed forever, and we will not understand the full impact of these changes for a long time, but we are confident that Peer Productions is here to stay and ready to make a lasting impact on young people's lives through making plays that change lives.

At Peer Productions, despite the sudden halt mid-year in taking our plays and outreach projects direct to our young beneficiaries in person, we got creative producing innovative digital work tackling the challenges for teens of lockdown, starting initial planning to produce a digital version of our mental health play, creating new digital partnerships to ensure we are up-skilled for digital distribution of these new projects, creating digital offerings of our award-winning outreach project, Generation Girls, and all whilst our young actors achieved their qualification and 81% of those who applied secured great drama school and higher education places.

We are incredibly proud of what we were able to achieve and that in taking our work digital we are now able to reach far bigger audiences, whilst still ensuring that what we do is as relevant and important as ever. As just one example of why our work is needed, NHS Digital's report from July 2020 shows that one in six children aged 5 to 16 years were identified as having a probable mental disorder. This has increased significantly since 2017, where one in nine children were identified as having a probable mental disorder.

We hope this annual report helps you better understand who we are and what we do, as well as showcasing some of the highlights from this year like no other. As mentioned above, despite the global challenges, during 2019/20 our financial position was broadly maintained as we delivered new and innovative digital projects and delivered those core projects which we were still able to do – our total net asset position remained healthy and we were able to maintain (in fact slightly improve) our reserves.

We can only do what we do thanks to the generosity of those who support us, so however you helped Peer Productions during 2019 and 2020, thank you. On a personal note, I want to extend my thanks to Peer Productions' Artistic Director Nina Lemon and Managing Director Ed Simpson, my fellow trustees, the staff of Peer Productions and our young peer educators for their incredible hard work which allowed the charity to thrive in this time when sadly so many charities have not survived.

Over the coming year, we look forward to reaching many more young people and helping them address the challenges of today and strive for the opportunities of tomorrow. We are proud to make plays and change lives.

Best wishes
Melanie Laithwaite

At a Glance: Highlights of a year unlike any other

New Innovative Projects

50 Days: Alone Together

A new interactive, improvised mini-series exploring the mental health impact of the pandemic through the story of 10 teens and their first 50 Days of lockdown.

"The context was pitched perfectly for the covid return and issues that arose" Teacher

Motherline

Launched an online creative collective of emerging female arts leaders during pandemic.

"I felt as though I had lost momentum and that I couldn't express myself creativity… I found it hard (before Motherline) to not be able to collaborate." Collective participant

Generation Girls Online

Launched GG – Online on web and social media creating interactive video sessions for Autistic girls and girls who have learning disabilities which supplements our existing award-winning Generation Girls Programme.

"This group has got me out of my bubble of anxiety and is helping me make connections with young people" GG participant

Maintaining the quality of actor development training

81% success of place at top drama schools for our young actors who applied.

"My year at Peer Productions gave me the space to grow into the artist I am today." Recent Peer graduate

Who we are and what we do

Peer Productions – Make Plays Change Lives

Our vision is to use theatre to transform young people's lives.

Founded in 2006, by Artistic Director and playwright Nina Lemon, Peer Productions is an award-winning youth arts charity specialising in combining high quality arts practice with peer education. We have developed a unique approach whereby young people are at the centre of every stage of the creative process.

Our work is made with, by and for young people and focuses on the issues that matter most to young people. These have included eating disorders, homophobia, alcohol misuse, sex and relationships, and mental health issues.

We aim to:

- Create thought provoking, lively, engaging and relevant work
- Inspire young audiences
- Empower young people to develop as artists and change makers of the future
- Facilitate a creative space for young and emerging artists to develop their work
- Reach as many young lives as possible
- Sustain growth for the charity
- Disseminate our expertise in peer education and theatre for young audiences
- Lead the development of innovative theatre in education practice in the UK and beyond.

We're driven to create an inclusive environment for our students, audience, staff, volunteers and supporters that promotes and values diversity. This represents the world in which our young beneficiaries live - diversity of race, gender, sexuality, religion, identity, physical and cognitive ability, experience and perspective enriches our charity and helps us to achieve our mission.

A letter from our Artistic Director

This year has been unlike any other. Unsurprisingly, our work has been significantly disrupted by the Coronavirus pandemic and we have been forced to reimagine how we can continue to have an impact in young people's lives in a post covid world.

We have seen the theatre industry particularly badly affected, the education of our young actors was severely interrupted and, as lockdown continued, reports surfaced of teenage mental health deteriorating.

A large amount of planned work was cancelled without warning including our first international project LBA- Love, Beauty and Attraction which was scheduled for a Mumbai tour in April 2020 as well as schools' touring work, creative lab and outreach projects.

Despite these setbacks, the Peer team rallied; we used all our creative energy to develop innovative new ideas, learned new skills and reached out to form new partnerships. The ideas and networks created during this challenging time will sustain long after Covid restrictions lift, and I feel sure will continue to enrich our work for many years to come.

During the most challenging months of 2020 we at Peer;

- Migrated our Actor Development Programme online, retaining 100% of learners and delivered a digital showcase.
- Developed a new online mini-series 50 Days: Alone Together telling the story of 10 teens and their first 50 days in lockdown.
- Developed an online resource as part of our Generation Girls programme.
- Brought together our first Creative Collective Motherline made up of emerging female creative leaders.
- Strengthened our partnership as members of the Surrey Wellbeing partnership successfully tendering for a contract which provides Peer with much needed long-term funding.

I could not be prouder of what we achieved, and I am grateful to my colleagues, trustees and young actors for their continued hard work.

Best wishes,

Nina Lemon FRSA

Our impact in 2019/20

In 2019/2020 we continued with our three pillar young person centred approach using peer education and theatre to empower three separate groups of beneficiaries: young peer educators, disadvantaged project participants and young audience members. We also extended our practice, and with support from Arts Council England, we supported a group of 8 emerging female arts leaders to develop their creative practice during this challenging time.

We did this by:

- Producing and touring original educational plays about the topics that are most important to young people in the UK. We delivered a tour of Hidden. Our Losing It tour was ended prematurely and our planned new play As I See It was postponed owing to Covid restrictions.

- Creating 50 Days: Alone Together – a new mini-series harnessing innovative prospero technology to tell the story of 10 teens and their first 50 days in lockdown and enable young audience members to access information, advice and guidance to support their mental health and wellbeing.

- Training the next generation of performers and theatre makers seamlessly switching to online delivery and retaining 100% of learners.

- Delivering drama outreach work and digital resources for marginalised and vulnerable young people through our groundbreaking Generation Girls programme. This project uses drama to empower Autistic Girls and Girls with Learning Disabilities improving their confidence and reducing their risk of sexual exploitation.

- Facilitating the Motherline – a creative collective of 8 emerging female arts leaders who came together to develop their practice.

Hidden

Why?

- Threefold increase in the number of young people self harming in UK (World Health Organisation – WHO).
- One in five 15-year-olds saying they self-harm – NHS reporting a rise of 30% in the number of children (between 10 and 14) being treated by the NHS as a result of self-harm.
- Local teachers tell us that mental health and self-harm is a high priority issue in their schools.

