PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

England & Wales · Charity number 1190045

Details

Other names	PARENTS AND CARERS IN PERFORMING ARTS, PIPA
Status	Registered
Legal form	CIO
Registered	2020-06-22
Register	View on the Charity Commission register

Contact

Address	C/o Crucible Theatre 55 Norfolk Street Sheffield S1 1DA
Phone	07791765456
Email	cassie@pipacampaign.com
Website	www.pipacampaign.org

Activities

Objects: TO PROMOTE EQUALITY, DIVERSITY AND INCLUSION FOR THE PUBLIC BENEFIT BY REDUCING, PREVENTING AND DISCOURAGING DISCRIMINATION AND THE RESULTING BARRIERS IN BOTH THE WORKFORCE (IN PARTICULAR BUT NOT EXCLUSIVELY WITHIN THE PERFORMING ARTS INDUSTRY) AND WIDER SOCIETY; INCLUDING BY(I) PROMOTING AND ADVANCING BETTER WORKING PRACTICES, AND(II) PROVIDING INFORMATION, ADVICE, GUIDANCE AND COUNSELLING FOR PEOPLE IN WORK OR SEEKING WORK (PARTICULARLY BUT NOT EXCLUSIVELY IN THE PERFORMING ARTS) INCLUDING ABOUT THEIR RIGHTS AND ENTITLEMENTS AND THE PROVISION OF CARE FOR DEPENDENTS (INCLUDING THOSE WITH DISABILITIES); AND(III) PROMOTING AND CARRYING OUT RESEARCH FOR THE PUBLIC BENEFIT AND PUBLISHING OR OTHERWISE DISSEMINATING THE USEFUL RESULTS OF SUCH RESEARCH

Activities: PiPA promotes equality, diversity and inclusion in the performing arts by preventing and discouraging discrimination. PiPA does this by providing information, advice, guidance and conducting research into the challenges faced by carers and parents in the sector. PiPA aims to promote and advance better working practices across the performing arts.

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Classification

- **How:** Provides Services, Provides Advocacy/advice/information, Sponsors Or Undertakes Research, Acts As An Umbrella Or Resource Body
- **What:** General Charitable Purposes, Education/training, Disability, The Prevention Or Relief Of Poverty, Arts/culture/heritage/science, Human Rights/religious Or Racial Harmony/equality Or Diversity
- **Who:** Children/young People, Elderly/old People, Other Charities Or Voluntary Bodies, The General Public/mankind

Geography

- Northern Ireland
- Scotland
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£325,502	£319,671	-	-
2024-03-31	£336,389	£332,863	-	-
2023-03-31	£210,235	£261,171	-	-
2022-03-31	£276,989	£204,884	-	-
2021-03-31	£104,758	£69,853	-	-

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Trustees

Name	Role	Appointed
Shazia Tasneem Mustafa	Chair	2021-07-05
Constance Oak		2025-02-07
Emma Armitage		2026-05-01
Gemma Jeynes		2023-10-30
Julia Ossenbruegge		2024-05-03
Katie Kerry		2024-05-03
Laura Friedner		2024-07-19
Laura Harvey		2021-07-05
Mx Loose Baker		2024-05-03
Taio Renee-Lawson		2024-05-03
Thomas Bagnall		2026-05-01

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PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

England & Wales - Charity number 1190045

Accounts

PiPA
Parents & Carers in Performing Arts

Trustee Annual Report 2024-25



Image: PiPA Partner balletLORENT photo by Luke Waddington

Trustees Annual Report 2024-25

Reference and Administrative Details

Registered Company number: CE022260
Registered Charity number: 1190045
Registered name: Parents and Carers in Performing Arts t/a PiPA
Registered office: c/o Crucible Theatre, 55 Norfolk Street, Sheffield, S1 1DA

PiPA Trustees

L Baker (Appointed 3rd May 2024)
L Friedner (Appointed 19th July 2024)
L Harvey (Appointed 5th July 2021, Interim Co-Chair as of 2nd May 2025)
G Jeynes (Appointed 30th October 2023, Treasurer)
K Kerry (Appointed 3rd May 2024)
S Mustafa (Appointed 5th July 2021, Interim Co-Chair as of 2nd May 2025)
C Oak (Appointed 5th July 2021)
J Ossenbruegge (Appointed 3rd May 2024)
T Renee-Lawson (Appointed 3rd May 2024)

F Bonelli (Resigned 2nd May 2025)
K Doubleday (Resigned 19th July 2024)
S Jackson OBE (Chair) (Resigned 2nd May 2025)
D Sawyerr (Resigned 19th July 2024)
I Vidyalankara (Resigned 5th July 2024)
N Williams (Resigned 3rd May 2024)

Co-CEOs

Anna Ehnold-Danailov, Creative Director
Cassie Raine, Executive Director



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Report of the Trustees

Co-Chair's Statement





Laura Harvey
Interim Co-Chair

Shazia Mustafa
Interim Co-Chair

As PiPA approaches its 10th anniversary, a key milestone in the evolution of the organisation, it's a moment to pause and reflect, not just on how far we've come, but on the bold vision that continues to drive us forward. From day one, our mission had been clear: to embed inclusion and equity at the heart of the performing arts by supporting parents and carers.

That mission hasn't wavered. If anything, it's become stronger. Over the past decade, we've built real momentum through our Charter Programme, working with employers across the sector, from small to large scale, forging partnerships that are transforming how the sector works. It's through these partnerships that we understand the needs of our industry and how we affect positive change for parents and carers.

We are responsive to the needs of our freelance workforce and have developed a large number of resources to help individuals navigate their careers, connecting people and putting a person-centred approach at the heart of our work, backed by a research-driven approach.

This year also marked a significant milestone in PiPA's journey. After six remarkable years, Sarah Jackson stepped down as Chair. Sarah has been an extraordinary force in PiPA's story, a flexible working expert and former CEO of Working Families, she brought deep expertise, unwavering commitment, and a clear vision for change.
Under her leadership, PiPA evolved from a fledgling charity into a nationally recognised Investment Principles Support Organisation, growing our partnerships from 20 to over 70 performing arts organisations across the UK.

Sarah's legacy is woven into the very fabric of PiPA, and we owe her a huge and heartfelt thank you for everything she's done to shape our path.

In response to PiPA's growing ambition and complexity, we're now trialling an Interim Co-Chair model, an exciting step that reflects our values of collaboration, care, and inclusion. Alongside our Co-CEO model, this approach opens up leadership to a wider diversity of voices and experiences, making governance more accessible and reflective of the sector we serve. Between us, we bring different perspectives, but we're united by a shared passion for equity in the arts and a deep commitment to supporting parents and carers.

We see governance not as a fixed destination, but as a journey - one that evolves through conversation, collaboration, and shared purpose. As we continue to work closely with our Trustees, Partners, and community, we're shaping a leadership model that reflects the future we want to build.

PiPA's strength lies in its people. To our Strategic Partners, Charter Partners, freelance workforce, funders, supporters, staff, and volunteers, a huge thank you. Your belief in our mission makes everything possible. Together we are stronger.

Laura Harvey and Shazia Mustafa
Interim PiPA Co-Chairs

Charitable Objectives and Activities

Parents and Carers in Performing Arts is set up under its Constitution as a Charitable Incorporated Organisation (CIO).

The Objects of the CIO are:

To promote equality, diversity and inclusion for the public benefit by reducing, preventing and discouraging discrimination and the resulting barriers in both the workforce (in particular but not exclusively, within the performing arts industry) and wider society; including by:

1. **Promoting and advancing better working practices**

2. **Promoting and carrying out research for the public benefit and publishing or otherwise disseminating the useful results of such research**

3

Providing information, advice, guidance and counselling for people in work or seeking work (particularly but not exclusively, in the performing arts) including about their rights and entitlements and the provision of care for dependents (including those with disabilities)





PiPA Activities

Research and Policy

We uncover the real stories behind the data. Working in partnership with leading universities and industry bodies, PiPA's research highlights the challenges and possibilities of balancing family life and a career in the performing arts. Our findings are shaping national conversations and driving policies that make the sector more inclusive, flexible, and fair for everyone.

Culture Change

Change doesn't happen by chance; it happens through collaboration. PiPA works with theatres, production companies, and creative organisations of all sizes to transform how the industry supports parents and carers. Together, we're building workplaces where talent can flourish, creativity thrives, and caring responsibilities are never a barrier to success.

Community

At the heart of PiPA is community. We bring together parents, carers, freelancers, and employers to share experiences, find solutions, and drive progress. By amplifying lived experience and turning it into action, PiPA is helping to create a performing arts sector that truly works for everyone, on and off stage.



Public Benefit



Image: PiPA Partner Factory International – credit Andre Liohn

PiPA ensures it delivers against these charitable objectives, in line with our vision, mission and values. The main activities carried out are set out in the 'PiPA Activities and Achievements 2024-25' section on page 24.

PiPA is a CIO. The Trustees confirm that they have complied with the duty of Section 17 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission in determining the activities undertaken by the charity. In particular, the Trustees consider carefully how future strategy and planned activities will contribute to the aims and objectives of the Charity.

PiPA Objectives and Performance 2024-25

Parents and Carers in Performing Arts is the UK's national charity dedicated to supporting parents and carers navigating the unique challenges of the performing arts sector. Our mission is to remove the barriers that individuals with caring responsibilities face in the workplace, ensuring that no one is forced to choose between their career and their family.

We equip employers with the tools they need to embed flexible, inclusive working environments in our unique industry where work is characterised by anti-social working hours, touring, last minute engagements, and a workforce that is 70% freelance. Through evidence-based campaigns and research, we influence policy and drive systemic change.

Our 2024-25 strategy focussed on three core aims

- **To streamline and tailor the Charter Programme to deepen engagement and drive sector-wide impact**
- **To grow our entry-level Foundations Programme through collaboration with existing sector networks**
- **To develop our offer to support individual parents and carers**

The following section outlines key achievements from 2024-25 and how these have advanced our strategic goals, with a particular focus on the performing arts sector.

Streamline and Tailor the Charter Programme to Deepen Engagement and Drive Sector Wide Impact

As part of PiPA's Charter Partner Programme, organisations benefit from tailored support and sector-leading resources that empower them to lead the way in family-friendly working practices. Our specialised Development & Relationship Managers provide bespoke support and consultancy, working groups, Partner Labs, and evidence informed, practical resources that help Partners find and embed flexibility and evolve new ways of working to centre care and creativity.

In 2024-25, we prioritised enhancing the Charter Programme to better serve our Partners through tailored support, increased efficiency, and deeper engagement. This serves our end goal of driving sector-wide impact.
We did this by:

Expanding tailored engagement through Partner Labs

We launched **monthly Partner Labs**, a new strand of our enhanced engagement offer. These themed, online knowledge-sharing sessions focussed on practical strategies for supporting parents, carers, and employers. Topics included backstage support, touring logistics, family-friendly rehearsal practices, and 'Children in the Workplace' policies. With **46 Charter Partner members participating across 10 sessions**, the Labs fostered cross-organisational learning and strengthened the Charter Partner network.

Providing responsive one-to-one support

We continued to provide bespoke guidance to Charter Partners, helping them adapt and enhance family-friendly policies and working practices. This included supporting improvements to parental leave and pay, embedding touring support, and developing job share models both on stage and backstage, ensuring our support was responsive to each organisation's unique context.

Campaigning for flexible working

As part of our commitment to **embed sector-wide flexible working** we hosted the free webinar The Power to Choose, showcasing inspiring and practical examples of flexible working that support parents and carers in the performing arts. The webinar reached over **80 attendees**, live and online, contributing to wider awareness and adoption of inclusive working practices across the sector.

Improving feedback and monitoring

We further developed and refined our feedback process from Partners so that we are now obtaining regular, invaluable longer-term feedback as well as short term feedback.

Grow Our Entry-Level Foundations Programme Through Collaboration With Existing Sector Networks

Building on the learning and evaluation from our **Creative Scotland** Foundations Programme pilot, and subsequent delivery with Partner organisations, we undertook a revised iteration of the programme this year. The original model combined live online delivery, and recorded content. While overall feedback was highly positive and many Partners continue to use the resources within their organisations, our evaluation identified areas for improvement.
In particular, data analysis showed that recorded sessions were rarely accessed and proved less effective as a learning tool compared to live, interactive formats. In response, we sought to adapt the programme for a new network, focusing on live online delivery and refining the content to better meet the needs of participants and Partners with the aim of rolling the programme out more widely.

In partnership with Creu Cymru – the development agency for theatres, arts centres, and producers in Wales – we launched a targeted initiative to extend our entry-level Foundations Programme across the Welsh performing arts sector, testing out a refined version of the previous iteration funded by Creative Scotland.

This collaboration was sparked by our keynote at the 2022 Creu Cymru Conference and a subsequent consultation that identified a pressing need for better support for parents and carers in the region.

Together, we co-designed a tailored programme rooted in PiPA Foundations. This programme was adapted to reflect the specific challenges of working in Wales, including rural touring, bilingual delivery, and freelance working. The programme was rolled out in October 2024 and completed in April 2025.

Develop Our Offer to Support Individual Parents and Carers

A central goal in PiPA's 2024-2027 business plan is to develop a sustainable and impactful offer for individual parents and carers working in the performing arts. This marks a strategic evolution in PiPA's approach, complementing our employer-focussed work with direct support for individuals navigating the unique pressures of caregiving and creative careers.





To achieve this, we began developing a digital space that will provide tailored resources, signposting, and community-building opportunities. The new offer builds on five years of iterative learning, during which we trialled a range of in-person and online support models, including peer support, coaching, mentoring, and mental health interventions.

A key milestone in this work was our collaboration in 2024 with **Tonic Rider**, who hosted peer support groups to provide mental health support. The project was a direct response to the urgent decline in the mental health of parents and carers in the sector, identified in our 2024 Balancing Act report.

The report evidenced a decline in mental health with **six out of ten (60%) people concerned about losing their job in the near future**, compared to four out of ten (44%) in 2018, and **six out of ten people (60%) reporting difficulty managing both work and family**, compared to 48% in 2018.

PiPA partnered with Music Minds Matter, Tonic Music, and the Musicians' Union to pilot this new strand of support tailored to individuals.

The initiative provided valuable insights into the depth and type of support required, helping us assess whether a scalable mental health-focussed model was appropriate, or if a broader, more flexible offer would better serve diverse needs. Our evaluation and learning from the previous five years of trialling and testing interventions has highlighted the importance of accessible signposting, light-touch mental health support, peer support, and coaching.

Building on the insights and positive feedback from the **Tonic Rider** initiative, PiPA successfully secured two project grants to further expand and deepen this work for individual parents and carers in 2025-26.

Organisational Priorities

To deliver the above, the Charity had the following organisational priorities:

1. Establish an effective and efficient Marketing and Communications function to deliver the strategy developed in 23-24

2. Strengthen and support Trustees' capacity to fulfil their regulatory duties through streamlining processes to enable effective Governance

3. To become an anti-racist organisation by embedding equity and inclusion across our culture, practices, and programmes, and actively challenging systemic racism in the performing arts

1

Establish an effective and efficient Marketing and Communications function to deliver the strategy developed in 23-24

A brand new role—Head of Marketing and Communications—was created and filled in May 2024. Our Head of Marketing and Communications brings 13 years of cultural communications and brand experience to the role.

Website and brand

Without a fixed site, much of our work is delivered digitally, so it's imperative we have brilliant infrastructure that serves our needs.

2024-25 has seen a focus on reviewing existing support structures. Building on the strategy set out in 2023-24, we recognised the strategic opportunities a refreshed brand and new website could unlock, opening doors to greater visibility, accessibility, and impact.

This year, we partnered with digital agency Blunt and Brave to refresh PiPA's brand identity. Through a series of collaborative workshops with our staff, Board, Strategic Partners, Charter Partners, and freelancers, we explored what PiPA means to the people who shape and support it. Together, we developed a vibrant new logo, strapline, and colourway that reflect our values and vision. These elements will be rolled out across a new website as part of our 10th anniversary year in 2025, designed with accessibility at its core and built to support bold, clear campaigning that speaks directly to our community.

Digital communication system

Working from the strategy and insight developed in 2023-24, we identified the need for a more powerful and cost-effective email system to support our digital-first approach and migrated to Mailchimp. This move has strengthened our ability to connect meaningfully with our community, at the right time and with the right offer or information. We saw Partner Lab bookings jump up 88.9% in November 2024 compared to the average for the 10 months prior.

Strengthening capacity

This year we appointed a Digital Community Manager, in line with our strategic priority to develop an offer for individual parents and carers. The Digital Community Manager is the founder of their own communications training agency and has years of experience in community communications and building networks.

With a fully functioning Marketing and Communications department in place, we are in a strong position to leverage all that a new brand and website offer in 2025-26.

2

Strengthen and support Trustees' capacity to fulfil their regulatory duties through streamlining processes to enable effective Governance

Board leadership and legacy

At the beginning of the year, PiPA underwent a significant transition with several long-standing Trustees stepping down, and five new Trustees appointed, bringing fresh perspectives at a pivotal moment for the organisation. Their arrival coincided with the development of PiPA's new Equity, Diversity, Inclusion, and Belonging (EDIB) strategy, which was co-created with staff and framed through an anti-racist lens.

During this period, we also marked the departure of our long-serving Chair, Sarah Jackson, whose six-year tenure was fundamental in shaping PiPA into the Charity it is today. A generous notice period enabled us to undertake robust succession planning and to document key learnings and achievements in a legacy document, our Scheme of Delegation.

This leadership transition also provided an opportunity to pilot a Co-Chairing model at Board level, reflecting the successful co-leadership approach already in place at CEO level. Two existing Trustees stepped into the role of Interim Co-Chairs, ensuring continuity and shared leadership during this period of change.

Streamlining

PiPA's Board comprises highly skilled professionals from within and beyond the performing arts sector, bringing a diverse range of expertise to the organisation's governance. To ensure their time and contributions are utilised effectively, this year we invested in streamlining our governance practices. This has included condensing Board papers for greater clarity, enhancing communication, and establishing Board sub-committees to streamline decision making.

These measures have significantly improved the efficiency and effectiveness of full Board meetings, enabling more time for focussed and strategic discussions.

3

To become an anti-racist organisation by embedding equity and inclusion across our culture, practices, and programmes, and actively challenging systemic racism in the performing arts

In 2024-25, PiPA took its first concrete steps toward embedding an anti-racist approach to addressing the voices of marginalised communities, particularly those who are parents and carers in the performing arts. Our Equity, Diversity, Inclusion and Belonging (EDIB) committee met quarterly during the year, overseeing the development of PiPA's Anti-Racism Strategy and Operational Plan. This marked a pivotal moment in our journey, bringing Trustees and staff together, to integrate Anti-Racism across all aspects of our work.

PiPA was founded to increase inclusion within the industry, with a focus on parents and carers. Our first diversity strategy laid the groundwork for equity in both our internal operations and external partnerships. Over time, we have striven to take an intersectional approach to inclusion, recognising that caregiving responsibilities intersect with race, gender, class, disability, and sexuality. However, we came to understand that without a structured anti-racist framework, our efforts risked being ad hoc and inconsistent, potentially overlooking the systemic inequalities that shape our sector.

Therefore, we developed our Anti-Racism Strategy and Operational Plan in March 2025, which underpins all our work.

Strategic milestones

- **Anti-Racism Strategy:** Developed and launched in March 2025, outlining a clear framework for systemic change

- **Operational Plan:** Delivered alongside the strategy to embed anti-racist principles into day-to-day decision-making and practice of the organisation

- **Anti-Racism Statement:** Publicly shared on our website, affirming our commitment to challenging racism and promoting equity:

Staff and Trustees at PiPA work to challenge established power systems in the performing arts, and we put equity at the heart of our work.

With an anti-racist approach, we seek to address the intersections of race, gender, class, disability, and homophobia with caregiving responsibilities.

This is an ongoing journey, and we are dedicated to continuous listening, learning, reflection, and action. We may not always get it right but we are open to feedback and ready to listen.

As a team, we will approach this work with humility and determination to create lasting change.

We are at the start of this process. The objectives and outcomes of this work will evolve as we increase our awareness. Some of the change that we anticipate as desirable includes:

- A cultural shift within PiPA at every level
- Enhanced accountability and transparency
- A wider range of Partners working with PiPA as they get ready to support the next generation of parents and carers
- Increased representation and opportunities for parents and carers from the global majority
- Shared learning and knowledge transference

Organisational commitment

We recognise that this work pushes us to the edge of our experiences. It requires deep thought, systemic action, and an unwavering dedication to fostering a culture where inclusion thrives and racism is actively challenged. We may not always get it right, but we are open to feedback and ready to listen.

As a small team and Board, we are actively working to build greater diversity, including racial diversity, as we grow over the next three years. As an Arts Council England Investment Principles Support Organisation, we are uniquely positioned to share our learning with over 85 Partners and stakeholders across the sector.

Our Anti-Racism Strategy continues into its second year and will be the focus of our 2025 Board Away Day in September. We will report on progress annually, ensuring transparency and accountability. We are committed to reviewing our internal processes, decision-making, and external engagement through an anti-racist lens.

This work is continuous, reflective, and central to our future growth.

PiPA Activities and Achievements 2024-25

Research and Policy

Advocacy and Sector Influence:

DCMS spotlight on PiPA

As part of our ongoing advocacy work, PiPA was invited to participate in a high-profile live-streamed event hosted by the **Department for Culture, Media and Sport (DCMS**) to mark International Women's Day. The event, themed Accelerate Action, featured a conversation led by DCMS Permanent Secretary Susannah Storey and arts leader, Jude Kelly, focusing on the role of women in the arts and cultural sectors.

PiPA's Co-CEO & Executive Director, Cassie Raine, was invited to speak about her career in theatre and television, and to share insights from PiPA's work supporting parents and carers in the performing arts. This provided a valuable opportunity to raise awareness among DCMS staff about the unique challenges faced by those balancing caregiving with creative careers, including the impact of irregular working patterns, financial precarity, and systemic barriers to progression.

The event enabled PiPA to advocate directly to policymakers and civil servants, reinforcing the importance of inclusive policy design and sector-wide support for carers. It also strengthened our visibility within government and affirmed PiPA's role as a trusted voice in shaping a more equitable performing arts landscape.

Advancing gender equity in the arts

PiPA participated in a series of meetings with Senior Leaders from Arts Council England (ACE) and Jennifer Tuckett from Women in Theatre, to address ongoing gender disparity across the performing arts. The meeting marked a significant step forward in sector-wide advocacy, with ACE committing to develop a feasibility paper for a gender advisory panel.

Arts Council England childcare budget line

After years of advocating to allow childcare provision in project budgets, PiPA's Arts Council England Relationship Manager successfully advocated for their formal inclusion in budget lines:

"You can apply for extra, time-limited overhead costs that are directly related to the activity you are asking us to support … You can also include any additional caring costs that you will incur as a direct result of delivering the project (for example, childcare costs)."

This was a major achievement for PiPA and has been a core aim since inception. During the ACE meetings with Women in Theatre it became clear that better signposting was required to raise awareness and ensure this crucial financial support, enabling parents and carers to fully participate in the arts workforce is widely known about. ACE has updated its website to make it clearer that childcare costs can be included in project grants:

"Costs for caring responsibilities or costs for making your activity accessible to the people experiencing your project, including participants, can be included as part of your project budget but should not be included as personal access costs. " (https://www.artscouncil.org.uk/access-support/access-support-personal-access-costs)

Balancing Act: Take Two - Research Symposium

We hosted a research symposium to present findings from Balancing Act: Take Two (findings shared in the 23-24 Trustees Annual Report) which is our second sector benchmark report on the evolving experiences and needs of parents and carers in the performing arts.

Lead researcher **Almuth McDowall, Professor of Organisational Psychology at Birkbeck University of London**, presented the findings, which highlighted ongoing structural barriers and proposed evidence-based recommendations to improve working conditions across the sector, to nearly 60 attendees including freelancers and representatives from a broad range of organisations and backgrounds.

Hosted at the Royal Opera House, the event included roundtable discussions focussed on understanding the issues, identifying practical solutions, and exploring collaborative approaches to implementation. Attendees were invited to make pledges to continue trialling inclusive working practices and share learnings across the sector.

This symposium exemplifies PiPA's approach to sector-wide systems change, using research to inform action, convening stakeholders to build consensus, and supporting implementation through practical tools and ongoing engagement.

21 Partner organisations made formal pledges on the day, and PiPA committed to supporting implementation through follow-up engagement, resource sharing, and access to policy templates and case studies. This collaborative model ensures that research findings translate into actionable change, with organisations equipped to adapt and embed inclusive practices in their own contexts.

Culture Change

PiPA Charter Programme

In a year marked by continued financial and operational pressures across the performing arts sector, we are proud to report ongoing growth and resilience within our Charter Programme.

Our Charter Partner retention rate rose to 91%, up from 85% the previous year—reflecting the enduring value and relevance of our offer. We welcomed **10 new performing arts organisations**, representing a **16% increase in membership** and expanding our network to **67 organisations**, 37% of which are **diverse majority-led**, as defined by Arts Council England. Through our collaborative work with employer Partners, we estimate that over **1,100 parents and carers** have directly benefited from improved policies and practices, demonstrating the tangible impact of our efforts to embed inclusion and flexibility across the sector.

91% **Charter Partner retention rate**

10 **New performing arts organisations**

16% **Increase in membership**

67 **Organisations, diverse-majority led**

1100 **Parents and Carers have directly benefited**

To achieve this, we have:

- Delivered 10 programme events attended by 52 Partner representatives
- Delivered, or spoken at, a further 14 events (webinars or talks) welcoming over 353 attendees
- Hosted over 50 dedicated one-to-one consultations and/or action planning sessions with our Charter Partners, providing practical support, through sharing existing case studies, sample policies and how-to guides, as well as connecting Partners with each other for peer support
- We now have over 65 sample policies, how-to guides, and case studies of best practice available in our Charter Programme Toolkit, plus over 25 webinar recordings available for Partners to watch any time

PiPA Foundations

The PiPA and Creu Cymru collaboration project '*Establishing family-friendly working practices in the Welsh performing arts sector*' brought together a diverse cohort of 20 performing arts organisations and 10 freelancers. Over five online workshops and a final in-person session at the 2025 Creu Cymru Conference, participants engaged in peer learning, action research, and policy development. The initiative culminated in the creation of the PiPA Wales Parents and Carers Toolkit, a bilingual, practical resource designed to support long-term cultural change. The project had the following outcomes:

Events

6 events were delivered, including five online workshops and one in-person conference session.

Participations

47 people sign-ups for the first session, with 25 active participants, and 50 delegates attending the final event.

Toolkit

A bilingual, Wales-specific resource now available to individuals and organisations across the sector.

Partner Recruitment

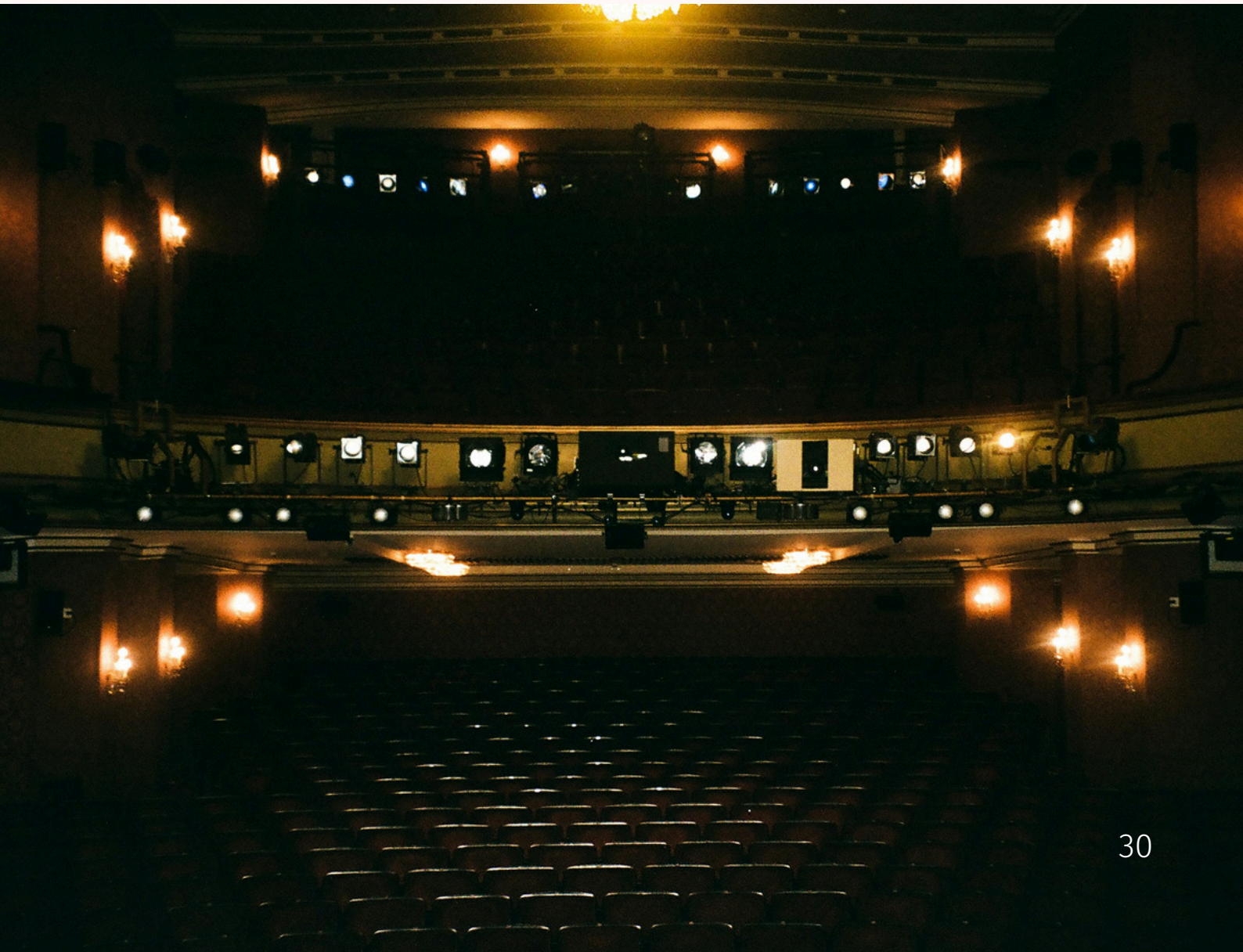
2 new PiPA Charter Partners recruited: Wales Millennium Centre and Theatr Clwyd.

Freelancer Engagement

The programme created a rare and valued space for freelancers, influencing future plans to broaden PiPA membership to individuals.

Sector-Wide Impact

The project laid the groundwork for systemic change, with strong interest in continuing the Wales Working Group and supporting resource-limited organisations to implement family-friendly practices.



The impact of the programme was powerfully reflected in participant feedback:

“The sessions run by PiPA have got to the heart of the issues facing the Welsh theatre industry... It has provoked us to take further action beyond what we currently offer ad hoc which will ultimately benefit the company.”

“Empowering to feel like a changemaker... A safe space to honestly share my experiences and reflections... Diolch.”

“It can often be assumed that working in the Arts as a parent or carer means more flexibility, whereas in fact there are often longer working hours... PiPA and Creu Cymru have led vital conversations about how to support parents and carers in the Arts sector in Wales.”

“I put my career on hold for many years... I am so glad that this may be changing and am proud to have been a very small part of the process with the wonderful PiPA team.”



Community

Tonic Rider Peer Support Networks

The six-week pilot programme offered online peer-support sessions specifically for parents and carers working in the music industry. The sessions addressed the unique pressures of performing arts careers, irregular schedules, financial instability, and the emotional toll of balancing caregiving with creative work.

The group brought together a diverse mix of music creators and performers, most with over two decades of industry experience. Participants were predominantly primary carers, including parents of young children, and carers of individuals with additional needs. The sessions provided a safe and supportive space to share experiences, build connections, and explore strategies for balancing caregiving with creative work.

Outcomes:

- 100% of participants said they would recommend the programme
- 80% built new connections that extended beyond the sessions
- Feedback highlighted a strong desire for more focus on balancing work and caregiving, indicating clear potential for future development

Building Community at the Edinburgh Fringe

This year, PiPA was proud to be part of the Edinburgh Festival Fringe, using the platform to deepen our strategic commitment to supporting individuals through storytelling, campaigning, resources, and signposting. Our presence across four events enabled us to connect meaningfully with artists, families, and Partner organisations, while also strengthening our internal team and communications approach.

At the Fringe Fair, we engaged directly with creatives seeking guidance and support, offering signposting and resources tailored to those balancing professional and caring responsibilities. Our invited guest performance of June Carter Cash: The Woman, Her Music and Me, written and performed by PiPA ambassador, Charleen Boyd, showcased the power of lived experience and storytelling in building community and sparking dialogue.

The Fringe Community Day gave us a dedicated space to meet artists and companies, shaping conversations around care and creativity. Our family-friendly dance workshop, hosted by Dance Base, created a welcoming environment for creatives and their children, followed by open discussions on working in the arts while caring.

These events have informed our strategy, inspired the development of new resources, and reinforced our commitment to direct support delivery for parents and carers.

Supporting Functions

People

2024-25 has been a significant period of growth and development for PiPA's people. We established our senior leadership team and expanded the wider staff team, allowing us to lay a strong foundation for the future. One of our key milestones was conducting PiPA's first staff survey, which informed a 'People Action Plan' focussed on three core areas: Equity, Diversity, Inclusion and Belonging (EDIB), wellbeing - including work/life balance - and learning and development.

Outcomes of the People Action Plan were the introduction of a care centred access rider for new and existing staff, every member of the team playing an active and vital role in shaping our EDIB strategy, and the introduction of staff knowledge exchanges to harness the rich pool of talent and skills we have within our small but proficient team.

These sessions allowed us to tap into internal expertise and enrich the collective knowledge of the organisation. Finally, we formalised our current ways of working through the creation of the 'How it works working at PiPA' guide.

Communications and Marketing

This year we made a significant investment in our marketing and communications strategy and people. After engaging consultants to deliver a new marketing and communications strategy as part of PiPA's digital evolution in 2022-2023, in 2024-2025 we appointed a Head of Marketing & Communications and a Digital Community Manager to lead that work forwards.

The 2024-25 communications work focussed on three areas:

1. **Taking PiPA through a rebrand with a clear focus on PiPA as a campaign that leverages support**

2. **Establishing a new digital brand and website**

3. **Gaining control of PiPA's digital infrastructure (email system, CRM system) and ensuring value for money**

Therefore, the stats for this period reflect a year of change – of people, providers and systems.



Email

Mailchimp Subscriber Growth

Mailchimp account re-instigated in September 2024: 3,750 subscribers, growing to 3,956 Subscribers (+206) by March 2025. The goal for Mailchimp subscribers is to grow specifically both Partner leads, and general supporters through the new website in October 2025.



Social Media

In September 2024, after preparing a rationale paper PiPA left X (formerly Twitter). https://x.com/PiPACampaign had existed since August 2015. We had 5,068 followers, but it is important to note engagement figures did not reflect this number, with zero interaction in the final months of the account existing. We assessed the platform as no longer being a safe place for our community and conversations to take place, and with limited staff resource, more value was to be had as part of the longer-term strategy to invest instead in the website and brand.

We are increasing our followers in the primary channels (Instagram and LinkedIn) but to note that these channels will receive more focus from the Digital Community Manager under the new brand in 2025-26.

	Total followers as of 1st April 2024	Total followers as of 1st April 2025	New followers (% increase)
Instagram	737	998	+35.5%
LinkedIn	879	1,200	+36.5%
X (formerly Twitter)	5,159	N/A	N/A
Facebook	1,632	1,640	+0.5%



Partnerships and Development

As a small charity operating within a complex and rapidly evolving sector, we recognised the need to develop a formal Partnership Strategy to ensure our alliances are truly collaborative, equitable, purposeful, sustainable, and aligned with our mission. While we've always worked closely with like-minded organisations, this strategic approach allows us to be more intentional, identifying Partners whose values complement ours and whose expertise can amplify our impact, highlighting where PiPA can reciprocate.

By reviewing and formalising the framework for these relationships, we hope to build resilience through deepening trust, clarifying mutual expectations, and creating a framework for long-term collaboration that benefits all collaborators and the communities we serve. The new strategy is an iterative document that we will continually refine as our learning evolves.

Development

We would like to acknowledge and thank our funders for their continued support, which has been instrumental in sustaining and growing PiPA's work during a period of significant challenge across the sector. We are particularly grateful to **Arts Council England** for their three-year commitment as part of the Investment Principles Support Organisation (IPSO) programme, and to the **Patrick and Helena Frost Foundation** for their generous contribution. We also extend our thanks to **Creative Scotland**, whose long-standing support has enabled PiPA to maintain momentum and expand our reach and impact, and **Arts Council Wales** who we began to work with this year.

Core funding grants have been instrumental in ensuring PiPA's operational sustainability. They have enabled us to retain our small, highly committed team and continue driving meaningful change for individuals navigating caregiving responsibilities alongside careers in the creative industries.
These foundational grants also positioned us to secure additional project-based funding, allowing us to expand our reach and deliver a broader range of impactful initiatives throughout the year.

Strategic Partnerships

PiPA works in close collaboration with 15 Strategic Partners, comprising industry bodies, employers' organisations, unions, and membership groups whose objectives align with our mission to support parents and carers in the performing arts sector. These organisations hold unique positions within the sector and bring valuable insight, influence, and resources that strengthen PiPA's work. They are: Association of British Theatre Technicians (ABTT); Dance Mama; Dance Professionals Fund; Equity; BECTU; Federation of Scottish Theatre; Help Musicians UK; Liverpool Philharmonic; Music Managers Forum Limited; Musicians Union; One Dance UK; UK Theatre and Society of London Theatre (SOLT); Spotlight; Stage Management Association and UK Music

Many of these partnerships have been in place since PiPA's inception, and their continued engagement has been instrumental in enabling us to deliver our programmes and pursue wider systemic change. Together, we collaborate on advocacy, policy development, and sector-wide campaigns that promote inclusive working practices.