What?

Hidden is a play for year 8+ about self-worth, mental health and self-harm.

When Sophia, Matt and Tash meet at a music festival, they are three very different teenagers. They go to different schools, have different friendship groups and have led very different lives. However, they all have the same problem – they use self-harm as a way to cope with their feelings. Sophia feels stifled by boarding school life, has a poor body image and feels out of control. Matt is consumed with anxiety about his impending GCSE exams. Tash is haunted by memories of a traumatic childhood and feels like the world would be a better place without her. When her only friend suddenly disappears, her self-harming behaviour gets out of control. Hidden tells the story of the recovery of three very different teenagers as they struggle with mental health problems and self-harming behaviour.

How?

The play and teachers' pack:

- Explains what self-harm is and what can trigger people to self-harm.
- Debunks some of the unhelpful myths surrounding self-harm.
- Helps young people to find alternative and healthier ways to manage their emotions.
- Empowers people to be a good friend to someone they suspect is harming themselves.
- Enables people to get help if they or someone they know is self-harming.

Feedback

- **94% of teachers agreed or strongly agreed with the statement 'Our students have gained further knowledge on the issues raised in Hidden as a result of seeing the production.'**
- **After seeing the play 82% of students felt they did understand what mental health and self-harm were and where they could get help**

"I felt happy that the people in the play showed this to us because it really connected with me and what has happened to me in the past such as self harm and mental health such as depression. Thank you for showing this to our school. Thank you."

"I loved the play so much, I wish it wouldn't end because the actors were really good and it brought an important message to the school and the pupils in it. ….I would, a million percent, recommend you to as many people as possible because I loved the experience so much and I wish that other people could have the same experience while learning about problems that don't get touched on in class."

Losing It

Why?

- 6 out of 10 teenagers say they have been asked for sexual images or videos.
- 40% have created a sexual image or video.
- 1 in 3 10-year-olds have seen pornography online.
- 1 in 5 women experience some form of sexual violence.

What?

Losing It is a musical play for year 9+, offering sex education as you've never seen it before – "Because there's a bit more to it than sperm meets egg".

All the boys at school seem to be only interested in one thing, so when naive Charlotte meets an older guy online who promises her a fairytale romance, she is sure it's true love. It's up to her friend Ash to try and stop her from making a terrible mistake, but Ash has worries of their own – "Are you a boy or a girl?". When a drunken year 11 house party gets out of control, Tim makes a decision which will affect both him and Seren for the rest of their lives – "She didn't say no!". Meanwhile, Mike's become hooked on internet pornography, David's still a virgin and Rob's fallen in love. We tell the story of a group of 18-year-olds as they look back on their 7 years at secondary school. Developed in partnership with young people from a range of schools, this frank and inclusive, large-scale 90-minute production addresses the questions young people really want answered.

How?

Losing It was developed in response to working directly with young people who told us what they felt was missing from their sex education. The play and detailed Teachers' Pack:

- Shows both healthy and unhealthy relationships providing a starting point for further discussion.
- Offers an inclusive model of sex education where LGBTQ young people are included, often for the first time.
- Explores the emotional impact of sexting.
- Educates young people about the dangers of online relationships and shows how young people can be groomed.
- Looks at how internet pornography can affect relationships.
- Explores in detail consent and the consequences of rape.
- Supports existing teaching on contraception and the dangers of STIs.

Feedback

- **Before watching the performance 39% of students said they 'knew a lot' about sexual consent. After watching the performance this was 82%.**
- **84% of teachers agree that students have actively engaged in conversation about the issues raised in Losing It after seeing the production.**

"The theatre production has boosted my confidence to speak up in moments where something didn't feel right. When the characters talked about what they would have done, I think that taught me not to be afraid because it could stop something bad from happening."

"Well done, probably the best play the school has had by far, it was very well presented with the funny side to things whilst also covering serious matters, it will also help other younger people to understand more about these topics as they are not covered well enough in schools."

"We got to see what people wanted to happen and how it actually unraveled. It made me realise that you just have to stop sometimes and question what is happening."

"It was a great play and I believe it changed the way people look at sex and relationships now for the better and it makes us feel more confident in our sexuality, thank you for making us look deeper into the issues and change how we act."

★★★★½
4.5 stars from pupils

★★★★★
5 stars from teachers

Generation Girls

What?

Generation Girls is a targeted, drama-based empowerment programme for Autistic girls and girls who have learning disabilities, aged 11- 19 years.

It is designed to increase these young women's confidence talking about themselves, their bodies and their relationships and to ultimately reduce their risk of sexual exploitation. The programme offers sessions on a range of topics relevant to the target group and this includes body image and eating disorders, healthy relationships and consent and all aspects of mental health including anxiety and low mood.

This year the Generation Girls programme delivered in 3 SEN schools and 34 girls took part. Sadly 2 schools' projects were cut short as they were interrupted by the Covid-19 restrictions and we were unable to deliver further planned projects. However, the team also created a new online resource GG – Online with a dedicated website, Instagram account and 8 'smartscripts' which used innovative prospero software to create interactive video sessions that girls can access remotely at home.

How?

Specially trained young female creative practitioners, supported by trained peer educators, deliver sessions with girls in their schools with the support of female teachers and teaching assistants.

The sessions are designed to be fun and engaging but to also tackle those topics which are most important for these vulnerable girls.

During this year we ran the project in 3 SEN schools in Surrey and developed new online resources which girls can access from home.

Translating the learning from Generation Girls into an accessible, inclusive, safe and creative resource was an exciting challenge.

To do this we:

- Developed a new partnership with digital applied theatre specialists C&T upskilling our staff team to use Prospero software to create interactive smartscripts which could be access from home.
- Commissioned freelance, feminist illustrator and chronic illness activist Ananya Rao-Middleton to create a new visual identity for the Generation Girls including three diverse characters; Katy, C.J and Simran.
- Commissioned sensory theatre maker Natalya Martin to create and film some sensory sessions designed to support girls' mental health and wellbeing especially during the challenging lockdown period.
- Worked with a range of actors and voice over artists including autistic performer Talia Grant and actor Kathleen Humberstone who has Downs Syndrome to voice the characters and express some of the worries or concerns girls might have when accessing the smartscripts.
- Worked with our freelance facilitator team to film and edit a range of accessible content.
- Built a new dedicated accessible web space and Instagram account.

Why?

There are multiple factors which make this group vulnerable to sexual exploitation and domestic abuse:

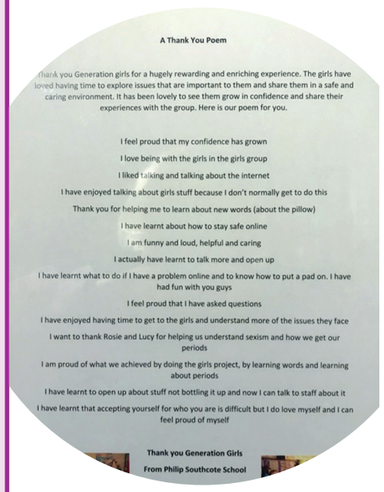
- As women they are more likely to experience sexual exploitation and domestic abuse than their male peers (with women aged 16-24 years most at risk).
- Many attend schools where, because Autism and other learning disabilities are more highly diagnosed in males, they are in the minority and can lack a strong female network of friends.
- Many attend schools further away from home than their mainstream counterparts so may lack a local supportive network.
- MLD (moderate learning difficulties) schools are usually small and rarely offer sixth form provision. This means that these young women often attend larger mainstream sixth form colleges and are often ill equipped to cope in this new environment.
- Young people with disabilities are often infantilised and desexualised and this means that some adults feel uncomfortable talking to them about sex and relationships, meaning they are often more naive than their non disabled counterparts, and less likely to receive education about being LGBTQ.
- In the schools in which we currently work up to 20% of the girls come from the traveller community where young women are often culturally discouraged from talking about sex.
- The behavioural strategies used for well-meant reasons, with children with additional needs can inadvertently reinforce the importance of 'good' behaviour which means compliant behaviour. Girls are often unable to protect themselves from abuse as they have been conditioned to do as they are told. One young woman told us, 'I would not shout out as shouting is against the rules.

These challenges were exacerbated during the pandemic.

"Our new findings show that nine out of ten autistic people have worried about their mental health during lockdown. Compared to the general public, autistic people were seven times more likely to be chronically lonely during June and July and six times more likely to have low life satisfaction." (National Autistic Society).

"In general, marginalised populations are likely to be more heavily impacted by Covid-19, which will in turn affect their participation in education, including sexuality education. It may take time for young people to return to full school attendance, and their family or living situations may have changed dramatically in the meantime. Potentially vulnerable young people are the most in need of sexuality education, which, when taught effectively, can have a positive impact on attitudes and behaviours, including those related to gender-based violence (Haberland, 2015). In the aftermath of Covid-19 it will, therefore, be more important than ever during for schools to recognise the role of sexuality education in meeting their responsibilities in safeguarding all children and young people."[1]

[1]https://www.bera.ac.uk/blog/identifying-the-potential-impacts-of-covid-19-on-school-based-sexuality-education


A Thank You Poem

Thank you Generation girls for a hugely rewarding and enriching experience. The girls have loved having time to explore issues that are important to them and share them in a safe and caring environment. It has been lovely to see them grow in confidence and share their experiences with the group. Here is our poem for you.

I feel proud that my confidence has grown
I love being with the girls in the girls group
I liked talking and talking about the internet
I have enjoyed talking about girls stuff because I don't normally get to do this
Thank you for helping me to learn about new words (about the pillow)
I have learnt about how to stay safe online
I am funny and loud, helpful and caring
I actually have learnt to talk more and open up
I have learnt what to do if I have a problem online and to know how to put a pad on. I have had fun with you guys
I feel proud that I have asked questions
I have enjoyed having time to get to the girls and understand more of the issues they face
I want to thank Rosie and Lucy for helping us understand sexism and how we get our periods
I am proud of what we achieved by doing the girls project, by learning words and learning about periods
I have learnt to open up about stuff not bottling it up and now I can talk to staff about it
I have learnt that accepting yourself for who you are is difficult but I do love myself and I can feel proud of myself

Thank you Generation Girls
From Philip Southcote School

Feedback and engagement

From Philip Southcote School where the full project was delivered before lockdown.

- I feel confident talking in front of new people - Session 1 (22%), Session 10 (66%)
- I feel confident leading a group - Session 1 (22%), Session 10 (56%)
- I'm happy to ask for help - Session 1 (44%), Session 10 (100%)
- I like talking about my feelings - Session 1 (11%), Session 10 (56%)
- I feel confident to say "No" to things I don't want to do - Session 1 (44%), Session 10 (100%)
- I know what consent means - Session 1 (33%), Session 10 (100%)
- I know what a healthy relationship looks like - Session 1 (44%), Session 10 (100%)

The group also chose to write a poem about their Generation Girls experience (see image above).

50 Days: Alone Together

Why?

As the unprecedented first lockdown stretched out before us, we saw first-hand the impact on the mental health of the young actors on our development programme.

Our partners at other youth charities were reporting similar concerns and there was emerging data from *Young Minds* which suggested that for young people with existing mental health needs the pandemic was experiencing significant adverse effects with 83% of those surveyed saying their mental health was worse as a result of the pandemic. The continued decline in young people's mental health has continued during this recent period with NHS digital's survey finding rates of probable mental disorders have increased since 2017. In 2020, one in six (16.0%) children aged 5 to 16 years were identified as having a probable mental disorder, increasing from one in nine (10.8%) in 2017. In a bid to provide a meaningful, creative opportunity for our young actors and a useful resource for teenagers nationwide the idea of 50 Days: Alone Together was born..

What?

During the first lockdown, actors from our Actor Development Programme worked with Artistic Director Nina Lemon to create a new interactive, improvised miniseries exploring the mental health impact of the pandemic through the story of 10 teens and their first 50 Days of lockdown. This six part drama was filmed entirely using zoom before being edited into prospero smartscripts which allow for information, advice and guidance about specific mental health and wellbeing issues to be blended with the creative content. The story was also shared via Instagram and YouTube and a designated webspace was designed and launched..

How?

We built a new partnership with digital theatre makers C&T and upskilled our staff to learn how to make prospero smartscripts. We then worked with improvisation expert Lucy Fennel to develop the actors' craft. Nina curated the storyline and directed but the words came from the young actors themselves resulting in a highly engaging and truthful unique piece of digital theatre. We then worked with a professional editor and social media producer.

Feedback

" We used 50 Days at the end of lockdown, after I saw a recommendation for it on a forum. We were struggling to find new content after almost a year of avoiding RSE due to lockdowns/ periods of self-isolation. The videos were fab - easy for students to access on their own or for us to share and great content. The characters were so engaging and the students (Y9) loved trying to guess what the issues would be with each character and where each relationship was going. It covered so many of the RSE topics we wanted to address - from gender identity to controlling relationships, plus mental health topics such as bereavement and eating disorders. The supporting resources online made it really easy to create quick lesson plans and stimulate discussion. It was definitely one of the best resources we found for home learning."