This year, we undertook work to formalise our partnership framework, introducing quarterly Strategic Partner meetings to support shared learning, coordination, and the identification of new opportunities for collaboration. These meetings have seen consistently strong attendance and have proven invaluable in ensuring that PiPA remains responsive to the evolving needs of both individuals and organisations across the sector.

Our Strategic Partners are critical friends, helping to ensure our work reflects the realities of the industry and remains relevant to employers, freelancers, and wider cultural institutions. We are deeply appreciative of their ongoing support and shared commitment to driving positive change.

Looking Forwards

Founded on the principle of inclusion, PiPA has spent the past ten years driving change across the performing arts sector for parents and carers. As we move into 2025-26, we celebrate a decade of progress and look forward to the opportunities and innovation that our ever evolving landscape continues to bring. With a renewed commitment to accessibility, equity, and systemic transformation, we remain focussed on shaping a more inclusive future for all.

What 2025-26 holds in store:

- Our 10th anniversary offers the ideal opportunity to revise the PiPA Best Practice Charter, integrating deeper insights into sector needs and the continuing challenges for parents and carers, while galvanising fresh commitment from the industry. First co-designed with PiPA Partners in 2018, the renewed Charter will form the foundation for the next phase of our flagship Partner learning programme

- With our new Head of Membership on board, we will review and enhance PiPA's entry-level programme, Foundations. This phase of the programme will consolidate insights to create an affordable, streamlined offer that delivers measurable impact through existing networks, extends PiPA's reach, and establishes a scalable model

- Develop, test, and refine an inclusive, accessible, and impactful support offer for individual parents and carers through programme design, resource creation, and pilot delivery, laying the foundation for a scalable, sustainable service that meets evolving parent and carer community needs

- Deliver PiPA Scotland's strategy by establishing a sustainable presence in Scotland, including a dedicated base and strategic direction supported by an advisory group. Build partnerships with diverse-led organisations and strengthen engagement with parents and carers, prioritising marginalised voices and remote communities

- Build on our Anti-Racism work, embedding equity, empowering people, and transforming culture. We'll integrate our Anti-Racism strategy across staff, governance, and culture, centring care in all we do, and enable everyone in our community to make anti-racism part of their learning and development

Structure, Governance and Management

- As set out in PiPA's Constitution, a Board of Directors (the Charity Trustees) governs PiPA. The Board is responsible for overall policies and strategic direction of the charity, along with its financial and legal probity

The Five S's in Governance

PiPA's Board of Trustees subscribes to Julia Unwin's 5 Ss to ensure a self-aware and robust approach to decision making and governance:

1

Support

There are times when the function of the Board is to support. Not just to encourage the Executive, but also, to enable the Executive team to work by ensuring that the infrastructure of the organisation works, that staff are employed, that systems work, and that they are encouraged and enabled to do their work.

2

Stretch

Equally there are times when the Board needs to stretch the organisation and the people within it. It needs to challenge and bring knowledge that may aid improving what is put to it, ensuring outcomes are met and vision and goals aligned.

3

Scrutiny

Boards in scrutiny mode examine the propositions put to them by the executives, offering constructive challenge, and holding them to account, demonstrating transparency and honesty.

4

Stewardship

Boards in stewardship mode guard the assets of the organisation. They are concerned to protect the money, the good name, the long-term functioning of the organisation.

5

Strategy

Boards also make strategy. They listen to what others have to say, they consult the experts, and their stakeholders, but in the end, they make the big decisions that affect the future direction of the organisation.

Trustees

Recruitment and Induction

Trustee recruitment is based on an annual assessment, led by the Co-Chairs and the People Committee, to identify gaps in representation, both in terms of professional and lived experience, to ensure the PiPA Board has the requisite skills to enable PiPA to deliver its objectives and is representative of the communities we serve.

Candidates are required to complete a formal application process by submitting either a written, video, or audio application. All applicants are scored against the recruitment criteria using PiPA's standard recruitment matrix. If successful at application stage, prospective candidates are invited to attend an interview, in person or online depending on the individual's circumstances. Interviews are carried out by the Co-CEOs and at least two other Trustees. The interview panel prepares a shortlist of interviewees and, if necessary, conducts a second round of interviews, after which they will make their recommendations to all Trustees for discussion at the next Board Meeting. Successful candidates are invited to observe a Board meeting after which a formal offer will be made.

Trustees receive an induction pack that includes:

- PiPA Constitution
- Policies and procedures
- Annual report and accounts
- Business plan and budget
- Board calendar and staff/Trustee contact details
- Archive board meeting documentation

Successful candidates are ‘buddied’ with an existing Board member for two informal discussions about the Charity and the work of PiPA Trustees. New Trustees have an onboarding meeting with the Chair / Co-Chairs. All Trustees have an annual review with the Chair / Co-Chairs.

Decision Making

The Board of Trustees meets on a quarterly basis, and holds an annual strategy focussed Away Day.

Ahead of each meeting, the Co-CEOs in discussion with the Co-Chairs, prepare a meeting agenda and papers to support the Trustees’ decision-making. Minutes are recorded of each meeting. The Constitution provides for meetings to be held virtually or in person. We aim to hold two Board meetings and the Away Day in-person each year.

Trustees and staff are expected to always conduct the business of PiPA with integrity. Trustees are required to disclose all relevant conflicts of interest, to register them in accordance with PiPA’s policy, and to withdraw from decisions where a conflict of interest arises. Any relevant gift or hospitality received by Trustees and staff is also recorded in the Register of Interests.

The Board of Trustees is supported by a number of Sub-Committees who advise and make recommendations on key areas of PiPA's work. Consideration is given to the composition of the Committees in terms of collective skills and experience required to support PiPA's operational strategy and to ensure its charitable aims are delivered. To allow for greater focus, discussion, and scrutiny, each Committee has a clear Terms of Reference and is made up of Trustees supported by relevant staff members.

Finance Committee

The role of this Committee is to ensure the integrity of the financial reporting process and to oversee the maintenance of sound internal control and risk management systems.

People Committee

Formerly three committees – HR, Governance, and Remuneration – this Committee is responsible for ensuring that PiPA's Board and staff team reflect the charity's values, culture, and strategic priorities. It oversees Board composition to maintain a balanced mix of independence, expertise, and skills; ensures fair and responsible remuneration practices that incentivise performance and recognise individual contributions; and safeguards PiPA's employment policies and practices to align with its commitment to equity, inclusion, and organisational wellbeing.

EDIB Committee

This Committee has a dual role, both to lead the Board around its own EDIB compliance and delivery, and to help Co-CEOs devise and deliver its Arts Council England IPSO programme and strategy that effectively enables organisations to deliver against their own Inclusion & Relevance targets.

Key Management Personnel

The Trustees, together with the Co-CEOs, comprise the key management of the Charity and are in charge of directing and controlling, running, and operating the Charity on a day-to-day basis. The Trustees receive no remuneration.

The Co-CEOs are appraised annually by the Chair/ Co-Chairs and People Committee, and staff are appraised annually by their relevant manager. Salaries are offered in line with market and industry rates and are reviewed on a regular basis by the People Committee with changes signed off by the Finance Committee.



Remuneration

When setting remuneration for its staff, PiPA takes account of market rates and other relevant data relating to charities of a similar size, operational activity, and workplace location.

The remuneration of the senior leaders is the responsibility of the Trustees and is set in the light of the skills and competencies required for particular roles and within the constraints of affordability.

Risk Management

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

PiPA Trustees have identified key strategic risks which are reviewed regularly by the Co-CEOs and Co-Chairs. These are maintained on a Risk Register along with PiPA's operational and project risks. The full Risk Register is reviewed by the whole Board of Trustees annually, along with the measures taken to mitigate and manage these risks. PiPA Trustees are satisfied systems are in place to minimise exposure to risks whilst understanding the organisation's appetite for risk.

Co-CEOs are tasked to alert Trustees to significant new or increased risks identified in any category so that mitigating actions can be agreed and implemented, as appropriate. Risk assessment of all new activities is fully undertaken by way of Trustee discussions and, where necessary, expert advice is sought and followed.

Key strategic risks or immediate operational risks are reported monthly to the Co-Chairs and quarterly to the full Board under the following headings:

Risk Area	
Impact	Impact for PiPA means change as a direct result of our activities within specific organisations as well as across industry sectors and across the performing arts as a whole. This means being able to demonstrate a direct or indirect link between a PiPA intervention and an outcome, as well as being cited or referenced by policy makers, organisations, and individuals in the media.
Reputation	PiPA has a good reputation among peers and industry. A key challenge for PiPA is striking the balance between parents and carers and employers, and equally between employers' bodies and Unions. PiPA is one of the few organisations that invites these organisations to sit round the same table and work towards a shared goal. The ability of PiPA to take the temperature across the sector is crucial and we need to be able to show that we are aware of the wider environment that we are operating in.

Risk Area	
Compliance	Our key regulators are: Health and Safety Executive, HM Customs and Excise, Information Commissioners Office (ICO), Charity Commission
Financial	• Remuneration, impact on recruitment and retention • Reserves falling below agreed minimum • Charter Partner income targets/ development • Expansion into new sectors • Fundraising • Business plan (striking a balance between ambition and overstretched)
PiPA Specific	• Growing too fast/ not fast enough • Staff wellbeing

This year Trustees agreed that these key risk areas to report on are reviewed and updated annually in the Q1 Board meeting.

The full risk register is reviewed at the Q3 Board meeting.

Legal

Trustees take PiPA's legal compliance in all aspects of our work extremely seriously and seek to mitigate any significant risks that might arise. We have reviewed our organisational policies and sought external support to ensure these are all compliant with the latest legislation. Where necessary we have consulted with legal advisors to ensure we are always acting within the law.

Financial Position

2024-25 marked PiPA's second year as a regularly funded organisation under Arts Council England's Investment Programme. Despite a challenging fundraising environment and the ongoing financial pressures faced by many of our Partners, we are pleased to report that PiPA ended the financial year with a small surplus of **£5,831.**

Our **programme membership remained strong at 91% retention**, representing an increase from the previous year. **Membership also grew by 16% overall**, reaching its financial target for the year. This sustained and growing engagement is clear evidence that **our work continues to be valued, wanted, and needed by employers** across the performing arts sector.

However, we continue to face challenges in securing support from trusts and foundations, many of which remain heavily oversubscribed. It has also proven difficult to make the case that **support for parents and carers is essential to genuine inclusion and diversity across the industry.**

In response, during 2024-25 we have invested time and resources into diversifying our income streams, exploring new avenues such as corporate sponsorship and strategic partnerships. We expect these efforts to yield dividends in 2025-26, strengthening PiPA's long-term financial sustainability.

Reserves Policy

The reserves calculation is aspirational and makes provision for four months operating and overheads costs, taking into the consideration the following:

- Four weeks of salary costs to provide a breathing space buffer so that the Board and CEOs can make informed decisions on the future of the organisation
- Liability for staff notice periods (variable length depending on contract) and for redundancy costs (variable depending on term of service)
- One-quarter of annual administrative overhead costs to be spent during a wind-down scenario



The recommended calculation takes account of the length of staff service, redundancy costs, and allows a buffer period for Trustees to take decisions within. PiPA's successful application to become an IPSO included a robust strategy for building our reserves position over the period but we are a long way below our target which would be **£101,241.**

The actual free cash unrestricted reserves position at 31st March 2025 is **£48,902**, this is a slight decrease on 2023-24 (**£50,364**).

Current free cash reserves are enough to cover around 1.5 months running costs. This is below the reserves policy. We will continue to work towards building reserves.

Principle Financial Management Policies

An annual budget is approved by the Board before the beginning of the financial year. All expenditure is checked against budget and authorised by the budget holder who is responsible for ensuring that the expenditure remains within the agreed limits. Financial and management reports are analysed at the quarterly Finance Committee meetings and presented to the Board of Trustees at Board meetings.

Statement of Trustee Responsibilities

Report of the Trustees for the Year Ended 31st March 2025

The Trustees are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). The law applicable to charities in England and Wales requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the Charity and of the incoming resources and application of resources of the Charity for that year.

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

- **Select suitable accounting policies and then apply them consistently**
- **Observe the methods and principles in the Charities SORP**
- **Make judgments and estimates that are reasonable and prudent**
- **State whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements**
- **Prepare the financial statements on a going concern basis unless it is inappropriate to presume that the Charity will continue in operation**

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

Co-Chair's Signature and Date

Laura Harvey

Laura Harvey (Interim Co-Chair)

Date: Dec 15 2025

Shazia Mustafa (Interim Co-Chair)

Date: Dec 15 2025

Treasurer's Signature and Date

Gemma Jeynes (Treasurer)

Date: Dec 16 2025

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

UNAUDITED

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED31 MARCH 2025

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

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REFERENCE AND ADMINISTRATIVE DETAILS OF THE CHARITY, ITS TRUSTEES AND ADVISERS FOR THE YEAR ENDED 31 MARCH 2025

Trustees	L Baker (appointed 3 May 2024)
	L Friedner (appointed 19 July 2024)
	L Harvey, Interim Co-Chair as of 2 May 2025 (appointed 5 July 2021)
	G Jeynes, Treasurer (appointed 30 October 2023)
	K Kerry (appointed 3 May 2024)
	S Mustafa, Interim Co-Chair as of 2 May 2025 (appointed 5 July 2021)
	C Oak (appointed 5 July 2021)
	J Ossenbruegge (appointed 3 May 2024)
	T Renee-Lawson (appointed 3 May 2024)
	F Bonelli (resigned 2 May 2025)
	K Doubleday (resigned 19 July 2024)
	S Jackson OBE (resigned 2 May 2025)
	D Sawyerr (resigned 19 July 2024)
	I Vidyalankara (resigned 5 July 2024)
	N Williams (resigned 3 May 2024)
Charity registered number	1190045
Principal office	c/o Crucible Theatre 55 Norfolk Street Sheffield S1 1DA
Co-CEOs	Cassie Raine (Executive Director) Anna Ehnold-Danailov (Creative Director)
Independent Examiner	Nyman Libson Paul LLP Chartered Accountants 124 Finchley Road London NW3 5JS
Legal advisors	Womble Bond Dickinson 4 More London Pl London SE1 2AU

INDEPENDENT EXAMINER'S REPORT FOR THE YEAR ENDED 31 MARCH 2025

Independent Examiner's Report to the Trustees of Parents and Carers in Performing Arts (PiPA) ('the Charity')

I report to the charity Trustees on my examination of the accounts of the Charity for the year ended 31 March 2025.

Responsibilities and Basis of Report

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

I report in respect of my examination of the Charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent Examiner's Statement

Since the Charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of (enter body here), which is one of the listed bodies.

Your attention is drawn to the fact that the Charity has prepared the accounts in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has been withdrawn.

I understand that this has been done in order for the accounts to provide a true and fair view in accordance with the Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.

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

1. accounting records were not kept in respect of the Charity as required by section 130 of the 2011 Act; or the
2. accounts do not accord with those records; or the accounts do not comply with the applicable requirements
3. concerning the form and content of
   accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

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

This report is made solely to the Charity'sTrustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the Charity's Trustees those matters I am required to state to them in an independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the Charity and the Charity'sTrustees as a body, for my work or for this report.

INDEPENDENT EXAMINER'S REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2025

Signed: Hetal Mistry Dated: Dec 16 2025

Hetal Mistry FCA

124 Finchley Road, London, NW3 5JS

STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2025

	Note	Restricted funds 2025 £	Unrestricted funds 2025 £	Total funds 2025 £	Total funds 2024 £
Income from:					
Donations and legacies	3	46,965	231,112	278,077	292,818
Charitable activities	4	-	42,424	42,424	38,569
Investments	5	-	1	1	2
Other income	6	-	5,000	5,000	5,000
Total income		46,965	278,537	325,502	336,389
Expenditure on:					
Raising funds	7	-	7,410	7,410	10,347
Charitable activities		38,185	274,076	312,261	322,516
Total expenditure		38,185	281,486	319,671	332,863
Net movement in funds		8,780	(2,949)	5,831	3,526
Reconciliation of funds:					
Total funds brought forward		5,147	54,478	59,625	56,099
Net movement in funds		8,780	(2,949)	5,831	3,526
Total funds carried forward		13,927	51,529	65,456	59,625

The Statement of Financial Activities includes all gains and losses recognised in the year.

The notes on pages 6 to 19 form part of these financial statements.

BALANCE SHEET
AS AT 31 MARCH 2025

	Note		2025 £		2024 £
Fixed assets					
Tangible assets	14		2,627		4,114
			2,627		4,114
Current assets					
Debtors	15	10,001		16,900	
Cash at bank and in hand		92,362		68,272	
		102,363		85,172	
Creditors: amounts falling due within one year	16	(39,534)		(29,661)	
Net current assets			62,829		55,511
Total net assets			65,456		59,625
Charity funds					
Restricted funds	18		13,927		5,147
Unrestricted funds	18		51,529		54,478
Total funds			65,456		59,625

The financial statements were approved and authorised for issue by the Trustees on and signed on their behalf by:

The notes on pages 6 to 19 form part of these financial statements.

Laura Harvey — Laura Harvey — Dec 15 2025

Shazia Mustafa — Shazia Mustafa — Dec 15 2025

Gemma Jeynes — Gemma Jeynes — Dec 16 2025

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2025

1. Accounting policies

1.1 General information

PiPA is a Charitable Incorporated Organisation (CIO) incorporated in England and Wales. The address of its registered office is 55 Norfolk Street, Sheffield, S1 1DA

1.2 Basis of preparation of financial statements

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

The financial statements have been prepared to give a 'true and fair' view and have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a 'true and fair' view. This departure has involved following the Charities SORP (FRS 102) published in October 2019 rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 which has since been withdrawn.

PiPA meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy

1.3 Going concern

At the time of approving the financial statements, the Trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the Trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.4 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

Designated funds are unrestricted funds which have been set aside by the Trustees for a specific purpose.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1. Accounting policies (continued)

1.5 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation. Strategic Partnership income is in substance a donation, and is recognised on receipt.

Charter Partner contributions are recognised in line with the membership subscription. Income received in advance is deferred.

1.6 Expenditure

Liabilities are recognised as resources expended where there is a legal and constructive obligation committing the charity to the expenditure. All expenditure is accounted for on an accruals basis and includes attributable value added tax which cannot be recovered.

All other expenditure is charged on an accruals basis and is analysed between direct charitable and other expenditure as detailed in the Statement of Financial Activities.

Costs of raising funds comprise those costs directly attributable to raising voluntary income.

Charitable activities is divided into two categories - Research and Policy, and Services and Best Practice. Costs directly attributable to each category are allocated to that category, including direct staff time. Each charitable activity includes an apportionment of support costs based on the proportion of direct staff time dedicated to that charitable activity.

Support costs include the general overheads of the charity, not attributable to direct charitable activities such as the website, office overheads and the finance function.

Governance costs include those incurred in the governance of the charity and its assets are primarily associated with constitutional and statutory requirements.

Irrecoverable VAT is allocated to the expenditure category on which it arises.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

1. Accounting policies (continued)

1.7 Tangible fixed assets and depreciation

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Office equipment	-	20%5 Years
Computer equipment	-	20%5 Years

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.9Financial instruments

The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

1.10Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2. Critical accounting estimates and areas of judgment

In the application of the charity's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

3. Donations and Grant income

	Restricted funds 2025 £	Unrestricted funds 2025 £	Total funds 2025 £	Total funds 2024 £
Grants and Strategic Partner donations	46,965	231,112	278,077	292,818
Total 2024	25,475	267,343	292,818	

Breakdown of Donations and Grants

	Restricted funds 2025 £	Unrestricted funds 2025 £	Total funds 2025 £	Total funds 2024 £
Arts Council England	-	200,000	200,000	200,000
Actors' Children's Trust	-	-	-	25,000
Strategic Partner donations	-	10,900	10,900	8,750
Esmee Fairbairn Foundation	-	-	-	30,000
Creative Scotland	26,000	-	26,000	19,500
Canterbury Christ Church University	-	-	-	3,943
Other	-	2,712	2,712	5,625
Sheffield Culture Collective	-	7,500	7,500	-
Arts Council Wales	8,550	-	8,550	-
Come Play	12,415	-	12,415	-
P H Frost Foundation	-	10,000	10,000	-
	46,965	231,112	278,077	292,818
Total 2024	25,475	267,343	292,818	

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

4. Income from charitable activities

	Unrestricted funds 2025 £	Total funds 2025 £	Total funds 2024 £
Services and Best Practice	42,424	42,424	38,569

5. Investment income

	Unrestricted funds 2025 £	Total funds 2025 £	Total funds 2024 £
Investment income	1	1	2

6. Other incoming resources

	Unrestricted funds 2025 £	Total funds 2025 £	Total funds 2024 £
Employment Allowance	5,000	5,000	5,000

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

7. Expenditure on raising funds

Costs of raising voluntary income

	Unrestricted funds 2025 £	Total funds 2025 £	Total funds 2024 £
Fundraising costs	1,585	1,585	5,863
Staff costs - gross wages	5,049	5,049	3,111
Staff costs - employers NI	569	569	54
Staff costs - pension	207	207	1,319
	7,410	7,410	10,347

8. Analysis of expenditure by activities

	Activities undertaken directly 2025 £	Support costs 2025 £	Total funds 2025 £	Total funds 2024 £
Services and Best Practice	179,125	73,715	252,840	263,587
Research and Policy	59,421	-	59,421	58,929
	238,546	73,715	312,261	322,516
Total 2024	234,120	88,396	322,516	

8. Analysis of expenditure by activities (continued)

Analysis of direct costs

	Services and Best Practice 2025 £	Research and Policy 2025 £	Total funds 2025 £	Total funds 2024 £
Staff costs	160,760	54,445	215,205	200,323
IT Software and consumables	5,563	-	5,563	13,763
Consultancy and Freelance costs	10,007	2,800	12,807	12,647
Events	144	656	800	75
Other direct costs	1,330	-	1,330	6,312
Subscriptions	1,321	1,520	2,841	1,000
	179,125	59,421	238,546	234,120
Total 2024	175,191	58,929	234,120	

Analysis of support costs

	Services and Best Practice 2025 £	Total funds 2025 £	Total funds 2024 £
Staff costs	15,326	15,326	12,062
Depreciation	1,619	1,619	1,619
Bookkeeping and accountancy	15,161	15,161	19,252
Office costs	1,141	1,141	11,455
Travel and recruitment	3,398	3,398	5,575
Staff training and company development	1,785	1,785	9,446
Freelance and consultancy costs	3,391	3,391	4,158
Marketing and digital strategy	23,789	23,789	19,113
Sundry	707	707	2,180
Partial VAT disallowed	5,148	5,148	-
Governance costs	2,250	2,250	3,536
	73,715	73,715	88,396

9. Description of charitable activities

Services and Best Practice
Working with employers to assist them in introducing a framework that provides the organisation with the tools, resources and policies to implement family-friendly working practices.

Research and Policy Research carried out into the disadvantages faced by those in the performing arts who have caring responsibilities. Influencing policy at a sectoral and Government level is a key focus for PiPA as we seek to embed change across the creative landscape

10. Independent examiner's remuneration

	2025 £	2024 £
Fees payable to the Charity's independent examiner for the independent examination of the Charity's annual accounts	1,600	2,600

11. Trustees

None of the Trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year (2024: none) in connection with their responsibilities as trustees. Five trustees received travel expenses totalling £1,947 (2024: 5: £995). Donations from trustees without restrictions totalled £500 (2024: £515).

12. Employees

	2025 £	2024 £
Wages and salaries	209,439	191,375
Social security costs	19,323	17,728
Contribution to defined contribution pension schemes	7,594	7,766
	236,356	216,869

12. Employees (continued)

The average number of persons employed by the Charity during the year was as follows:

	2025 No.	2024 No.
Actual	8.0	7.0
Full-time equivalent	5.8	4.7
	13.8	11.7

The above full-time equivalent staff members is based on a 37.5 hour week.

No employee received remuneration amounting to more than £60,000 in either year.

The Trustees consider key management personnel to include the joint Chief Executives. Key management salaries total £116,086 during the year (2024: £118,568), which includes employer's pension and national insurance contributions.

During the year the charity participated in Cyclesheme, which enables employers to provide staff loans for bicycles. C Raine, one of the joint Chief Executives, participated in the scheme with a loan of £1,356. The loan balance had reduced to £Nil (2024: £568) by the balance sheet date.

13. Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

14. Tangible fixed assets

	Office equipment £	Computer equipment £	Total £
Cost or valuation			
At 1 April 2024	1,795	6,667	8,462
At 31 March 2025	1,795	6,667	8,462
Depreciation			
At 1 April 2024	1,013	3,335	4,348
Charge for the year	359	1,128	1,487
At 31 March 2025	1,372	4,463	5,835
Net book value			
At 31 March 2025	423	2,204	2,627
At 31 March 2024	782	3,332	4,114

15. Debtors

	2025 £	2024 £
Due within one year		
Trade debtors	10,001	8,270
Other debtors	-	6,513
Prepayments and accrued income	-	2,117
	10,001	16,900

16. Creditors: Amounts falling due within one year

	2025 £	2024 £
Trade creditors	756	2,567
Other taxation and social security	672	2,817
Pension fund loan payable	-	1,118
Accruals and deferred income	38,106	23,159
	39,534	29,661

17. Retirement benefit schemes

Defined contribution schemes

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

The charge to the Statement of Financial Activities in respect of defined contribution schemes was £7,594 (2024 - £6,552).

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

18. Statement of funds

Statement of funds - current year

	Balance at 1 April 2024 £	Income £	Expenditure £	Balance at 31 March 2025 £
Unrestricted funds				
General Funds - all funds	54,478	278,537	(281,486)	51,529
Restricted funds Creative Scotland				
Arts Council Wales	5,147	26,000	(25,153)	5,994
The National Lottery Community Fund	-	8,550	(8,550)	-
	-	12,415	(4,482)	7,933
	5,147	46,965	(38,185)	13,927
Total of funds	59,625	325,502	(319,671)	65,456

The restricted funds are intended to be used for the following purposes:

Creative Scotland - grant to fund the ongoing development of the Best Practice programme in Scotland

Arts Council Wales – grant to establish family friendly working practices in performing arts organisations in Wales

The National Lottery Community Fund - grant to create essential peer support networks for parents and carers in the North of England's music sector

18. Statement of funds (continued)

Statement of funds - prior year

	Balance at 1 April 2023 £	Income £	Expenditure £	Balance at 31 March 2024 £
Unrestricted funds				
General Funds - all funds	45,499	310,914	(301,935)	54,478
Restricted funds Creative				
Scotland	10,600	25,125	(30,578)	5,147
Dance Professionals Fund	-	350	(350)	-
	10,600	25,475	(30,928)	5,147
Total of funds	56,099	336,389	(332,863)	59,625

19. Analysis of net assets between funds

Analysis of net assets between funds - current year

	Restricted funds 2025 £	Unrestricted funds 2025 £	Total funds 2025 £
Tangible fixed assets	-	2,627	2,627
Current assets	13,927	88,436	102,363
Creditors due within one year	-	(39,534)	(39,534)
Total	13,927	51,529	65,456

19. Analysis of net assets between funds (continued)

Analysis of net assets between funds - prior year

	Restricted funds 2024 £	Unrestricted funds 2024 £	Total funds 2024 £
Tangible fixed assets	-	4,114	4,114
Current assets	5,147	80,025	85,172
Creditors due within one year	-	(29,661)	(29,661)
Total	5,147	54,478	59,625

20. *Contingent liabilities*

The charity received the assets of Parents in Performing Arts, a company Limited by guarantee, company number 10949206, on 30th September 2020, and took over the activities, contracts and intellectual property of the not for profit company.

As part of the agreement to transfer the assets, the charity undertook to indemnify Parents in Performing Arts against future costs which may arise as a result of the transfer. At the date of approval of these accounts, no further costs are known or expected.

PiPA

Parents & Carers in Performing Arts

Supported using public funding by ARTS COUNCIL ENGLAND

disability confident COMMITTED

Registered with FUNDRAISING REGULATOR

CHARITY COMMISSION FOR ENGLAND AND WALES

WWW.PIPACAMPAIGN.ORG

Parents and Carers in Performing Arts t/a PiPA. Company Number: CE022260
Charity Number: 1190045
Registered address: c/o Crucible Theatre, 55 Norfolk Street Sheffield S1 1DA

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

England & Wales - Charity number 1190045

Accounts

PiPA's Annual Report and Financial Statements for the period to 31 March 2024

Reference and Administrative Details

Registered Company number: CE022260

Registered Charity number: 1190045

Registered name: Parents and Carers in Performing Arts t/a PiPA

Registered office: c/o Crucible Theatre, 55 Norfolk Street, Sheffield, S1 1DA

PiPA Trustees

L Baker	*(Appointed 3rd May 2024)*
F Bonelli	
L Harvey	
S Jackson OBE, Chair	
G Jeynes, Treasurer	*(Appointed 30th October 2023)*
K Kerry	*(Appointed 3rd May 2024)*
S Mustafa, Vice Chair	
J Ossenbruegge	*(Appointed 3rd May 2024)*
T Renee-Lawson	*(Appointed 3rd May 2024)*
D Sawyerr	
V Bain	*(Resigned 19th April 2023)*
K Doubleday	*(Resigned 19th July 2024)*
J Preston, Treasurer	*(Resigned 30th October 2023)*
I Vidyalankara	*(Resigned 7th July 2024)*
N Williams	*(Resigned 3rd May 2024)*

Co-Founders & Co-CEOs

Anna Ehnold-Danailov

Cassie October Raine



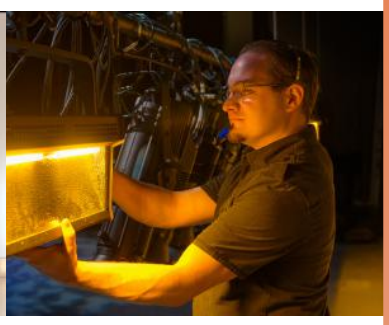



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CHAIR'S STATEMENT

Working in the performing arts as a parent or carer is fraught with challenges, and this year saw increased pressure for individuals, employers, and the sector as a whole. Already marked by precarious work conditions and a significant pay penalty for parents and carers, sector challenges have been exacerbated by the ongoing upheavals of the COVID-19 pandemic and the cost-of-living crisis.

Despite the vital role of the performing arts in society and the economy, the sector finds itself under unprecedented pressure as we grapple with declining output, job insecurity, and financial strain exacerbated by funding cuts and organisational restructuring. PiPA's programme of research this year, from publication of our dance report *'Identity Crisis and Talent Loss'* in February 2024 to the findings of our 2023 *Balancing Act: Take Two* survey, shows the ramifications of these wider societal pressures on parents and carers in the sector are stark.

We stepped up into our first year as an Arts Council England Investment Principles Support Organisation (IPSO) by expanding our offer and taking a leading role in supporting the sector. We held briefings on the legislative changes around flexible working and the changes to carers leave, and events focussing on supporting freelancers as well as other key areas of challenge, including touring.

The charity's development saw an increased output to achieve its impact with the appointment of our Development and Relationship Manager. PiPA delivered services to 71 performing arts organisations through our Charter Programme and, the new, PiPA Foundations, as well as providing 12 learning events for our Partners, including five public webinars highlighting inclusive practices.

There has undeniably been much progress in terms of increased employer support and flexible working arrangements across the sector, but there is still much ground to cover in ensuring equitable opportunities and support for all individuals in the industry. Throughout 23/24, PiPA invested significant resources into developing a new marketing and communications strategy to increase our advocacy impact, and the development of a PiPA Community. This year also marks the launch of a new three-year business plan developed to reflect the evolving support needs of the performing arts. As we look ahead to 2024/25, we know that individuals will need support to navigate the challenges they will face, and PiPA will continue to innovate and serve, delivering support that makes long-term impact.

- Sarah Jackson OBE, Chair of Trustees

OBJECTIVES AND ACTIVITIES

PiPA'S WHY & HOW

WHY	PiPA believes that a truly world class performing arts is inclusive of all talents and circumstances
HOW	We respect and value what everyone brings to PiPA
HOW	We work together to strengthen the voices of parents & carers
HOW	We encourage a new mindset, that parents and carers enrich the performing arts
HOW	We show what's possible by amplifying the successes of our Partner organisations



OBJECTIVES AND ACTIVITIES CONTINUED

Our values are **EMPOWER**, **COLLABORATE**, **TRANSFORM** and **AMPLIFY**.
Our behaviours are the bullet points below each value.

EMPOWER

We respect and value what everyone brings to PiPA.

- We empower individuals and organisations to thrive
- We recognise that people own their own stories and don't judge individual choices
- We practise kindness and understanding of peoples' lived experience. We do not make assumptions or discriminate on the basis of age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, sex, sexual orientation, or class
- We always champion diverse opinions and perspectives and demonstrate a willingness to act on all of them

COLLABORATE

We work together to strengthen the voices of parents and carers.

- We collaborate to find solutions and drive change
- Everything we do is informed by rigorous research, through which we listen to parents, carers and wider industry transforming insight into action
- We always respect the deep complexities and different facets of caring responsibilities
- We do this by working in collaboration with our industry partners

TRANSFORM

We encourage a new mindset, that parents and carers enrich the performing arts.

- We always make the case that parents and carers are a subset of every protected characteristic
- Everything we do is practical, costed, and implementable, yet aspirational
- We will always champion and share positive examples and achievements
- We always consider current resources before we embark on new work, but never limit our aspirations

AMPLIFY

We show what's possible by amplifying the successes of our Partner organisations.

- As Trustees, staff, and Ambassadors, we are all representatives of PiPA and strive to live the values we promote in all our professional and public facing work
- We will always champion and share positive examples and achievements
- We always strive to have an impact through our work
- We promote a positive culture of change in the performing arts

Parents and Carers in Performing Arts is set up under its Constitution as a Charitable Incorporated Organisation (CIO).

The objects of the CIO are:

To promote equality, diversity, and inclusion for the public benefit by reducing, preventing, and discouraging discrimination and the resulting barriers in both the workforce (in particular, but not exclusively, within the performing arts industry) and wider society, including by:

- Promoting and advancing better working practices;
- Providing information, advice, guidance, and counselling for people in work or seeking work (particularly, but not exclusively, in the performing arts) including about their rights and entitlements and the provision of care for dependents (including those with disabilities);
- Promoting and carrying out research for the public benefit and publishing, or otherwise disseminating, the useful results of such research

PUBLIC BENEFIT

PiPA ensures it delivers against these charitable objectives, in line with our vision, mission, and values. The main activities carried out are set out in the 'PiPA activities and achievements 2023/24' section below.

The PiPA Board of Trustees confirm that they have complied with the duty of Section 17 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission in determining the activities undertaken by the charity. In particular, the Trustees consider carefully how future strategy and planned activities will contribute to the aims and objectives of the charity.

Our work is organised into three key work areas in order to achieve our vision and objects. These are:

Research and Policy

We conduct research into the impact of working in the performing arts on family life in partnership with academic institutions to drive poand practice change.

Culture Change

We drive change by working with organisations and employers across the sector to build inclusive workplaces

Community

PiPA sits at the centre of the performing arts, bridging the gap between the industry and parents and carers who work in it, and amplifying their voices and needs







KEY AIMS FOR 2023/24

The key aims for 2023/24 reflected PiPA's evolving role as a sector support organisation, strengthened our Programme offer, and developed our marketing and communications function to support our Programmes team.

We did this by:

- Increasing the reach and impact of our Charter and Foundation Programmes through engaging with a wider range of organisations, including diverse-majority, lower-resourced organisations, and geographically diverse locations
- Establishing PiPA in classical music and dance
- Developing a cohesive remote working culture that promotes connection, fosters strong working relationships, and nurtures the PiPA team so that everyone, staff and managers are confident and well supported in their roles

To deliver the above the Charity had the following organisational priorities:

- Develop a Business Plan for 2024-2027 to take PiPA beyond IPSO
- Increase the visibility and engagement of PiPA across press, partners, and wider related industries over the next 12 months:
- By developing a marketing and communication strategy and establish the supporting department
- Fundraising and income generation
- A key objective was to develop a fundraising strategy






PROGESS AGAINST KEY AIMS

KEY AIM 1:

Increasing the reach and impact of our Charter and Foundation Programmes through engaging with a wider range of organisations, including diverse-majority, lower-resourced organisations, and geographically diverse locations.

Overview
This year we launched the new, entry-level Programme, PiPA Foundations. During the year we delivered our services to 71 performing arts organisations through our Charter Programme and the new Programme, PiPA Foundations. We delivered 12 learning events, including five public live webinars highlighting inclusive practices, and were invited to speak at a further seven membership events, reaching over 280 attendees in total.

PiPA Foundations
In November 2024, we launched PiPA's new, entry-level Programme, PiPA Foundations, designed to support resource-strapped performing arts organisations with essential tools through self-led learning. Four organisations have joined PiPA Foundations

Key arts funders, Creative Scotland, and Arts Council England, spoke at the PiPA Foundations launch event highlighting how supporting those with caring responsibilities supports overall workplace equality, diversity, and inclusion

The Programme consists of five online modules, supporting workbooks, and downloadable resources provide organisations with the knowledge and tools around:

- Understanding the makeup of your workforce through monitoring caring responsibilities and interpreting data
- Key caring related policies
- Modes of flexible working
- Inclusive practices including recruitment, scheduling, and proactive communication
- The business case for supporting parents and carers

Charter Programme
In May 2023, we welcomed our new Development and Relationship Manager, who joined our existing Scotland Relationship Manager.