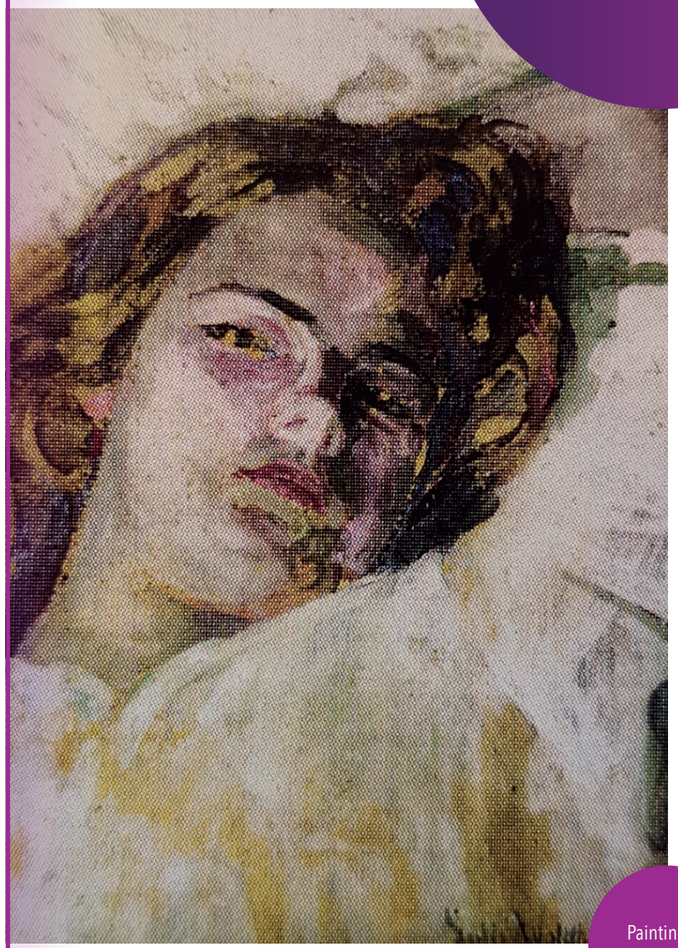
Kerry Dixon
Full-time PHSE teacher at Nunthorpe Academy, Middlesbrough

"We used 50 days alone together for our PSHE lessons at Firth Park Academy with y8,9 and 10 in September and the context was pitched perfectly for the covid return and issues that arose. It allowed us to discuss a range of issues with our students using characters they could relate to. This was particularly supportive for teaching about bereavement, mental health, friendships and coping mechanisms. The story and supporting resources were excellent and provoked just the right amount of discussion points and asked the questions in a non leading way, which made for some excellent reflection of our students' experiences during lock down. I cannot recommend the use of these resources enough and made a power point and shared this with our Academy, Academies Enterprise Trust (AET) PSHe teachers. We are very much looking forward to the second series- it was an invaluable teaching tool for our covid recovery plan.

Thank you for making it and sharing it for free online."

Frankie Arundel
Associate Assistant Principal, Firth Park Academy, Sheffield

Motherline



Painting by Julie Wolfthorn

The Motherline is an online creative collective of eight emerging female arts leaders led by Artistic Director Nina Lemon. We reached out to 8 freelance artists with whom we would have collaborated during this period to offer them a creative and supportive space in which to develop their work.

Why?

Covid-19 had a devastating impact on the theatre industry and specifically on freelancers. With support from Arts Council England, during the first lockdown we set up a new creative collective to support female freelance artists during this challenging time. These artists told us;

"Before becoming part of this collective I lacked any motivation to work on theatre projects during lockdown. I was distancing myself from the theatre industry because I didn't want to engage with digital theatre. I found it hard to work individually with no time constraints, no collaborators and no feedback on my work."

"The biggest challenge I faced was loss of income and a lack of alternative jobs out there that could support me. What little jobs were available made it very difficult to keep a career in the arts going alongside it. I also don't have much experience and knowledge with online platforms so struggled to find ways of presenting my work through digital mediums."

"I felt as though i had lost momentum and that I couldn't express myself creativity. I love working with people and I found it hard (before motherline) to not be able to collaborate."

How?

Artists were funded to spend dedicated hours each week working on their practice and the group met weekly online to share their work exploring female lineage. The artists also ran online workshops for our young actors and provided feedback on their digital showcase.

As a result of the collective, several new pieces of work have been developed. Kirsty Blewett successfully applied for Arts Council England funding to create a digital Immersive adventure called Blueprints which premieres June 2021 and Holly Taylor-Zuntz and Lydia Markham's short film Don't Forget Us – a letter from my female ancestors received a commission from Arts at the Old Fire Station and was shared online in April 2021.

Feedback

All participants in Motherline strongly agree that the collective allowed them to:
- develop new artistic practice
- develop a completely new idea/project
- develop new skills

All participants in Motherline strongly agree or agree that the collective allowed them to:
- extend their network of artists to whom to go for advice and support
- positively contribute to their mental health during the coronavirus lockdown
- improve their confidence as a practitioner

"Financially, Motherline gave me the freedom to dedicate time to my artistic practice. The project gave me the opportunity to work with and not against the challenges of being an artist in lockdown in order to alter my practice for the online sphere. The weekly meetings gave my structure in a time of no structure, which not only motivated me to keep creating but greatly benefited my mental well-being."

"It's helped me reflect, explore and develop my personal practice. I've had the time and feedback to reflect on my strengths and weaknesses. Motherline has empowered me to be confident in my practice and my abilities. I feel I now have the confidence to say that I am a strong collaborator who can contribute valid, relevant and useful feedback."

"Motherline has started a fire in me. I'd like to say has reignited one that has long gone out for creating my own work. When I was part of the Peer Productions company (graduating ten years ago) I felt like I could go on and do anything, tackle anything. Since then I have become more focused on the performance side of things other people's words, other people's ideas and it feels like now is the right time for mine. The collective has shown the passion, tenacity and determination that I used to have and I'd like a bit of it back! They remind me of how I used to be and have inspired me."

Training the next generation

One-year, free actor development programme

We trained 18 young artists and all completed the programme. Of these:

- 17 achieved their Level 4 Creative Practitioner Diploma and 1 received an Advanced Level 4 Certificate from RSL with 11 achieving Distinction, 4 achieving Merit and 2 passes.
- Of the 16 who chose to apply for drama school or university, 13 received offers of places and learners have gone on to top drama schools including East15, Guildford School of Acting, Italia Conti, Mountview, Rose Bruford, Lipa, Manchester Theatre School and Royal Welsh Academy.

This year the Actor Development Programme was made up of:

- Masterclasses and skills-based workshops led by industry professionals
- Touring in high quality theatre in education productions
- Developing individual practice and showcasing work
- Working as creative team for creative lab projects, this year this was 50 Days: Alone Together
- Working towards accredited qualifications
- One to one mentoring and support with next stage of areer development

Testimonies

Daniel Johnson
Now at Manchester Theatre School

Peer set me on the career path I'm on now by not only giving me great industry experience in the tours, the showcase, and the masterclasses, but also by allowing me to try new things, like scoring a musical and helping with the production side of the shows. It's thanks to Peer Productions that I know exactly what I want to do as a career, and have the skills and experience to do so.

Lana Leigh
Now at Guildford School of Acting after completing Foundation course at Italia Conti

My year at Peer Productions gave me the space to grow into the artist I am today. Providing a wide variety of performance-based workshops, I had the opportunity to explore my craft without worrying about 'getting things right'. Instead, I focused on being present and engaged in the rehearsal room. Similarly, the chance to tour to different schools and use theatre to have a clear impact on people's lives is an experience that is unique to Peer's ethos. In addition, I'm pleased that I got to work and collaborate with different age groups in my cohort because each members' perspective and background in performance was allowed to shine in the company. This has carried on inspiring me even till today.