Over the year, 14 new performing arts organisations joined the PiPA Charter Programme, growing the network to 66 organisations:

- We welcomed eight organisations which are diverse-majority-led (as per the Arts Council England's definition1)
- New Partners include three disability-led and four female-led organisations, and one organisation where the majority of the Board and senior management team identify as from a lower socio-economic background
- Five of the new Charter Partner organisations are based in Scotland, two in London, and the remaining across England and Wales. Three of the new organisations are based in Levelling up for Culture Places

Recruitment and retention of a diverse workforce was a particular pinch point for performing arts organisation throughout the year, therefore, embedding proactive communication of our existing supportive practices was a key area of focus:

PROGESS AGAINST KEY AIMS CONTINUED

- We hosted two public webinars featuring a range of Charter Partners, each sharing different internal and external communication strategies of their supportive practices. This included a webinar with the Royal Opera House and, new Partner, Tilted Wig, sharing strategies that organisations of different sizes and funding structures had developed to better engage with their freelancers
- To further support proactive communication around caring responsibilities, we shared our Caring Inclusive Access Rider, developed in partnership with Birds of Paradise, with every event attendee as a free resource
- Furthermore, we developed and shared a new template introduction letter to help Partners better communicate the support strategies they have in place around caring responsibilities, to freelancers and new employees
- Another highlight was a seminar with, Charter Partner, Middle Child, and award-winning writer, Ellen Brammar, who spoke about her journey to produce a play amidst two pregnancies and the pandemic, and shared the learning and adaptions implemented throughout

As two key legislatives policy changes were due to be introduced in April 2024, the Flexible Working Bill, and the introduction of Carers Leave, we conducted briefing sessions around these topics and shared relevant policy information with all our Charter Partners

Ongoing challenges faced by the performing arts industry due to the cost-of-living crisis, and wider political and economic instability saw many theatres, orchestras, and dance companies struggling for survival. The precarious financial situation faced by the whole sector makes our work in supporting and raising awareness of the challenges faced by parents and carers even more vital. High staff turnover at many Partner organisations have, occasionally, made it challenging to maintain relationships, whilst financial cuts and budget freezes have seen many of our Partners having to make difficult choices

Historically, PiPA has had a 92-100% annual retention rate, but for the first time ever our retention rate dropped to 85% this year. Despite these challenges, many Partners continue to deliver outstanding best practice support to parents and carers which is a testament to their commitment to inclusion and diversity

KEY AIM 2:

Establishing PiPA in classical music and dance.

It has been a challenge to secure project funding to develop our expansion into classical music and dance. This has been a significant barrier to progressing this work. We are looking at alternative models of delivery, able to transform the insights from our *'Bittersweet Symphony'* and the dance research *'Identity Crisis and Talent Loss'*, into actions. We are still committed to delivering change for parents, carers and employers in classical music and dance.

Classical Music
PiPA convened a working group of senior leaders in music in June 2023, including representatives from the Association of British Orchestras, Royal Opera House, Live, Royal Albert Hall, Musicians Union, Northern Ballet, amongst other organisations, to discuss the need for a music specific PiPA Best Practise Charter. The working group questioned the need for a separate charter when the challenges faced by parents and carers are universal, and whether the music industry would benefit from being part of a broader movement towards increasing inclusion of, and accessibility for, parents and carers in the performing arts.

After much reflection and consideration, we concluded that there is a need for PiPA to revise the current PiPA Best Practise Charter, which was developed, pre-Covid, in 2018. PiPA Chair, Sarah Jackson OBE, generously agreed to lead a cross-sector consultation on revising the charter in 2024/25.

Finally, a Development and Relationship Manager with a specialism in classical music, was appointed in November 2023. Due to their resignation in January 2024, and the charity's wider financial challenges around securing project funding, we were unable to reappoint this role. As a result, we are currently looking at strategies for building capacity and expertise within the Programmes team more broadly, to be able to work with classical music organisations as part PiPA's wider Programme offer.

PROGESS AGAINST KEY AIMS CONTINUED

Dance Research
Funded by Dance Professionals Fund, and led by Professor Angela Pickard, Canterbury Christ Church University, we conducted a study involving 40 freelance dancers and dance artists who were also parents, exploring the challenges they faced in the dance industry. The research focused on the impact of pregnancy and caregiving responsibilities on freelance dancers and dance artists in the UK.

Four recurring and interrelated themes emerged as challenges and barriers experienced by the dancers:

- identity crisis
- returning to work too soon
- knowledge and resource gap
- work-life conflicts.

Key findings:

- **Fear of Discrimination:**

71% of mothers reported extensive deliberation before starting a family, fearing repercussions on their careers. Women conceal pregnancies and caring responsibilities due to fear of compromising their reputation in the dance industry. The absence of visible role models perpetuates a lack of awareness and understanding of pregnancy and parenthood in dance, leading to identity crisis and talent drain

- **Returning to Work Too Soon:**

75% of mothers in the study returned to work within six months after giving birth, risking physical exhaustion and injury. Financial pressures and fear of losing essential work connections drive new mothers to return to work before they are fully recovered

- **Work & Life Conflict:**

Two-thirds of mothers reported struggling with work-life balance, leading to occupational stress, and forcing mothers to turn down auditions, projects, and performances

- **Talent Haemorrhage:**

One in five focus group participants are considering leaving the dance sector altogether

The report, *'Identity Crisis and Talent Loss*', findings were presented at Canterbury Christ Church University in February 2024, as part of the International Parenting and Dance Network Conference *'Researching Parenting and Dance: What physiological and psychological experiences are related to parenthood and dance?'*, as well as at the One Dance UK Healthy Dancer Network members meeting. We are currently discussing organising 'roundtable' meetings for dance organisations to promote the research and attract dance organisations to join PiPA.

KEY AIM 3:

Developing a cohesive remote working culture that promotes connection, fosters strong working relationships, and nurtures the PiPA team so that everyone, staff and managers, are confident and well supported in their roles.

Over the past year we have undertaken a significant programme of activity around workplace culture, improving our systems and processes, and how best to make PiPA's remote working culture work to support our vital team. Our aim has been to ensure that PiPA is a learning organisation, and that the PiPA team are happy, healthy, and able to maintain work life balance whilst delivering on PiPA's priorities.

Supported by Jen Lawrence, independent HR consultant of TGI Monday, the Board of Trustees, and our own self-led Programme of learning and development, we have developed tools and systems that articulate PiPA's culture and voice, genuinely embody PiPA's values, and which can be seen as quite unique within our sector.

PROGESS AGAINST KEY AIMS CONTINUED

Projects we have worked on over the past 18 months have been structured around the below HR Cycle and made 'human' and 'PiPA':



Our Values, Behaviours, the Principles of Flexibility, our Culture Guide (an evolution of the old fashioned and often inaccessible staff handbook), and our suite of policies, allow us to communicate with our team, our Trustees, our Partners, other stakeholders, and potential job applicants what it's like to work at PiPA, how we work, and what we expect from our people.

We have shaped our recruitment policy and process to be as 'human', inclusive, and accessible as possible within the means and capacity of the PiPA team and regularly receive feedback on how supportive, accessible, and inclusive our process is.

We have also embedded the feedback loop within the charity and introduced an annual staff survey from which we can identify areas for improvement and ensure we are continuously developing.

This year, we created a new tier of staffing recognising that as a small, entirely remote working charity, recruiting employees with established skills and experience is essential for sustainability. The exceptional flexibility that we offer presents an attractive offer for senior staff who are required to cover elements of delivery, as well as strategy.

The new tier includes a Head of Marketing and Communications, and promoting our Operations Manager, to Head of Operations, in order to support the Co-CEOs and ensure they are able to focus on strategic delivery.

PROGESS AGAINST ORGANISATIONAL AIMS

ORGANISATIONAL AIM 1:

Develop a Business Plan for 2024-2027 to take PiPA beyond IPSO.

A new three year business plan for 2024-27 was presented at the Q4 Board meeting in January 2023 and approved by Trustees.

As part of the business plan, we crystallised PiPA three strategic priorities and objectives for the next three years:

RESEARCH AND POLICY

We conduct research into the impact of working in the performing arts on family life, in partnership with academic institutions to drive policy and practice change

CULTURE CHANGE

We drive change by working with organisations and employers across the sector to build inclusive workplaces

COMMUNITY

PiPA sits at the centre of the performing arts, bridging the gap between the industry and parents and carers who work in it and amplifying their voices and needs

Research & Policy

We continue to build our evidence base, supported by a new strategy to make our research support PiPA to drive policy change.

2024-27 Objective

Define and implement PiPA's inaugural research and policy strategy to influence working practices and wider policymaking.

Culture Change

This is the work we do through our Programmes. It is through our Programmes that we advocate for and deliver workplace change.

2024-27 Objective

To make the performing arts industry more inclusive and accessible to parents and carers by empowering more music, dance, theatre, and opera organisations to develop their family friendly policies and working practices.

Community

This is how we deliver support for individuals, whether through networks, direct support, or signposting.

2024-27 Objective

Equipping parents and carers working in the performing arts with information and knowledge to advocate for their needs and find support, by developing a digital space with relevant resources.

ORGANISATIONAL AIM 2:

Increase the visibility and engagement of PiPA across press, partners, and wider related industries over the next 12 months. By developing a marketing and communication strategy and establish the supporting department.

Following the procurement of a CRM system in 2022, we made a significant investment in developing our Marketing and Communications department in order to be able to increase visibility and engagement with PiPA. We worked with consultants to develop a new marketing and communications strategy. We conducted a Partner survey, to which 26% (18) of our Partners responded, and conducted 1-2-1 interviews with six key stakeholders.

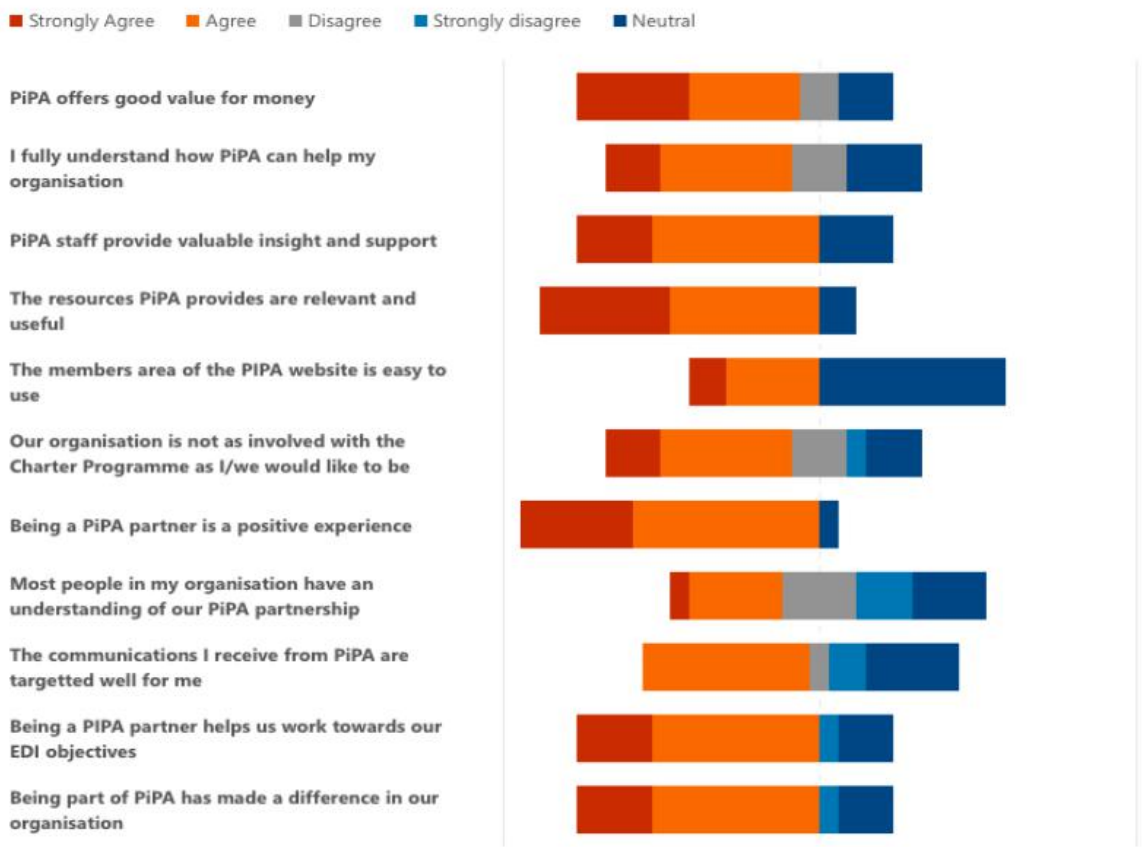
Respondents were asked to choose multiple words, from a given selection, to describe PiPA.
No Partner chose an overtly negative word.
Freely chosen words added by Partners were: inspiring, supportive, important.



PROGESS AGAINST ORGANISATIONAL AIMS

Overall, respondents scored the usefulness of their PiPA membership at 7.28 out of 10. Areas where the survey indicated gaps in satisfaction were around a consistent cross-organisational understanding of PiPA membership, and how they could fully utilise PiPA benefits. The website and communications were also highlighted as needing some improvement.

Charter Partners were asked to evaluate their experience:



The evaluation provided insights from which we were able to develop a marketing and communications strategy which we are now in the process of delivering. The key aim for this piece of work was to successfully establish the department. The appointment of a Head of Marketing and Communications and a Marketing and CRM Manager has completed this task.

ORGANISATIONAL AIM 3:

Fundraising and income generation. A key objective was to develop a fundraising strategy.

In 2023/24 the Co-CEO & Executive Director worked closely with fundraising consultancy, and fellow IPSO, Cause 4, to develop a new three-year fundraising strategy to support the 2024-27 business plan. Moving forwards, we will double down on our efforts to diversify our income streams with the implementation of this new fundraising strategy.

PiPA Activities and Achievements 2023/2024

RESEARCH AND POLICY

Balancing Act

PiPA's inaugural *Balancing Act* industry benchmark survey was conducted in 2018. This year marked the second iteration of the survey, *Balancing Act: Take Two*. We created a bespoke online survey building on the previous research and add new sections formulated in close consultation with performing arts stakeholders. The survey was held open over several months in the Autumn of 2023. 1275 people took part in the survey, 50% of whom were freelancers.

Key findings included:

1. The **Pay Penalty** for parents and carers has **over doubled**, going from earning **£3,000** less than their peers in **2018, to £7,000 in 2023**

- 88% of respondents have had to turn down work due to caring responsibilities
- 85% of women have had to reduce their working hours and availability to manage caring responsibilities

2. **Parents and carers in performing arts are taking drastic measures to make ends meet:**

- One in four people had to borrow money from friends or family
- 32 people have had to use a food bank and 20 people have sold, or released equity from, their homes

3. **Working in the performing arts is influencing people's reproductive choices:**

- 63% of respondents said that working in the performing arts affected their decision-making about starting a family
- 64% of freelancers reported feeling that being a parent would limit their career opportunities

4. **Significant decrease in well-being and work-life balance and increasing job insecurity**

- The number of people concerned about losing their job in the near future was significantly higher in 2023 (60.1%) compared to 2018 (43.7%)
- 53% reported mental and physical health as a key challenge they face as a parent or carer with regard to work

5. **The research found some evidence of more supportive employer work practices, such as increased flexibility**

- 29% of respondents reported that a supportive employer had helped them to continue working in 2023, compared to 4% in 2018

SERVICES AND BEST PRACTISE

PiPA in Scotland
PiPA has made good progress towards achieving our objective to establish the charity as a key support for the Scotland performing arts sector. Our Scotland Relationship Manager has successfully developed relationships with seven new Partners which now brings the Scottish network total to 15 Partners. This includes five new Charter Partners: Indepen-Dance, Drake Music, Shotput, Vanishing Point, and Grid Iron; as well as two PiPA Foundations Partners: Al Seed Productions, and An Tobar and Mull Theatre.

PiPA Networks
After several years of developing and trialling different approaches to building PiPA networks, the focus in 2023/24 was on working with, and through, existing networks this year. Not only is this more sustainable for a charity of our size and scale, but we believe it is the greatest way to achieve greater impact and reach. This year we worked with the Touring and Producing Network (forum), LIVE Talks, ISM, Association of Production and Sound Designers, Warszawskie Obserwatorium Kultury, and Equity.

COMMUNITY

Building upon PiPA's groundbreaking 2022 Intersectional Caring Responsibilities initiative in Yorkshire, which focused on offering direct support to freelancers navigating various barriers to work, including caregiving responsibilities, it became evident that enhancing workforce support requires a multifaceted approach. Alongside our ongoing efforts in facilitating cultural change within employers, there is an urgent need to empower parents and carers to effectively advocate for their needs.

The scale of need revealed through our research projects has strongly influenced the direction the charity will take over the next three years. Women and freelancers emerge as some of the most vulnerable groups, bearing the brunt of unpredictable and insecure employment, limited access to flexible childcare, and financial instability. Those facing multiple barriers to work, such as parents who are disabled, or from the global majority, are further disadvantaged.

The focus of PiPA's Board of Trustee's Away Day in June 2023, was to explore what that offer could look like. That strategic groundwork and discussions have resulted in this becoming a core focus and objective for PiPA's Co-CEOs in 2024/25.



Supporting Functions

Significant resource and focus was invested in our people through external HR Consultant who worked closely with the PiPA Chair and Co-CEOs, as well as the Operations Manager.

PEOPLE

Our people are the backbone of our organisation. From our inception to today, we have relied on the goodwill, support, and positive energy of the many people who have aided us to make things happen. We want to continue to work with people, and perspectives, that inform and add to our culture. Our small but mighty staff team of eight, all work part-time (with an FTE of 5.6), remotely, and flexibly. The majority of us face multiple barriers to work and have caring responsibilities.

MARKETING AND COMMUNICATIONS

This year we made a significant investment in our marketing and communications strategy and people. We engaged consultants to deliver a new marketing and communications strategy as part of PiPA's digital evolution. £19,113 was spent on the strategy work and on engaging one Consultant as an interim Head of Marketing and Communications for seven months to embed the strategy and set up the marketing and communications function.

As part of the new strategy, it was agreed that Instagram and LinkedIn would become PiPA's primary social channels.

PLATFORM	TOTAL FOLLOWERS AS OF 01 APRIL 2024	NEW FOLLOWERS 01 APRIL 2023 – 31 MARCH 2024	NEW FOLLOWERS (% INCREASE)	TOTAL ENGAGEMENT	TOTAL ENGAGEMENT (% INCREASE)	TOTAL REACH / IMPRESSIONS	TOTAL REACH / IMPRESSIONS (% INCREASE)
Instagram	737	383	52%	5.24%	*	217,030	*
LinkedIn	879	192	118%	375	12.6%	15,896	144%
X (Formally Twitter)	5159	1	5.2%	3210	-56%	141,266	505%
Facebook	1632	94	36%	3399	280%	129,092	294%

**This is the first year we have gathered Instagram data, so we have no comparison against which to show a percentage increase*

FUNDRAISING

We are extremely grateful to Arts Council England for the three-year funding they have given us as an Investment Principles Support Organisation (IPSO). We are also grateful to the Esmée Fairbairn Foundation (as we reach the third, and final, year of our £90,000 three-year grant from them), Creative Scotland, and Actors' Children's Trust, without whose long-term unwavering support, PiPA would not have been able to navigate these challenging times and continue our vital work to advocate for the needs of parents and carers. This core funding has been absolutely vital to ensuring PiPA's ongoing sustainability and retention of our small, but committed and vital, staff team.

Our ability to achieve our work under the three pillars **Research and Policy, Culture Change and Community**, is inextricably linked to the need for organisational sustainability. The next three years are likely to be challenging for employers facing funding cuts and intensifying economic pressure, which will have a knock-on impact on their ability to commit funds to initiatives, such as PiPA. The past two years have been challenging for PiPA in terms of fundraised income, particularly from Trusts and Foundations, many of whom have reviewed their priorities to meet the immediate and evolving needs of the workforce directly.

INCLUSION AND DIVERSITY

We celebrate and commit to amplifying the many identities of parents and carers in the performing arts. We understand how vitally important it is for people from all backgrounds and circumstances to see themselves represented in our work, as caring responsibilities intersect with all protected characteristics. Enabling greater access to work for those who face barriers to inclusion, compounded by caring responsibilities, has a direct influence on the work that gets made and therefore on the audience. This is how our work contributes to better, or equal, representation across all areas of the performing arts.

This year saw the first full year of PiPA's Equality, Diversity, Inclusion, and Belonging (EDIB) Committee. Led by PiPA's Vice Chair, the EDIB Committee met four times over the year.
The main responsibilities of the Committee are to:

- Oversee the public accountability of our 'revised' Equity, Diversity, and Inclusion strategy
- Oversee accountability on IPSO delivery and reporting
- Support and challenge the Co-CEOs:
- As they develop strategic plans for growth, the Committee will monitor progress towards agreed business and organisational objectives, milestones, and targets
- As they build an organisational culture that fully reflects our values
- As a Sub-Committee that will reflect on this work and give constructive feedback

PiPA is currently a white-led organisation, and many of our Partner organisations and research respondents are also predominantly white. We are deeply committed to inclusion and representation. This year has highlighted that we are missing opportunities to collaborate with Partner organisations led by leaders from the global majority, to achieve a more equitable impact.
There could be several reasons for this, including a lack of connections with global-majority Partners outside our immediate network, a lack of awareness about PiPA among these communities, or our work not appearing relevant to those facing various challenges and barriers. It is our responsibility to investigate these barriers to participation and take proactive measures to address them. With the support of the EDIB Committee, becoming an anti-racist organisation is a key priority for PiPA.

The EDIB Committee is currently supporting Co-CEOs to draft an EDIB strategy that will set targets and define activities to support the charity to move towards being truly inclusive, internally and externally.

Looking Forwards

PiPA was founded on the principle of inclusion and we look forward to 2024/25 and the opportunities and innovation that our ever-evolving landscape will bring to the fore as we work towards creating a more accessible performing arts for parents and carers.

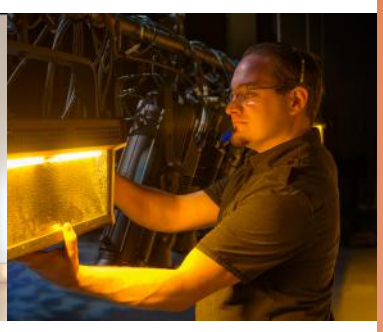
1) We aim to deliver a comprehensive systems change approach, as we recognise the urgent need for PiPA to support individuals under our ‘Community’ heading. Building on the current freelancer toolkit hosted on our website, the coming year will see us further develop and equip parents and carers in the performing arts with the information and knowledge they need to advocate for their needs and find support.

2) 2024/25 marks PiPA’s second year as an IPSO. A key focus for the year will be diversifying our income streams beyond earned income and IPSO funding, to take these more fully developed areas of work around communities to potential funders. We are, in particular, looking to build a sustainable stream of awards from Trusts and Foundations.

3) In response to the ongoing cost-of-living crisis, the general election, and broader economic and social instability, we remain committed to supporting the performing arts sector through these challenges. Under our successful 'Culture Change' pillar, we will continue to deliver vital services to employers. We aim to optimise and streamline our offerings to maximise the impact within the resource capacity of our Charter Partners.

4) We aim to create a framework that ensures PiPA can be on a continuous learning journey, creating a more diverse and inclusive environment that reflects the communities we serve. Our aim is to foster a strong sense of belonging for all staff, Trustees, the wider parents and carer community, and Partner organisations, particularly considering anti-racism, intersectionality, and protected characteristics.



STRUCTURE, GOVERNANCE AND MANAGEMENT

As set out in PiPA's Constitution, a Board of Directors (the Charity Trustees) governs PiPA. The Board is responsible for overall policies and strategic direction of the charity, along with its financial and legal probity.

The Five Ss in Governance
PiPA's Board of Trustees subscribes to Julia Unwin's 5 Ss to ensure a self-aware and robust approach to decision making and governance:

Support
There are times when the function of the Board is to support. Not just to encourage the Executive, but also, to enable the Executive team to work by ensuring that the infrastructure of the organisation works, that staff are employed, that systems work, and also that they are encouraged and enabled to do their work.

Stretch
Equally there are times when the Board needs to stretch the organisation. It needs to challenge and improve what is put to it.

Scrutiny
Boards in scrutiny mode examine the propositions put to them, challenging them, and holding them to account.

Stewardship
Boards in stewardship mode guard the assets of the organisation. They are concerned to protect the money, the good name, the long term functioning of the organisation.

Strategy
Boards also make strategy. They listen to what others have to say, they consult the experts, and their stakeholders, but in the end they make the big decisions that affect the future direction of the organisation.

TRUSTEES

RECRUITMENT AND INDUCTION

Trustee recruitment is based on an annual assessment, led by the Chair and the Governance Committee, to identify gaps in representation, both in terms of professional and lived experience, to ensure the PiPA Board has the requisite skills to enable PiPA to deliver its objectives and is representative of the communities we serve.

Candidates are required to complete a formal application process by submitting either a written, video, or audio application. All applicants are scored against the recruitment criteria using PiPA's standard recruitment matrix. If successful at application stage, prospective candidates are invited to attend an interview, in person or online depending on the individual's circumstances. Interviews are carried out by the Chair, at least two other Trustees, and one or both Co-CEOs. The interview panel prepares a shortlist of interviewees and, if necessary, conducts a second round of interviews, after which they will make their recommendations to all Trustees for discussion at the next Board Meeting. Successful candidates are invited to observe a Board meeting after which a formal offer will be made.

Trustees receive an induction pack that includes:

- PiPA Constitution
- Policies and Procedures
- Annual Report and Accounts
- Business Plan and Budget
- Board Calendar and Contact Details
- Archive Board Meeting Documentation

Successful candidates are 'buddied' with an existing Board member for two informal discussions about the charity and the work of PiPA Trustees. New Trustees have an onboarding meeting with the Chair. All Trustees have an annual review with the Chair.

DECISION MAKING

The Board of Trustees meets on a quarterly basis, and also holds an annual strategy focussed Away Day.

Ahead of each meeting, the Co-CEOs in discussion with the Chair, prepare a meeting agenda and papers to support the Trustees' decision-making. Minutes are recorded of each meeting. The Constitution provides for meetings to be held virtually or in person. We hold two Board meetings and the strategy Away Day in-person each year.

Trustees and staff are expected to always conduct the business of PiPA with integrity. Trustees are required to disclose all relevant interests, to register them in accordance with PiPA's policy, and to withdraw from decisions where a conflict of interest arises. Any relevant gift or hospitality received by Trustees and staff is also recorded in the Register of Interests.

The Board of Trustees is supported by a number of Sub-Committees who advise and make recommendations on key areas of PiPA's work. Consideration is given to the composition of the Committees in terms of collective skills and experience required to support PiPA's operational strategy and to ensure its charitable aims are delivered. To allow for greater focus, discussion, and scrutiny, each Committee has a clear Terms of Reference and is made up of Trustees supported by relevant staff members.

Finance Committee: the role of this Committee is to ensure the integrity of the financial reporting process and to oversee the maintenance of sound internal control and risk management systems.

Governance Committee: the remit of this Committee is to review the composition of the Board annually to ensure that the Board has an appropriate balance of independent Board members and to ensure an appropriate balance of expertise, skills, attributes, and ability among the Board members.

Remuneration Committee: the role of this Committee is to ensure that the Co-CEOs and staff team are provided with appropriate incentives to encourage enhanced performance and are, in a fair and responsible manner, rewarded for their individual contributions to the success of the charity.

HR Committee: the remit of this Committee is to protect PiPA's values and culture, ensuring that the charity's employment policy and practices are in line with its values.

EDIB Committee: this Committee has a dual role, both to lead the Board around its own EDIB compliance and delivery, and to help Co-CEOs devise and deliver an IPSO programme and strategy that effectively enables organisations to deliver against their own Inclusion & Relevance targets.

KEY MANAGEMENT AND PERSONNEL

The Trustees, together with the Co-CEOs, comprise the key management of the charity in charge of directing and controlling, running, and operating the charity on a day-to-day basis. The Trustees receive no remuneration.

The Co-CEOs are appraised annually by the Chair and HR Committee, and staff are appraised annually by the Co-CEOs or relevant manager. Salaries are offered in line with market and industry rates and are reviewed on a regular basis by the Remuneration and HR Committees with changes signed off by the Finance Committee.

REMUNERATION

When setting remuneration for its staff, PiPA takes account of market rates and other relevant data relating to charities of a similar size, operational activity, and workplace location.

The remuneration of the senior management is the responsibility of the Trustees and is set in the light of the skills and competencies required for particular roles and within the constraints of affordability.



RISK MANAGEMENT

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

PiPA Trustees have identified key strategic risks which are reviewed regularly by the Co-CEOs and Chair. These are maintained on a Risk Register along with PiPA's operational and project risks. The full Risk Register is reviewed by the whole Board of Trustees annually, along with the measures taken to mitigate and manage these risks. PiPA Trustees are satisfied systems are in place to minimise exposure to risks whilst understanding the organisation's appetite for risk.

Co-CEOs are tasked to alert Trustees to significant new or increased risks identified in any category so that mitigating actions can be agreed and implemented, as appropriate. Risk assessment of all new activities is fully undertaken by way of Trustee discussions and, where necessary, expert advice is sought and followed.

Key strategic risks or immediate operational risks are reported monthly to the Chair and quarterly to the full Board under the following headings:

Risk Area	
Impact	Impact for PiPA means change as a direct result of our activities within specific organisations as well as across industry sectors and across the performing arts as a whole. This means being able to demonstrate a direct or indirect link between a PiPA intervention and an outcome, as well as being cited or referenced by policy makers, organisations, and individuals in the media.
Reputation	PiPA has a good reputation among peers and industry. A key challenge for PiPA is striking the balance between parents and carers and employers, and equally between employers' bodies and Unions. PiPA is one of the few organisations that invites these organisations to sit round the same table and work towards a shared goal. The ability of PiPA to take the temperature across the sector is crucial and we need to be able to show that we are aware of the wider environment that we are operating in.
Compliance	Our key regulators are: Health and Safety Executive, HM Customs and Excise, Information Commissioners Office (ICO), Charity Commission
Financial	Remuneration, impact on recruitment and retention Reserves falling below agreed minimum Charter Partner income targets/ development Expansion into new sectors Fundraising Business plan (striking a balance between ambition and overstretched)
PiPA Specific	Growing too fast/ not fast enough Staff wellbeing

This year Trustees agreed that these key risk areas to report on are reviewed and updated annually in the Q1 Board meeting.

The full risk register is reviewed at the Q3 Board meeting.

LEGAL

Trustees take PiPA's legal compliance in all aspects of our work extremely seriously and seek to mitigate any significant risks that might arise. We have reviewed our organisational policies and sought external support to ensure these are all compliant with the latest legislation.

Where necessary we have consulted with legal advisors to ensure we are always acting within the law. More recently we have reviewed our performance management framework to support our human resources work and the HR Committee has undertaken a review all employee policies.

FINANCIAL POSITION

2023/24 marked the first year for PiPA as a regularly funded organisation when we became an Arts Council England Investment Principles Support Organisation (IPSO).

We successfully rebuilt from a deficit of £51k at year-end March 2023 to a small surplus of £3,526.

We encountered two significant income challenges this year. Firstly, our grant applications were unsuccessful, hindering our progress in advancing our work in music and dance.

Funders have emphasised that this is not a reflection on the quality of our work but rather a consequence of their limited financial resources and an unprecedented number of funding applications.

Secondly, we experienced a decline in our Charter Partner retention rate, which dropped from 95% to 85% for the first time.Feedback from Partners indicates that this decrease is due to broader financial pressures within the industry.

In response, we have set a very careful budget for 2024/2025, based on reduced, yet achievable, income targets. We plan to consolidate and build upon the work we have accomplished so far, ensuring sustainable growth and development.

RESERVES POLICY

The reserves calculation agreed by Trustees at the Q1 2022/23 Board meeting in April 2022, made provision for four months operating and overheads costs, taking into the consideration the following:

- four weeks of salary costs to provide a breathing space buffer so that the Board and Executive can make informed decisions on the future of the organisation
- liability for staff notice periods (variable length depending on contract) and for redundancy costs (variable depending on term of service)
- one-quarter of annual administrative overhead costs to be spent during a wind-down scenario

The recommended calculation takes account of the length of staff service, redundancy costs, and allows a buffer period for Trustees to take decisions within. However, a steep increase in reserves will be required to meet the aims of this policy and the principles of a plan are in place to get closer to achieving this by the end of the first Investment Principles Support Organisation (IPSO) period in 2026.

PiPA's successful application to become an IPSO included a robust strategy for building our reserves position over the period, however we are still a long way from our targets.

The target unrestricted free reserves are therefore **£101,312**. The actual free cash unrestricted reserves position at 31st March 2024 is **£50,364**, an increase of **£10,000** on 2022/23 (**£40,404**).

PRINCIPLE FINANCIAL MANAGEMENT POLICIES

An annual budget is approved by the Board before the beginning of the financial year. All expenditure is checked against budget and authorised by the budget holder who is responsible for ensuring that the expenditure remains within the agreed limits.

Financial and management reports are analysed at the monthly Finance Committee and presented quarterly to the Board of Trustees.

STATEMENT OF TRUSTEE RESPONSIBILITIES

Report of the Trustees for the Year Ended 31st March 2024

The Trustees are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). The law applicable to charities in England and Wales requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources of the charity for that year.

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

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the Charities SORP;
- Make judgments and estimates that are reasonable and prudent;
- State whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on a going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The Trustees are responsible for keeping sufficient accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011, the charity (Accounts and Reports) Regulations 2008 and the provisions of the trust deed.

They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities

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

.....	Aug 13 2024 .....
CHAIR Sarah Jackson	**DATED**
.....	Aug 14 2024 .....
TREASURER Gemma Jeynes	**DATED**

Charity registration number 1190045

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	V Bain	
	F Bonelli	
	I Vidyalankara	
	K Doubleday	
	N Williams	
	S Jackson OBE (Chair)	
	J Preston (Treasurer)	
	S Mustafa	
	L Harvey	
	D Sawyerr	
	K Kerry	(Appointed 3 May 2024)
	J Ossenbruegge	(Appointed 3 May 2024)
	G Jeynes	(Appointed 30 October 2023)
	L Baker	(Appointed 3 May 2024)
	T Lawson	(Appointed 3 May 2024)
	V Bain	(Resigned 19th April 2023)
	N Williams	(Resigned 3rd May 2024)
	J Preston	(Resigned 30th October 2023)
Charity number	1190045	
CIO number	011955	
Principal address	c/o Crucible Theatre 55 Norfolk Street Sheffield S1 1DA	
Independent examiner	Begbies Chartered Accountants 9 Bonhill Street London EC2A 4DJ	
Co-CEOs	Cassie Raine (Executive Director) Anna Ehnold-Danailov (Creative Director)	
Legal advisors	Womble Bond Dickinson 4 More London Pl London SE1 2AU	

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2024

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

The law applicable to charities in England and Wales requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources of the charity for that year.

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

- select suitable accounting policies and then apply them consistently;

- observe the methods and principles in the Charities SORP;

- make judgements and estimates that are reasonable and prudent;

- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and

- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

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

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

I report to the Trustees on my examination of the financial statements of Parents and Carers in Performing Arts (PiPA) (the charity) for the year ended 31 March 2024.

Responsibilities and basis of report

As the Trustees of the charity you are responsible for the preparation of the financial statements in accordance with the requirements of the Charities Act 2011 (the 2011 Act).

I report in respect of my examination of the charity's financial statements carried out under section 145 of the 2011 Act. In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of The Institute of Chartered Accountants of England and Wales, which is one of the listed bodies.

Your attention is drawn to the fact that the charity has prepared financial statements in accordance with Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has now been withdrawn.

I understand that this has been done in order for financial statements to provide a true and fair view in accordance with Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.

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

1 accounting records were not kept in respect of the charity as required by section 130 of the 2011 Act; or

2 the financial statements do not accord with those records; or

3 the financial statements do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

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

Katherine Dee (FCA)
Begbies Chartered Accountants



9 Bonhill Street
London
EC2A 4DJ

Dated: Aug 14 2024

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2024

	Notes	**Unrestricted funds 2024 £**	**Restricted funds 2024 £**	**Full Year Total 2024 £**	Unrestricted funds 2023 £	Restricted funds 2023 £	**Full Year** Total 2023 £
Income from:							
Donations and grant income	**3**	267,343	25,475	292,818	94,350	79,359	173,709
Charitable activities	**4**	38,569	-	38,569	31,526	-	31,526
Investments	**5**	2	-	2	-	-	-
Other income	**6**	5,000	-	5,000	5,000	-	5,000
Total income		310,914	25,475	336,389	130,876	79,359	210,235
Expenditure on:							
Raising funds	**7**	10,347	-	10,347	9,127	-	9,127
Charitable activities	**8**	291,588	30,928	322,516	132,104	119,941	252,045
Total resources expended		301,935	30,928	332,863	141,230	119,941	261,171
Net incoming/(outgoing) resources before transfers		8,979	(5,453)	3,526	(10,355)	(40,582)	(50,937)
Opening balance at 1 April 2023		45,499	10,600	56,099	55,853	51,182	107,035
Closing balance at 31 March 2024		54,478	5,147	59,625	45,499	10,600	56,099

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

BALANCE SHEET

AS AT 31 MARCH 2024

	Notes	2024 £	2024 £	2023 £	2023 £
Fixed assets					
Tangible assets	**14**		4,114		5,095
Current assets					
Debtors	**15**	16,900		26,956	
Cash at bank and in hand		68,272		48,387	
		85,172		75,343	
Creditors: amounts falling due within one year	**16**	(29,661)		(24,339)	
Net current assets			55,511		51,004
Total assets less current liabilities			59,625		56,099
Income funds					
Restricted funds	**19**		5,147		10,600
Unrestricted funds			54,478		45,499
			59,625		56,099

The financial statements were approved by the Trustees on .....