Holistic Support

In recent years we have noticed a marked increase in the amount of mental health challenges reported by young people attending our programme. In response, moving forward:

- We provide all learners with access to Health Assured app which provides access to information, advice and guidance on a range of topics as well as confidential self-referral for counselling and mental health support.
- We employ an adolescent mental health expert to provide regular sessions on mental resilience and self care.
- Each learner meets with a dedicated staff mentor at least once a month.
- We have continued our learner voice scheme with learner reps elected by their peers.

Creative Lab

Alongside our touring and outreach work our young actors also engaged in a range of creative lab projects. Sadly, our planned productions of Girls Like That and Women Like Us had to be cancelled, but we were able to deliver a studio production of Wolves Are Coming For You.

Moving forwards

19/20 Building for the Future in uncertain times

In order to drive the ongoing success of our three-pillar approach, through 2019/20 we maintained financial rigour & discipline driving towards our plan, but quickly adapting to the challenges presented by the pandemic.

Of particular note:

- Three year plan – we continued to perform against the Three Year Plan, but adopted a more short-term plan to allow flex reacting to the pandemic
- Funding model transition – ongoing successful funding through trust & foundation applications and very successful pandemic support funding, including significant support from the Arts Council
- External Recognition – Pre-eminent external funders continue to recognise and support Peer Productions for its work
- Governance & Board - well established annual rhythm of key review of risks, policies & procedures and ongoing commitment to expand Board with open recruitment following key skills-gap analysis. Successfully adopted new Articles of Association allowing future expansion of Peer Productions in line with future ambitions

20/21 Moving Forwards

In post-pandemic environment we will now prepare & approve next 3 year Strategic Plan (should have been 2021-2024 but delayed due to pandemic), including evolution of Peer Production's plans building on digital media skills and reach achieved during pandemic.

- **Governance & Board** – ongoing open recruitment for skills gaps as Peer Productions builds for the future
- **Branding & marketing focus** – ongoing work to evolve a clear articulation for potential young actors & potential funders of each of Peer Productions' products & brands. Peer Productions has a compelling and proven track record and we will focus on articulating this and having a clearer brand
- **Growth strategy** – Peer Productions is proud of its products and the proven success of the Three Pillar Strategy, but we seek to make our work accessible to a much wider audience. We are working to develop the strategy for this including considering the viability of projects working internationally with India as our current prototype
- **Funding evolution** – We are proud of the changes already made to our funding pipelines and we would now like to expand this even further with longer term partnerships and community organisation involvement, hoping to move forward with the Surrey Wellbeing Partnership in this year
- **Secure long-term home for charity** – either owning and running premises or signing longer term lease in own space or at established arts venue
- **External viewpoints** - Reaching out to more creatives and starting different conversations with alternative view points, by actively engaging in conferences, looking to work in partnerships, meeting with other charities and employing a larger range of people
- **Keeping focus on our mission** - Always making a difference in the lives of our beneficiaries, employees, volunteers and the wider community

Registered Charity Number: 1151156

Registered Company Number: 05898510 (England & Wales)

Peer Productions report of the trustees and financial statements for the year ended 31st August 2020

Governance and Statement of Directors/Trustees' Responsibilities for the year ended 31st August 2020.

The trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31st August 2020.

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 Finance Reporting Standard for Smaller Entities (effective January 2015) and the Companies Act 2006.

REFERENCE AND ADMINISTRATIVE DETAILS

Charity Name:	Peer Productions
Company Registration number:	05898510 (England and Wales)
Charity Registration number:	1151156
Date of Charity Incorporation:	8th March 2013
Date of Company Incorporation:	7th August 2006
Registered Office and Operational Address:	Peer Productions Suite 286 14 Chertsey Road Woking Surrey GU21 5AH
Trustees:	Joanna Atkinson Tim Hargrave Melanie Laithwaite, Chair Nina Lemon Edward Simpson – appointed 2.4.21 Daniel Reeves Laura Sercombe Karen Sturgess Roger Whiteman
Bankers:	Barclays Bank plc Town Gate House Church Street East Woking GU21 6AE
Independent Examiner:	Yvette How MAAT (MIP) That's How Accountancy & Bookkeeping 6 Frailey Close Maybury Woking GU22 8EB

Structure, governance and management

Nature of the governing document and constitution of the Charity

The Charity is constituted as a company limited by guarantee and is therefore governed by a memorandum and articles of association. The directors of the company are also trustees of the Charity. Eligibility for membership of the Charity and membership of the Board of Trustees is governed by the memorandum and articles of association. There are no restrictions in the governing documents on the operation of the Charity or on its investment powers, other than those imposed by general charity law.

The methods adopted for the recruitment and appointment of new trustees

Trustees and staff are constantly considering the other skills and expertise that may be required to best support the development of the Charity. The Board seeks new trustees through open recruitment utilizing a variety of web and social media based advertising. Subject to satisfactory interview, and accepting the responsibilities as defined in the Charity Commission guidelines on the responsibilities of charity trustees the new member will be co-opted onto the Board.

The policies and procedures adopted for the induction and training of trustees

The new trustee is invited to visit the Charity at its operational base South Hill Park, Bracknell and interviewed by staff and trustees prior to being invited to join the Board. The new trustee is also invited to a Board meeting and expected to read the Charity Commission guidelines and memorandum and articles of association.

The organisation structure of the Charity and how decisions are made

The Board of Trustees meet approximately at 2-monthly intervals, to monitor and facilitate the work of the Charity, approve actions and plan for the development of the work. Trustees have the power to call extra meetings in response to any specific concerns.

The Board of Trustees reviews risks on an ongoing basis through our Trustee Board Meetings. This allows us to mitigate against and to identify new risks. We consider the likelihood and impact of every risk. For the relevant period we identified the following significant risks based on our external environment:

- Managing impact of Covid-19 pandemic to fulfil charitable objects to our students and beneficiaries whilst acknowledging that in person delivery of training and tours was cancelled, and thus needing to maintain financial health of the charity through this challenging period.
- Sales-generated income is falling due to tightened Schools Budgets and due to the ongoing uncertainty of being able to perform in public due to Covid-19 government restrictions to date, we are covering this by gaining an increased mix of grant funding"
- Managing ongoing compliance with all safeguarding requirements for our work with young people – we have undertaken a comprehensive review of our Safeguarding Policies and ensured all training is in place.
- Creating staff resource plan to provide ongoing support needed for growing workload of charity – we developed comprehensive new structure and job descriptions during this period and commenced a recruitment drive to fill new positions.
- There continues to be continuing uncertainty about the operating environment for Peer Productions as government restrictions are implemented on and off in order to tackle the ongoing threat posed by the Covid-19 pandemic in the UK.

Financial Review

Policy on reserves

Peer Productions is reliant on donations, grants and income from charitable activities (theatre fees and outreach work) to allow it to continue operating over the medium term.

To avoid closure if cash flow reduced materially, the Peer Productions Board is committed to establishing reserves that cover three months core costs. The reserves will allow staff to continue working to deliver both Peer Productions charitable activities and in order to continue further fundraising to allow operations to continue.

Once reserves to cover three months core costs are established, the position will be re-assessed with a view to increase the amount further.

Reserves are built from unrestricted income over a number of years with a target of increasing by up to £10k per annum to meet operating requirements going forward. As at 31st August 2020 reserves stood at £36,000 which was an increase of £12,000 over the previous 12 months.

The policy will be reviewed by Peer Productions Board on an annual basis.

The level of reserves will be kept under review and calculated by the Managing Director on a quarterly basis.

Transactions and Financial position

Total incoming resources of £219,621 for the year (2019: £211,932) represented an increase of 4% over the previous year. The unrestricted income of £119,895 is applied in continuing the Charity's direct work in promoting and furthering its objectives. Successful applications in the year saw grant income increase to £172,978, a decrease of 3% on the previous year (2019: £178,473) with significant projects undertaken with funding from Sridhar Anand 'India Project' £35,000, Arts Council England £31,557, Community Foundation Surrey £19,770 and Garfield Weston Foundation £15,000.

During the year the Charity's expenditure was £202,475 (2019: £174,220), representing an increase of c16%. The restricted income of the Charity is available only for the specific purposes as determined by the sponsors. In the previous year increase in projects undertaken saw a rise in consultancy fees, this year projects have become more self-sustainable £31,231 (2019: £25,462). Permanent staff numbers and costs remained broadly flat, and will be increasing during 2020/21.

Share capital

The company is limited by guarantee and therefore has no share capital.

Statement of trustees' responsibilities

The Charities and the Companies Acts require the Board of Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity as at the end of the financial year and of the surplus or deficit of the charity. In preparing those financial statements, the Board is 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;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will not continue on that basis.

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

The trustees are also responsible for the contents of the trustees' report, and the responsibility of the independent examiner in relations to the trustees' report is limited to examining the report and ensuring that, on the face of the report, there are no inconsistencies with the figures disclosed in the financial statements.

Method of preparation of accounts

These financial statements have been prepared in accordance with the Statement of Recommended Practice Accounting and Reporting by Charities (issued 2008) and in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

This report was approved by the Board of Trustees and signed on their behalf:

Melanie Laithwaite – Chair

Date: 20th June 2021

Nina Lemon – Trustee

Date: 20th June 2021

August 2020I report on the accounts of the company for the year ended 31st August 2020

I report on the accounts of the company for the year ended 31 st August 2020, which are set out on pages 26-36.

Respective responsibilities of trustees and examiner

The charity's trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the financial statements. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. The charity's gross income did not exceed £250,000; however, the trustees elected that the financial statements be subject to an independent examination. I am qualified to undertake the examination by being a qualified member and member in practice of the Association of Accounting Technicians.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

a) examine the accounts under section 145 of the 2011 Act;
b) to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011; and
c) to state whether particular matters have come to my attention.

Basis of Independent Examiner's report

My examination was carried out in accordance with the general directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from 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 no opinion is given as to whether the accounts present a 'true and fair view', and the report is limited to those matters set out in the statement below.

Independent Examiner's Statement

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

a) which give me reasonable cause to believe that in any material respect the requirements
(i) to keep accounting records in accordance with section 386 of the Companies Act 2006; and
(ii) to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice Accounting and Reporting by Charities have not been met, or
b) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Yvette How MAAT (MIP), That's How Accountancy & Bookkeeping, 6 Frailey Close, Maybury, Woking, GU22 8EB

Date: 26th June 2021

Statement of Financial Activities for the year ended 31st August 2020

		Notes	Unrestricted Funds £	Restricted Funds £	Total Funds 2020 £	Total Funds 2019 £
Income & Endowments:						
	Donations and legacies	2	77,916	99,726	177,642	178, 473
	Charitable Activities	3	4,078	-	4,078	12, 580
	Investment Income		6		6	-
	Other	4	37,895	-	37,895	20,879
Total Income			**119,895**	**99,726**	**219,621**	**211,932**
Expenditure:						
	Raising Funds	5	18,599	-	18,599	11,812
	Charitable Activities	6	60,150	123,726	183,876	162,408
Total Expenditure			**78,749**	**123,726**	**202,475**	**174,220**
Net Income/(Expenditure)			**41,146**	**(24,000)**	**17,146**	**37,712**
Transfers between Funds			-	-	-	-
Net Movement in Funds			**41,146**	**(24,000)**	**17,146**	**37,712**
Total funds as at 1st September 2018			40,264	45,000	85,264	47,552
Total Funds as 2019/2020			**81,410**	**21,000**	**102,410**	**85,264**

All income and expenditure derives from continuing activities.

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

The accompanying notes form part of these financial statements.

Balance Sheet as at 31st August 2020

	Notes	Total 2020 £	Total 2019 £
Fixed Assets	13	**1,498**	**2,496**
Current Assets			
Debtors	14	21,553	37,011
Cash at bank and in hand		84,864	48,099
		106,417	**85,110**
Liabilities			
Creditors: Amounts falling due within one year	15	(5,505)	(2,342)
Net Assets	16	**102,410**	**85,264**
Funds:			
Unrestricted	19	81,410	40,264
Restricted	19	21,000	45,000
	19	**102,410**	**85,264**

The directors are satisfied that for the financial year ended 31st August 2020 the charitable company was entitled to exemption from the requirement to obtain an audit under section 477 of the Companies Act 2006. The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006 and under section 144 of the Charities Act 2011.

Under section 145 of the Charities Act 2011 the accounts have been examined by an independent examiner, whose report appears on page 25.

The director's acknowledge their responsibility for complying with the requirements of the Companies Act 2006 with respect of accounting records and for the preparation of accounts.

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

The financial statements were approved by the Board of Trustees on 20th June 2021 and were signed on its behalf by:

Melanie Laithwaite – Chair

The notes form part of the financial statements.

Notes to the Financial Statements for the year ended 31st August 2020

1. Accounting policies

Basis of Preparation of Accounts
The financial statements of the Charity, which is a public benefit entity, have been prepared in accordance with the Charities SORP (FRS102) '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 Ireland (effective 1st January 2015) (the SORP), Financial Reporting Standard 102 (FRS102) and the Charities Act 2011. The financial statements have been prepared under the historical cost convention.

Exemption from preparing a cash flow statement
Exemption has been taken from preparing a cash flow statement on the grounds that the charitable company qualifies as a small charitable company.

Fund accounting
Restricted Funds are those received for undertaking an activity specified by the donor when making the gift. The Charity makes an administrative charge for the operation of some restricted funds, which is included in the cost of raising funds. The amounts for administration are also shown as restricted fund expenditure.

General Funds are unrestricted funds given freely to the Charity that can be applied at the discretion of the trustees in accordance with the objectives of the Charity.

Designated Funds are funds set aside by the trustees out of the unrestricted funds for specific purposes. The trustees can un-designate such funds at their discretion.