.....

Trustee

Sarah Jackson

Aug 13 2024

Gemma Jeynes

Aug 14 2024

1 Accounting policies

PiPA was granted charitable status as a Charitable Incorporated Organisation (CIO) on 22 June 2020.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's constitution the Charities Act 2011 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)". The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a true and fair view. This departure has involved following the Statement of Recommended Practice for charities applying FRS 102 rather than the version of the Statement of Recommended Practice which is referred to in the Regulations but which has since been withdrawn.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the Trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the Trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

Designated funds are unrestricted funds which have been set aside by the Trustees for a specific purpose.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation. Strategic Partnership income is in substance a donation, and is recognised on receipt.

Charter Partner contributions are recognised in line with the membership subscription. Income received in advance is deferred.

1 Accounting policies **(Continued)**

1.5 Expenditure

Liabilities are recognised as resources expended where there is a legal and constructive obligation committing the charity to the expenditure. All expenditure is accounted for on an accruals basis and includes attributable value added tax which cannot be recovered.

All other expenditure is charged on an accruals basis and is analysed between direct charitable and other expenditure as detailed in the Statement of Financial Activities.

Costs of raising funds comprise those costs directly attributable to raising voluntary income.

Charitable activities is divided into two categories - Research and Policy, and Services and Best Practice. Costs directly attributable to each category are allocated to that category, including direct staff time. Each charitable activity includes an apportionment of support costs based on the proportion of direct staff time dedicated to that charitable activity.

Support costs include the general overheads of the charity, not attributable to direct charitable activities such as the website, office overheads and the finance function.

Governance costs include those incurred in the governance of the charity and its assets are primarily associated with constitutional and statutory requirements.

Irrecoverable VAT is allocated to the expenditure category on which it arises.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Office equipment	5 years
Computers	5 years

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1 Accounting policies **(Continued)**

1.9 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors are initially recognised at transaction price. Financial liabilities classified as payable within one year are not amortised.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.10 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.11 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Donations and grant income

	Unrestricted funds	**Restricted funds**	**Total**	Unrestricted funds	Restricted funds	Total
	2024	**2024**	**2024**	2023	2023	2023
	£	**£**	**£**	£	£	£
Donations and gifts	-	-	-	600	-	600
Grants and Strategic Partner donations	267,343	25,475	292,818	93,750	79,359	173,109
	267,343	25,475	292,818	94,350	79,359	173,709
Grants receivable for core activities						
Actors' Children's Trust	25,000	-	25,000	50,000	-	50,000
Strategic Partner donations	8,750	-	8,750	7,750	-	7,750
Arts Council England	200,000	-	200,000	-	54,984	54,984
Creative Scotland	-	19,500	19,500	-	23,125	23,125
Esmee Fairbairn Foundation	30,000	-	30,000	36,000	-	36,000
Help Musicians	-	-	-	-	1,250	1,250
Canterbury Christ Church University	3,943	-	3,943	-	-	-
Other	(350)	5,975	5,625	-	-	-
	267,343	25,475	292,818	93,750	79,359	173,109

4 Charitable activities

	Services & Best Practice 2024	**Services & Best Practice 2023**
	£	**£**
Deferred Charter Partner income brought forwards	17,224	12,059
Charter Partner contributions received	41,228	34,540
Less: deferred Charter Partner income	(19,883)	(17,447)
Provision of research	-	1,800
Training income	-	574
	38,569	31,526

5 Investments

	Unrestricted funds	Total
	2024	**2023**
	£	**£**
Interest receivable	2	-

6 Other income

	Unrestricted funds	Unrestricted funds
	2024	2023
	£	£
Employment Allowance	5,000	5,000

7 Raising funds

	Unrestricted funds	Unrestricted funds
	2024	2023
	£	£
Fundraising and publicity		
Consultancy	5,863	2,973
Staff costs	3,111	4,822
Governance costs	54	89
Support costs	1,319	1,243
	10,347	9,127

8 Charitable activities

	Services and Best Practice 2024 £	Research and Policy 2024 £	Total 2024 £	Services and Best Practice 2023 £	Research and Policy 2023 £	Total 2023 £
Staff costs	144,972	55,351	200,323	116,440	47,148	163,588
Depreciation	-	-	-	88	-	88
IT Software and consumables	13,763	-	13,763	12,012	-	12,012
Subscriptions	-	1,000	1,000	110	-	110
Access- British Sign Language, captioning etc	-	-	-	-	255	255
Consultancy fees	10,069	2,578	12,647	6,932	15,993	22,925
Events	75	-	75	885	931	1,816
Office costs	6,312	-	6,312	3,967	2,102	6,069
	175,191	58,929	234,120	140,434	66,429	206,863
Share of support costs (see note 10)	61,452	23,462	84,914	30,011	12,152	42,163
Share of governance costs (see note 10)	2,520	962	3,482	2,149	870	3,019
	239,163	83,353	322,516	172,594	79,451	252,045
Analysis by fund						
Unrestricted funds	239,163	52,425	291,588	95,700	36,404	132,104
Restricted funds	-	30,928	30,928	76,894	43,047	119,941
	239,163	83,353	322,516	172,594	79,451	252,045

9 Description of charitable activities

Services and Best Practice
Working with employers to assist them in introducing a framework that provides the organisation with the tools, resources and policies to implement family-friendly working practices.

Research and Policy
Research carried out into the disadvantages faced by those in the performing arts who have caring responsibilities. Influencing policy at a sectoral and Government level is a key focus for PiPA as we seek to embed change across the creative landscape.

10 Support costs

	Support costs	Governance costs	2024	Support costs	Governance costs	2023
	£	£	£	£	£	£
Staff costs	13,435	-	13,435	6,004	-	6,004
Depreciation	1,619	-	1,619	1,368	-	1,368
Bookkeeping and accountancy	19,252	-	19,252	20,642	-	20,642
Office costs	11,455	-	11,455	5,391	-	5,391
Travel and recruitment	5,575	-	5,575	938	-	938
Staff training and company development	9,446	-	9,446	4,557	-	4,557
Freelance and consultancy costs	4,158	-	4,158	3,175	-	3,175
Marketing and digital strategy	19,113	-	19,113	521	-	521
Sundry	2,180	-	2,180	809	-	809
Independent Examiner fees	-	1,800	1,800	-	1,800	1,800
Legal and professional	-	40	40	-	90	90
Trustee travel and expenses	-	-	-	-	446	446
Trustee training and meetings	-	1,696	1,696	-	772	772
	86,233	3,536	89,769	43,406	3,108	46,514
Analysed between						
Fundraising	1,319	54	1,373	1,243	89	1,332
Charitable activities	84,914	3,482	88,396	42,163	3,019	45,182
	86,233	3,536	89,769	43,406	3,108	46,514

The Independent Examiner received £2,600 plus VAT for accounting and examination services (2023: £2,600 plus VAT).

Significant investment was made in company development and training and in the creation of a digital and social strategy.

11 Trustees

None of the Trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year (2023: none) in connection with their responsibilities as trustees. Five trustees received travel expenses totalling £995 (2023: 2: £446). Donations from trustees without restrictions totalled £515.

12 Employees

The average monthly number of employees during the year was:

	2024 Number	2023 Number
Actual	7	6
Full-time equivalent	5	5

Employment costs	2024 £	2023 £
Wages and salaries	192,334	156,038
Social security costs	17,983	14,966
Other pension costs	6,552	3,410
	216,869	174,414

The above full-time equivalent staff members is based on a 37.5 hour week. Trustees approved a general salary uplift when PiPA became a regularly funded IPSO to bring salaries inline with market value, which is why salaries increased whilst the FTE remained the same.

There were no employees whose annual remuneration was £60,000 or more.

The Trustees consider key management personnel to include the joint Chief Executives. Key management salaries total £118,568 during the year (2023: £96,448), which includes employer's pension and national insurance contributions.

During the year the charity participated in Cyclesheme, which enables employers to provide staff loans for bicycles. C Raine, one of the joint Chief Executives, participated in the scheme with a loan of £1,356. The loan balance had reduced to £568 by the balance sheet date.

13 Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

14 Tangible fixed assets

	Office equipment	Computers	Total
	£	£	£
Cost			
At 1 April 2023	1,795	6,029	7,824
Additions	-	638	638
At 31 March 2024	1,795	6,667	8,462
Depreciation			
At 1 April 2023	654	2,075	2,729
Depreciation charged in the year	359	1,260	1,619
At 31 March 2024	1,013	3,335	4,348
Carrying amount			
At 31 March 2024	782	3,332	4,114
At 31 March 2023	1,141	3,954	5,095

15 Debtors

	2024	2023
Amounts falling due within one year:	£	£
Trade debtors	8,270	13,083
Other debtors	6,513	9,984
Prepayments and accrued income	2,117	3,889
	16,900	26,956

16 Creditors: amounts falling due within one year

	Notes	2024	2023
		£	£
Other taxation and social security		2,817	1,665
Deferred income from Charter Partners	**17**	19,883	17,224
Trade creditors		2,567	1,467
Accruals		4,394	3,983
		29,661	24,339

17 Deferred income

	2024	2023
	£	£
Movements in the year:		
Deferred income at 1 April 2023	17,224	12,059
Released from previous periods	(17,224)	(12,059)
Resources deferred in the year	19,883	17,224
Deferred income at 31 March 2024	19,883	17,224

The Charter Partner year is not coterminous with the financial year. Income is deferred to the extent that it relates to a future time period.

18 Retirement benefit schemes

Defined contribution schemes

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

The charge to the Statement of Financial Activities in respect of defined contribution schemes was £6,552 (2023 - £3,410).

19 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

		Movement in funds			Movement in funds		
	Balance at 1 April 2022	Incoming resources	Resources expended	Balance at 1 April 2023	Incoming resources	Resources expended	Balance at 31 March 2024
	£	£	£	£	£	£	£
Arts Council England – Elevate	-	54,984	(54,984)	-	-	-	-
Arts Council England – Intersectional Caring Responsibilities	36,414	-	(36,414)	-	-	-	-
Creative Scotland	9,385	23,125	(21,910)	10,600	25,125	(30,578)	5,147
Dance Professionals Fund	1,895	-	(1,895)	-	350	(350)	-
Help Musicians	3,488	1,250	(4,738)	-	-	-	-
	51,182	79,359	(119,941)	10,600	25,475	(30,928)	5,147

The restricted funds are intended to be used for the following purposes:

Arts Council England – Elevate - income from Arts Council England as part of the Elevate programme to strengthen organisational resilience

Arts Council England – ICR - project funding from Arts Council England to deliver a programme of career development opportunities to support parents and carers from underrepresented communities, who are also based in Yorkshire

Creative Scotland - grant to fund the ongoing development of the Best Practice programme in Scotland

Dance Professionals Fund - grant for dance research to identify barriers to career progression, specifically faced by independent dance artists (dancers, choreographers, and other dance professionals) working in the contemporary dance industry with caring responsibilities

Help Musicians - grant for music research and the Bittersweet Symphony report, investigating the impact of caring responsibilities on career progression in Classical Music

20 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

		Movement in funds			Movement in funds	
	Balance at 1 April 2022	Incoming resources	Resources expended	Balance at 1 April 2023	Incoming resources	Balance at 31 March 2024
	£	£	£	£	£	£
Match Funding for ACE Elevate grant	9,804	-	(9,804)	-	-	-
	9,804	-	(9,804)	-	-	-

The designated funds are intended to be used for the following purposes:

Match Funding for Elevate Grant - reserves set aside to meet our match funding commitments which, on this occasion, enabled us to access the Elevate grant

21 Analysis of net assets between funds

	Unrestricted funds 2024	Restricted funds 2024	Total 2024	Unrestricted funds 2023	Restricted funds 2023	Total 2023
	£	£	£	£	£	£
Fund balances at 31 March 2024 are represented by:						
Tangible assets	4,114	-	4,114	5,095	-	5,095
Current assets/(liabilities)	50,364	5,147	55,511	40,404	10,600	51,004
	54,478	5,147	59,625	45,499	10,600	56,099

At the balance sheet date the free reserves stood at £50,364.

22 Contingent liabilities

The charity received the assets of Parents in Performing Arts, a company Limited by guarantee, company number 10949206, on 30th September 2020, and took over the activities, contracts and intellectual property of the not for profit company.

As part of the agreement to transfer the assets, the charity undertook to indemnify Parents in Performing Arts against future costs which may arise as a result of the transfer. At the date of approval of these accounts, no further costs are known or expected.

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

England & Wales - Charity number 1190045

Accounts

PARENTS & CARERS
IN PERFORMING ARTS

PiPA’s Annual Report and Financial Statements for the period to 31 March 2023

PiPA PARENTS & CARERS IN PERFORMING ARTS

Reference and Administrative Details

Registered Company number: CE022260

Registered Charity number: 1190045

Registered name: Parents and Carers in Performing Arts t/a PiPA

Registered office: c/o Crucible Theatre, 55 Norfolk Street, Sheffield, S1 1DA

PiPA Trustees:

Sarah Jackson OBE, Chair
Vick Bain
Federico Bonelli
Daniel Buckroyd *(Resigned 14 October 2022)*
Kirsty Doubleday
Laura Harvey
Shazia Mustafa
Constance Oak *(Resigned 27 January 2023)*
James Preston, Treasurer
Deborah Sawyerr
Indy Vidyalankara
Natalie Williams

Co-Founders & Joint CEOs

Anna Ehnold-Danailov
Cassie October Raine



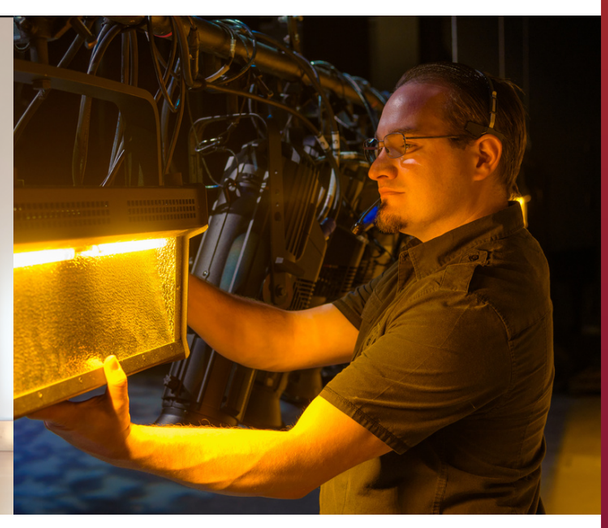



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CHAIR'S STATEMENT

It has been an extremely challenging year for parents and carers in the performing arts, and for the organisations that employ them. The cost of living crisis has worsened working conditions for freelancers. Combined with expensive, inflexible and often inaccessible childcare, many parents are being driven to re-evaluate their life choices, with many feeling forced to give up established careers in the performing arts. For performing arts organisations, high inflation, cuts or standstill funding and the fact that the industry is still far from pre-Covid levels of attendance, impacts every area of business.

PiPA (Parents and Carers in Performing Arts) has never been more obviously needed, by parents and carers themselves, by our employer Partners and by the wider performing arts industry. We are proud to have retained 100% of our Partners over the past year. This is testament to their vital and ongoing commitment to support parents and carers, to ensure continuing diversity of talent across the industry.

This year, PiPA successfully achieved one of our longstanding goals and joined Arts Council England's National Portfolio as an Investment Principles Support Organisation (IPSO). Our task now is delivering a first-class service to National Portfolio Organisations seeking to become more relevant and inclusive, as well as supporting the wider sector and organisations seeking to attract and retain a more diverse and flexible workforce through supporting parents and carers from across the four nations of the UK.

For PiPA therefore, 2022/23 was a year about building capacity to prepare for scaling up our activities. A focus on Music, Dance and Opera, saw the delivery of two major pieces of research including Bittersweet Symphony, and a Dance report to be published in 2023, which will inform the development of our programmes in the respective sectors. PiPA Foundations, a light-touch, entry level programme for smaller organisations, was funded by Creative Scotland and trialled with Scottish performing arts organisations, and will enable delivery of our ambition to reach organisations across the performing arts of all sizes and scales, regardless of resource and capacity.

We established robust new systems and processes across HR, training and Governance, including the appointment of Trustee Shazia Mustafa as Vice-Chair of the Board, whose remit will include leading our new Equalities, Diversity, Inclusion and Belonging Committee (EDIB) ensuring that inclusion and diversity continues to be the bedrock which underpins all our functions and activities.

For a national organisation with staff and Trustees across the UK, Trustees identified the importance of a more central location as our base. We were very pleased that the team at Sheffield Theatres shared our vision and have given us a new home, as well as providing opportunities to develop deeper place-based relationships that will build on our Return and retain support project for freelancers in Yorkshire.

This year we said goodbye to Trustee, Daniel Buckroyd, who has been involved with PiPA since 2016, initially as a Strategic Partner, then as a Company Director from 2018 and a Trustee from 2020 when we became a charity. Daniel has overseen a huge period of growth for PiPA and we owe him a debt of gratitude for his exceptional leadership and service. Constance Oak became the first PiPA Trustee to go on Maternity leave, formally stepping down from the Board on 8 November 2022, to be reappointed at the Board meeting held in October 2023.

I should like to thank and pay tribute to PiPA's exceptional Co-Founders and now Co-CEOs, Anna Ehnold-Danailov and Cassie Raine, and their team, and also to my fellow Trustees, for their commitment and consistently positive contributions during a year of great change and exciting new opportunities for the Charity.

- Sarah Jackson OBE, Chair of Trustees

OBJECTIVES AND ACTIVITIES

PiPA believes that a truly WORLD-CLASS performing arts is inclusive of all talents and circumstances.

PiPA'S WHY & HOW

WHY	PiPA believes that a truly world class performing arts is inclusive of all talents and circumstances
HOW	We respect and value what everyone brings to PiPA
HOW	We work together to strengthen the voices of parents & carers
HOW	We encourage a new mindset, that parents and carers enrich the performing arts
HOW	We show what's possible by amplifying the successes of our Partner organisations

PiPA is set up under its Constitution as a Charitable Incorporated Organisation.

The Objects of the CIO are:

To promote equality, diversity and inclusion for the public benefit by reducing, preventing and discouraging discrimination and the resulting barriers in both the workforce (in particular, but not exclusively, within the performing arts industry) and wider society; including by:

- Promoting and advancing better working practices, and
- Providing information, advice, guidance and counselling for people in work or seeking work (particularly but not exclusively in the performing arts) including about their rights and entitlements and the provision of care for dependents (including those with disabilities); and
- Promoting and carrying out research for the public benefit and publishing or otherwise disseminating the useful results of such research



OBJECTIVES AND ACTIVITIES CONTINUED

Our values are **EMPOWER**, **COLLABORATE**, **TRANSFORM** and **AMPLIFY**. And our behaviours are the bullet points below each value.