Income
All income, including donations, is included in the Statement of Financial Activities where the Charity is entitled to the income and the amount can be quantified with reasonable accuracy.

All grants and contractual payments are included on a receivable basis. Contractual income is recognised as performance obligations are satisfied. Grant income with performance-related conditions received in advance of delivering specified services, or income with a time restriction placed on it by the donor, is deferred until the donor stipulated criteria are met. Income is also deferred if it is probable it could become refundable or if it is received in advance for a future accounting period.

No amount has been included for services donated by volunteers. Where out-of-pocket travel and other expenses have been reimbursed to volunteers, these costs are included in the accounts.

Expenditure
Expenditure is recognised on an accruals basis and allocated to the appropriate heading in the accounts.

Charitable activities expenditure enables Peer Productions to meet its aims and objectives for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Expenditure on raising funds includes the direct costs of fundraising activities and freelance fundraiser fees.

Governance costs are those costs associated with meeting the constitutional and statutory requirements of the Charity and include independent examination fee and costs linked to the strategic management of the Charity.

Support costs are those costs which enable raising funds and charitable activities to be undertaken. These costs include finance, human resources, premises, IT, legal and governance costs.

Tangible Fixed Assets
Tangible assets under £1,500 are written off to expenditure in the year of purchase.

Debtors
Debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

Creditors
Creditors are recognised where the Charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors are recognised at their settlement amount after allowing for any trade discounts due.

Taxation
The Charity is exempt from corporation tax on its charitable activities under Part 1 Schedule 6 Finance Act 2010.

Pension costs
Since 1st May 2017 The Charity has incurred costs in relation to the defined contribution scheme, operated by NEST, which are included in staff pension costs. The contributions arein line with current legislation; 3% Employer's and 5% Employee's during 2019/20.

Deferred grants
Grants which relate to a specific time period are recognised evenly over the relevant years.

Transfer between funds
Trustees have the authority to transfer monies out of the general funds into the restricted funds when required. With the fund holder's permission, the trustees have the authority to make transfers from one restricted fund to another.

Notes to the Financial Statements for the year ended 31st August 2020

2. Donations

	Unrestricted General Fund £	Restricted Funds £	Total 2020 £	Total 2019 £
Local Giving.com	14	-	14	-
Ako Foundation	2,500	-	2,500	-
Wokingham Tangent	2,150	-	2,150	-
	4,664	**-**	**4,664**	**-**

There were no donations received in the year ending 2019.

3. Grants

	Unrestricted General Fund £	Restricted Funds £	Total 2020 £	Total 2019 £
Arbonne Charitable Foundation	-	-	-	5,050
Arts Council England - Motherline COVID Grant	6,291	25,266	31,557	-
Berkshire Community Foundation		2,300	2,300	
Berkshire County Council		4,770	4,770	
Children in Need 'Generation Girls'	-	10,000	10,000	10,000
Community Foundation for Surrey	-	19,770	19,770	19,800
D'Oyly Carte Charitable Trust	4,000		4,000	
DM Thomas Foundation	-	-	-	5,000
Englefield Trust	2,000		2,000	-
Foyle Foundation	-	-	-	10,000
Garfield Weston Foundation 'Alone Together/Hidden/As I See It'	-	15,000	15,000	10,000
Heathrow Community Trust	-	9,650	9,650	483
Heathrow Community Trust "Hidden" Tour	-	-	-	4,825
Heritage Fund	-	4,970	4,970	19,880
High Sheriff Youth Awards 'That Guy'	-	-	-	1,950
Jancett Childcare & JACE Training	24,961		24,061	38,485
Phase 4 Peer Planet Res & Dev (Asura FZE) 'India Project'	35,000	-	35,000	22,500
St James' Trust	-	-	-	7,500
Surrey County Council		5,000	5,000	
Surrey Education Trust	-	-	-	20,000
The Shanly Foundation 'Equipment Fund'	-	3,000	3,000	-
Thomas Flack Foundation via Mole Valley District Council	-	-	-	3,000
Wellington College	1,000		1,000	
Total Grants	**73,252**	**99,726**	**172,978**	**178,473**

Of the £178,473 received in 2019, £60,985 was unrestricted funds and £117,488 was restricted funds.

3. Income resources from charitable activities

	Unrestricted General Fund £	Restricted Funds £	Total 2020 £	Total 2019 £
Theatre Fees & Shows	3,678	-	3,678	9,300
Outreach Work	400	-	400	3,280
	4,078	**-**	**4,078**	**12,580**

All of the £12,580 received in 2019 was unrestricted funds

4. Other income

Included in other income is accrued income for a claim made to HMRC under the Theatre Tax Relief scheme.
A total of £8,500 has been accrued for 2019/20.
The HMRC Coronovirus Job Retention Scheme includes claims made from April to August 2020.

	Direct Costs £	Support Costs £	Total 2020 £	Total 2019 £
HMRC rebate 'Theatre Tax Relief Scheme'	8,500	-	8,500	20,500
HMRC Coronovirus Job Retention Scheme	28,441	-	28,441	-
Other Income	954	-	954	379
	37,895	**-**	**37,895**	**20,879**

5. Cost of raising funds

	Direct Costs £	Support Costs £	Total 2020 £	Total 2019 £
Staff Costs	10,438	-	10,438	6,093
Fundraising Consultancy Fees	7,617	-	7,617	3,950
Printing, Publicity & Advertising	544	-	544	1,769
	18,599	**-**	**18,599**	**11,812**

All of the £11,812 expended in 2019 was unrestricted funds

6. Expenditure on charitable activities

	Direct Costs £	Support Costs £	Total 2020 £	Total 2019 £
Peer Productions Core Services	39,335	39,414	78,749	55,655
Outreach Work/Shows	63,512	2,672	66,184	68,686
Theatre Shows	52,975	4,567	57,542	38,067
	155,822	**46,653**	**202,475**	**162,408**

7. Analysis of direct costs

	Raising Funds £	Charitable Activities £	Total 2020 £	Total 2019 £
Staff Costs	10,438	94,747	105,185	79,418
Consultancy Fees	7,617	23,615	31,231	25,462
Recruitment	-	995	995	-
Artistic Consumables	-	6,244	6,244	2,954
Non Capatilised Equipment	-	675	675	3,520
Advertising	544	-	544	1,769
Staff Training	-	594	594	1,579
Student Training	-	900	900	2,757
Staff Travel	-	189	189	2,252
Student Travel/Mileage	-	730	730	256
Volunteer Travel/Mileage	-	747	747	2,262
Van Fuel	-	177	177	389
Moderation Fees	-	702	702	3,472
Website/Promotion	-	459	459	3,228
Subscriptions	-	5,167	5,167	-
Telephone	-	-	-	123
Stationery	-	1,281	1,281	155
	18,599	**137,223**	**155,341**	**129,596**

8. Analysis of support costs

	Raising Funds £	Charitable Activities (incl. Governance) £	Total 2020 £	Total 2019 £
Staff Costs	-	20,039	20,039	12,686
Staff Travel	-	316	316	139
Staff Welfare	-	1,014	1,014	509
Volunteer Travel/Mileage	-	253	253	-
Rent & Rates	-	9,870	9,870	12,600
Insurance	-	2,301	2,301	1,339
Accountancy	-	624	624	553
Subscriptions	-	1,070	1,070	418
IT	-	487	487	2,908
Professional Fees	-	1,380	1,380	5,350
Web Design/hosting	-	391	391	103
Meeting Expenses	-	100	100	-
Non capitalised Equipment	-	785	785	-
Postage	-	615	615	371
Telephone	-	1,626	1,626	965
Stationery	-	203	203	307
Printing	-	747	747	721
Bank Charges	-	64	64	96
Board Expenses	-	47	47	297
Governance Costs (see note 9)	-	2,013	2,013	2,013
Van Maintenance inc Tax & insurance	-	1,634	1,634	1,399
Van Fuel	-	75	75	22
Van Depreciation	-	999	999	999
Van Hire	-	-	-	833
	-	**46,653**	**46,653**	**44,624**

9. Governance costs

	Unrestricted General Fund £	Restricted Funds £	Total 2020 £	Total 2019 £
Independent Examiners Fee	2,000		2,000	2,000
Legal & Professional Fees	13		13	13
Trustees Expenses	-		-	-
Total	**2,013**	**-**	**2,013**	**2,013**

10. Net income/(expenditure)

	2020	2019
Net income/(expenditure) for the year is stated after charging:		
Independent Examiners' Remuneration	**2,000**	**2,000**

11. Trustees' remuneration and benefits

The trustees neither received nor waived any emoluments during the year (2019: £Nil)

Trustees' Expenses

No trustees were reimbursed during the year 2019/20. (£Nil 2018/19)

12. Staff Costs

	2020 £	2019 £
Wages & Salaries	113,989	83,387
Employer's NI Costs	8,508	7,207
Staff pension Costs	2,728	1,510
	125,225	**92,104**

There was no employee whose emoluments as defined for taxation purposes amounted to over £60,000 in either year.

Since 1st May 2017 the Charity has incurred costs in relation to the defined contribution scheme, operated by NEST, which are included in staff pension costs. The contributions are in line with current legislation, 3% Employer and 5% Employee.

Two employees are also volunteer trustees on the Board.

The average number of employees, calculated on a part-time and full-time basis, analysed by function was:

	2020	2019
	No.	No.
Direct charitable activities	4.75	3.75
Raising funds	0.2	0.2
Management & administration	1.5	1.25
	6.45	**5.2**

13. Tangible Fixed Assets

	Vehicles £
Cost	
At 1 September 2019 and at 31 August 2020	3,495
Depreciation	
At 31 August 2019	999
Plus depreciation for the year	999
At 31 August 2020	1,998
Net Book Value	
At 31 August 2019	2,496
At 31 August 2020	**1,498**

14. Debtors

	2020 £	2019 £
Trade Debtors	3,065	3,415
Other Debtors	4,306	-
Prepayments and Accrued income	14,182	33,596
	21,553	**37,011**

15. Creditors: Amounts falling due within one year

	2020 £	2019 £
Trade Creditors	3,505	2,340
Accruals and Deferred Income	2,000	2
Social Security costs	-	-
	5,505	**2,342**

16. Analysis of Net Assets between Funds

	Unrestricted General Fund £	Designated Funds £	Restricted Funds £	Total 2020 £
2020				
Fixed Assets	1,498	-	-	1,498
Current Assets	85,417	-	21,000	106,417
Current Liabilities	(5,505)	-	-	(5,505)
	81,410	**-**	**21,000**	**102,410**

Comparative information for the analysis of net assets between funds in the previous year is follows

	Unrestricted General Fund £	Designated Funds £	Restricted Funds £	Total 2019 £
2019				
Fixed Assets	2,496	-	-	2,496
Current Assets	40,110	-	45,000	85,110
Current Liabilities	(2,342)	-	-	(2,342)
	40,264	**-**	**45,000**	**85,264**

17. Related party transactions

During the year there were no related party transactions. Previous year 2018/19 one employee who is also a volunteer Trustee worked on the India project as an artistic consultant and was paid £2,000. Expenses were also reimbursed totalling £250.

18. Capital commitments

There were no capital commitments at the year-end or the previous year.

19. Movement in Funds 2020

	Balance 01-Sep-19 £	Incoming Resources £	Outgoing Resources £	Transfers	Balance 31.08.20 £
2020					
Unrestricted Funds:					
General Fund	**40,264**	**119,895**	**78,749**	**-**	**81,410**
Restricted Funds:					
Arts Council England - Motherline COVID Grant	-	25,266	25,266	-	-
Berkshire Community Foundation	-	2,300	2,300	-	-
Berkshire County Council	-	4,770	4,770	-	-
Children in Need 'Generation Girls'	10,000	10,000	20,000	-	-
Community Foundation for Surrey	10,000	19,770	23,770	-	6,000
Garfield Weston 'Hidden/ Losing It/That Guy'	-	15,000	12,000	-	3,000
Heathrow Community Trust	-	9,650	9,650	-	-
National Heritage	5,000	4,970	9,970	-	-
Surrey County Council	-	5,000	5,000		-
Surrey Education Trust	20,000		8,000		12,000
The Shanley Foundation 'Equipment Fund'	-	3,000	3,000	-	-
Sub Total Restricted Funds	**45,000**	**99,726**	123,726	**-**	**21,000**
Total All Funds	**85,264**	**219,621**	**202,475**	**-**	**102,410**

19. Movement in Funds 2019

	Balance 01-Sep-18 £	Incoming Resources £	Outgoing Resources £	Transfers	Balance 31-Aug-19 £
2019					
Unrestricted Funds:					
General Fund	**32,802**	**94,444**	**86,982**	**-**	**40,264**
Restricted Funds:					
Arts Council England	2,000	-	2,000	-	-
Children in Need 'Generation Girls'	-	10,000	-	-	-
Community Foundation for Surrey	-	19,800	9,800	-	10,000
DM Thomas Foundation	-	5,000	5,000	-	10,000
Foyle Foundation	-	10,000	10,000	-	-
Garfield Weston 'Hidden/ Losing It/That Guy'	-	10,000	10,000	-	-
Heathrow Community Fund 'Losing It' project	-	483	483	-	-
Heathrow Community Fund 'Hidden' tour	-	4,825	4,825	-	-
High Sheriff Youth Awards	-	1,950	1,950	-	-
Heritage Fund	12,000	19,880	26,880	-	-
National Lottery Awards for All - 'Losing It' project	-	-	-	-	5,000
St James' Trust ' Losing It/That Guy'	-	7,500	7,500	-	-
Surrey Education Trust	750	20,000	750	-	-
Thomas Flack Foundation via Mole Valley District Council	-	3,000	3,000	-	20,000
Sub Total Restricted Funds	**14,750**	**117,488**	**87,238**	**-**	**45,000**
Total All Funds	**47,552**	**211,933**	**174,221**	**-**	**85,264**