EMPOWER

We respect and value what everyone brings to PiPA

- We empower individuals and organisations to thrive
- We recognise that people own their own stories and don't judge individual choices
- We practise kindness and understanding of peoples' lived experience. We do not make assumptions or discriminate on the basis of age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, sex, sexual orientation or class
- We always champion diverse opinions and perspectives and demonstrate a willingness to act on all of them

COLLABORATE

We work together to strengthen the voices of parents and carers.

- We collaborate to find solutions and drive change
- Everything we do is informed by rigorous research, through which we listen to parents, carers and wider industry transforming insight into action
- We always respect the deep complexities and different facets of caring responsibilities
- We do this by working in collaboration with our industry Partners

TRANSFORM

We encourage a new mindset, that parents and carers enrich the performing arts.

- We always make the case that parents and carers are a subset of every protected characteristic
- Everything we do is practical, costed and implementable, yet aspirational
- We will always champion and share positive examples and achievements
- We always consider current resources before we embark on new work, but never limit our aspirations

AMPLIFY

We show what's possible by amplifying the successes of our Partner organisations.

- As Trustees, Staff and Ambassadors, we are all representatives of PiPA and strive to live the values we promote in all our professional and public facing work
- We will always champion and share positive examples and achievements
- We always strive to have an impact through our work
- We promote a positive culture of change in the performing arts






PUBLIC BENEFIT

PiPA ensures it delivers against these charitable objectives, in line with our vision, mission and values. The main activities carried out are set out in the 'PiPA activities and achievements 2022/23' section below.

PiPA is a CIO. The Trustees confirm that they have complied with the duty of Section 17 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission in determining the activities undertaken by the Charity. In particular, the Trustees consider carefully how future strategy and planned activities will contribute to the aims and objectives of the Charity.

Our work is organised into two key work areas in order to achieve our vision and objects. These are:

Research and Policy:

This includes Dance and Classical Music research, work that we do with our industry Partners around comms and influencing the development of public policy – an activity we will be further exploring in 23/24 and the role that PiPA could play in the wider political landscape.

Everything we do at PiPA is a direct response to need, evidenced by a programme of rigorous research. Our grassroots understanding of the needs of parents and carers - combined with our strategic work with trades unions, employers bodies, membership organisations and funders - as well as direct service provision to performing arts organisations, provides crucial insight across the cultural landscape, driving our core research agenda. We are then able to directly influence Union/ Employer Agreements, Monitoring and Evaluation criteria and Best Practice. Advocacy plays a key role in our work and PiPA's reports have continued to inform industry policy making.

Services and Best Practice:

This includes the Charter Programme, PiPA Foundations and practical initiatives. Under skills development, this includes the work we do with individuals and the increasing signposting we are doing for job share opportunities and the freelancers toolkit.

We work in partnership with industry bodies and Partners to provide freely available resources including tools and training for the Performing Arts sector to support organisations to become more family friendly employers. The PiPA Best Practice Charter programme is a monitoring and evaluation framework designed to support employers working towards the PiPA Best Practice Charter. This deep dive programme is divided into three areas of focus: Policies, Working Practices and Resources. Through our programmes we can monitor, analyse and influence change across the Performing Arts as we support employers and industry bodies to implement targeted, practical, solutions and strategies.







KEY AIMS FOR 2022/23

The key aims for 2022/23 reflected the Charity's aim to begin working at scale towards tackling the challenges facing carers and parents. In order to do this, three workstreams were identified:

1. Development of PiPA Foundations, a streamlined, introductory offer with access to resources and tools, aimed at smaller organisations with less capacity and resource. Fundraising from Creative Scotland to deliver the programme and develop digital infrastructure
2. Establishing PiPA in Classical Music and Dance through identifying sector specific requirements and opportunities
3. Applying and preparing for Arts Council England Investment Principle Support Organisation (IPSO) status. The has been a key aim of PiPA since its inception in 2016 and a core achievement of the three-year Arts Council England Elevate award that PiPA received

To deliver the above the Charity had the following organisational priorities:

- **Fundraising and income generation**: a key focus for 2022/23 including the development of a robust pipeline for new ***PiPA Foundations*** and ***Charter Programme*** partners
  - A key objective was to increase unrestricted funds and build reserves
- **Building organisational capacity**:
  - Staffing development and training
  - HR policies and procedures
- **Building Brand awareness**:
  - Developing and delivering Sales and Marketing strategy
  - Showcasing best practice






PiPA PARENTS & CARERS IN PERFORMING ARTS

PiPA Activities and Achievements 2022/23

RESEARCH AND POLICY

PiPA's research is highly regarded and helps us to retain our reputation as thought leaders in inclusion and diversity in the industry. Our work advocating for collection of monitoring data across the performing arts has been hugely impactful this year. This financial year saw significant developments with Music and Dance research.

MUSIC

Notable achievements include working with Trustee, Indy Vidyalankara, to support UK Music with their annual Diversity Survey, which included for the first time a robust set of monitoring questions pertaining to caring responsibilities. Co-CEO also participated in a steering committee for the inaugural Musicians Census, the results of which will be published in 2023.

We conducted the first piece of research ever investigating the challenges facing parents and carers in the Classical Music sector in partnership with Birkbeck, University of London and supported by Help Musicians and Musicians' Union. The report revealed that, due to the prevalence of outdated working practices in the industry, parents and carers pay a significant penalty in terms of well-being and remuneration to maintain a career in Classical Music.

The findings highlighted:

- Parents and Carers experience a **£6,000 pay penalty**, with women, single parents, self-employed and those without social or financial capital being at particularly high risk of facing greater career penalties
- Self-employed women, over 85% of whom have caring responsibilities (the majority of mothers) **reported a pay penalty of £8,000, earning the least, at £12,000**, compared to £20,000 for freelance men
- Outdated work and caregiving structures in Classical Music that are highly gendered, with **women twice as likely to turn down work** due to caring responsibilities
- Half of respondents (50%) are unsatisfied with their work-life balance and 8**2% reported managing work and family commitments as moderately to extremely stressful**
- **Four out of 10 respondents are thinking of leaving their careers in Music**

Additional findings reiterated the urgent need for positive change in employment culture in the sector:

- **Only 4% of respondents referenced a supportive employer**, with the vast majority relying on a network of support from family, partners or friends to help them manage work and family
- **Two thirds (65%) of respondents revealed that income from Music never or rarely covers unexpected costs**, while almost half (48%) said that income from Music never or rarely covers basic needs
- **9 out of ten musicians, composers, opera singers and conductors reported turning down work due to caring responsibilities**, indicating a significant risk to the longevity of the Classical Music workforce. Based on the results, there is a high risk of losing talent, especially freelancers

With the majority of those working in Music self-employed, career barriers identified by respondents included: lack of flexibility and scheduling; lack of affordable, flexible, ad-hoc childcare; the logistical and financial demands of touring and working away; and the need to meet inflexible demands of additional work, such as teaching, in order to subsidise earnings as a musician. A dissemination event, hosted at Liverpool Philharmonic took place on 4th October 2022.

PiPA has subsequently convened a working group including **Black Lives in Music, Help Musicians, Liverpool Philharmonic, Independent Society of Musicians, Musicians' Union, Phonographic Performance Limited, Royal Opera House, Scottish Opera and SWAP'ra** to develop a Music specific Best Practice Charter, to be published in 2023.

DANCE RESEARCH

Research into the challenges and barriers to work for freelance Dance artists who are mothers continued throughout 2022 in collaboration with Professor Angela Pickard, Professor of Dance Education, Canterbury Christ Church University (CCCU). Co-funded by CCCU, we conducted a further two round table discussions with choreographers, reflecting on the initial findings of the research, discussing challenges for choreographers, support strategies and existing models of good practice to inform the final report.

The key findings of the report were presented by Dr Angela Pickard (CCCU) at a live event at Northern Ballet in October 2022 with representatives of leading Dance institutions. Additionally, Professor Almuth McDowall of Birkbeck University shared insights from interviews with ballet dancers with caring responsibilities, where employment structures and challenges differ from the mostly freelance workforce within the contemporary or independent Dance sector, highlighting the need for further research into ballet.

The final report is due to be launched in summer 2023.







SERVICES AND BEST PRACTICE

OVERVIEW

During the year we delivered our services to 78 performing arts organisations through our Charter Programme and PiPA Foundations Pilot. We delivered 12 online learning events, with over 350 participants, including three public live webinars highlighting Charter Partners' inclusive practices, which are now available to watch on PiPA's YouTube channel.

The key areas of focus were:

- Creating the resources for an entry-level offer for smaller or resource strapped performing arts organisations at the beginning of their family friendly working practices: PiPA Foundations
- Completing the digitalisation of the Charter Programme and finalising the tools, ready for delivering our services as an IPSO
- Developing tools and resources specifically addressing intersectional caring responsibilities
- Implementing the newly developed Monitoring and Evaluation framework to enable better Impact measurement

PiPA FOUNDATIONS

- Co-funded by Creative Scotland, the newly developed PiPA Foundations was piloted with 18 Scottish performing arts organisations from March 2022 till July 2022, ranging from larger scale theatres to smaller arts collectives. Five one-hour long modules provided the participating organisations with the knowledge and tools in the areas of:
  - Monitoring caring responsibilities and interpreting data
  - Key caring related policies
  - Flexible working and advanced scheduling
  - Inclusive recruitment and open communication
  - Developing an action plan to implement learning
- These were led by PiPA's Co-CEO & Creative Director, Anna Ehnold-Danailov, and PiPA Programme Manager, Matt Harper-Hardcastle, to provide participants with first hand insight and share knowledge of best practice Organisations also received five virtual workbooks with key resources to implement changes, as well as five additional half-hour long live check-in sessions for the whole cohort to enable cross organisational learning and discussion
- The monitoring and evaluation data collected throughout revealed the programme achieved its intended impact, as set out by the previously developed Theory of Change. Comparing participants' baseline and endline data revealed the strengths of the programme, namely increasing organisations' understanding of the key challenges parents and carers in the industry face, as well as strategies to address those. The data also showed changes in attitudes and confidence gain around the needs of parents and carers and the responsibility of organisations

> ...just to say what a well formatted and presented learning/action planning process the Foundations programme is following the first session, really enjoyed it (spent a really useful morning on my workbook!)

SERVICES AND BEST PRACTICE CONTINUED

CHARTER PROGRAMME

The PiPA Charter Partner Membership grew from 52 to 60 performing arts organisations and we retained 100% of our existing Partners. Conversations with performing arts organisations highlighted the longer-term effects of Covid on the industry, with resource strapped organisations often working at capacity and we are grateful for the ongoing commitment of our Partners and wider sector.

- A key focus of the year was to develop the resources the Charter Programme provides to participating organisations, to get it ready for IPSO delivery. This included finalising the digitisation of the Charter Programme to make it more streamlined and fully accessible within the members area on the PiPA website

- By March 2023 the Charter Programme Toolkit included 93 resources tailored for the performing arts industry, all of which are now accessible and downloadable online. These include 22 How-to-Guides, 28 Case Studies and Industry Examples, 13 Sample Policies and 17 video recordings of learning seminars we delivered. New resources include a caring inclusive Access Rider, a briefing sheet on advanced scheduling, delivery of an inclusive recruitment seminar and downloadable checklist, as well as Charter Partner case studies on Touring with Childcare (from National Theatre Scotland), Caring Responsibilities & Work Life Balance Sample Questions (from Theatre Royal Wakefield), and A Managers Briefing Sheet on Policies (from Leeds Heritage Theatres)

- The Charter Programme Baseline Survey was fully digitised and relaunched. The Baseline Survey records which family friendly policies, working practices and supportive resources organisations may have in place, identifying gaps and areas for development

Charter Partners of over two years standing were invited to re-take the Baseline survey, providing PiPA with its first comparison data, which revealed a clear increase of policies and practices in place within key areas.

Areas of family friendly practices	Average at joining PiPA (before 2020)	Average after two years or more with PiPA
Set of Caring Related Policies	37%	49%
External Communication of family friendly ethos	67%	76%
Internal Communication of family friendly ethos	39%	52%
Monitoring Caring Responsibilities	37%	39%
Identifying Needs of Parents and Carers	32%	45%
Inclusive Recruitment Practices	34%	50%
Rehearsals & Productions	37%	43%
Supportive Touring Practices	24%	31%
Family Friendly Welcome Pack	14%	33%
Offer of Training, Coaching, Mentoring	29%	47%

SERVICES AND BEST PRACTISE CONTINUED

- In spring 2022 we finalised the Theory of Change for the PiPA Charter Programme and built a new impact monitoring framework. This was our first year of implementing that framework to enable us to measure the Impact of the Charter Programme more effectively

- We launched the first Charter Programme Outcomes Survey (ie Knowledge & Understanding Survey), developed as part of the Impact measurement process with consultant Lucy Gleave. The survey is designed to provide insights of organisations' changes in attitudes, knowledge and understanding over time, collecting annual data. Baseline data was collected in October 2022 and includes organisations that have been with us for over two years

- This will enable us to track changes of organisations knowledge, attitudes, and confidence levels as it will be tracked annually from when they first joined. Comparative data will be available in two years' time

- We said goodbye to Matt Harper-Hardcastle, our inaugural trailblazing Charter Programme Manager who was with us for four years, leaving the Charity in order to run his own National Portfolio Organisation, Next Door But One, full-time. We are extremely excited to welcome Lindsey Alvis, former Executive Director of Middle Child Theatre, who joins the PiPA Senior Leadership Team to take up the baton of leading PiPA Programmes to the next stage of development

SCOTLAND

The focus of the **Creative Scotland**-funded work in Scotland was centred on piloting the Foundations Programme and analysing the first impact data to finish the development of this new offer. As a direct result two of the participating organisations joined the Charter Programme.

Further funding from **Creative Scotland** was secured in the Autumn, supporting the continued development of our work in Scotland. Furthermore, it enabled us to recruit Matt Roe, former interim CEO of Dance Base as our Scotland Programme Manager in December 2022 to lead the work, increasing reach across the Scottish performing arts sector as well delivering the Charter Programme to Scottish organisations.

SUPPORT FOR INDIVIDUALS

INTERSECTIONAL CARING RESPONSIBILITIES PROJECT: RETURN AND RETAIN

The Return and Retain project was an 18-month Arts Council England funded action research project working with 15 Yorkshire-based freelance performing arts practitioners with intersectional barriers to employment, meaning that in addition to being parents or carers these participants faced another barrier, making them under-represented within the industry.

This work is especially important as the intersectional nature of these barriers means this group often faces challenges much greater than those encountered by any members of just one marginalised group, impeding the return to work or career progression in the performing arts. The aim of the project was to test strategies and develop toolkit resources to support career development or continuation.

We matched participants, where possible, with organisations who provided professional development opportunities. These included:

- **Balbir Singh Dance Company (BSDC), Sheffield Theatres, Arcade, Tutti Frutti, Theatre in the Mill, Pilot Theatre, Freedom Studios, Phoenix Dance, Burton Street, Aim to Dance**

Additionally, we sourced mentoring sessions with key members of staff, including artistic and executive directors, from well-established theatres. Group learning seminars were also offered on:

- Freelancers Rights - **Equity**
- Creating an Effective Funding Strategy - **Sheffield Theatres**
- Building a Portfolio Career - **Dance Mama**
- Creating and Touring a Theatre Production - **Pilot Theatre**

RETURN AND RETAIN IMPACT

Impact data on the freelance cohort members was collected throughout the project through focus groups, interviews, and feedback forms. Upon completing the project:

- **100%** participants agreed that they feel more confident in raising their caring related needs with performing arts organisations
- **77%** participants thought having taken part in PiPA's Return & Retain project had helped them to develop/continue their work in the performing arts
- **66%** reported feeling confident about maintaining and growing their career in the performing arts after the project
- **Eight** creative projects and productions with/ participants are now in development or on tour
- **Three** project participants secured employment with the organisations they were matched with

Project Participant Feedback

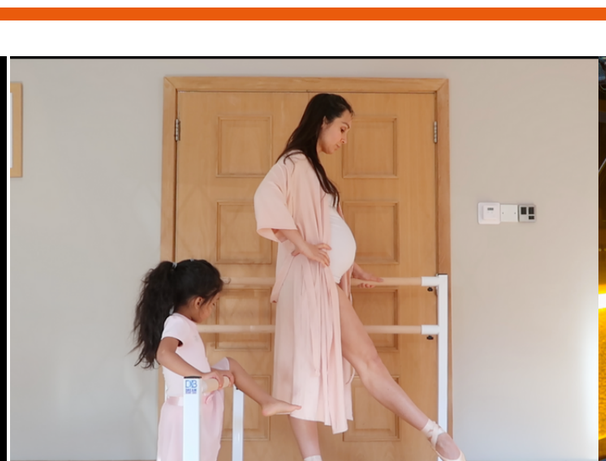
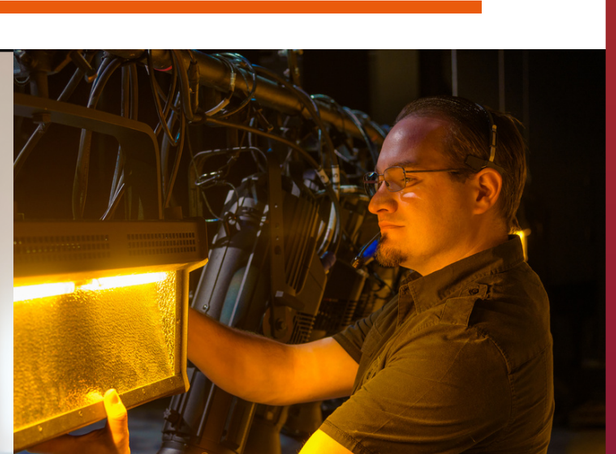
'PiPA kind of saved my life when I got onto the (Return and Retain) Programme, because I was in a really bad place.'

'I am definitely more confident in myself as a carer and using correct terminology to identify myself.'

'I was struggling with a lot of self-doubt/imposter syndrome. Both mentors helped me to find I am not alone and that developing my own networks would help.'

'We have found a new member of our freelance workforce who is skilled in fundraising, something we have found it impossible to recruit for over the last year.'
(Arcade Theatre)



COMMS AND MARKETING

Advocacy and events are a key part of PiPA's strategy to disseminate our research findings, promote best practice and consult with the wider workforce. During the year we participated in industry events including:

- Co-hosted two roundtable discussions with **Stage Directors UK** discussing practical actions for directors with caring responsibilities
- Online panel discussion with **Equity**, Northern Ireland
- **Musikcentrum** – Swedish music industry panel discussion online
- **Musicians Union Conference** –Musicians Union conference with a focus on inclusion and diversity
- **Federation of Scottish Theatre's AGM** - Presenting PiPA Programmes to Scottish performing arts organisations
- Co-hosted **Scotland Equity members meeting** event with **Creative Scotland**
- **On the Move** - a European network dedicated to artistic and cultural mobility, webinar early March dedicated to "parenting, care and cultural mobility
- Joined **Theatre Bristol's Parents Network** at Bristol Old Vic Theatre

SOCIAL MEDIA AND WEBSITE STATS

PiPA continued to achieve good coverage across social media platforms and website throughout the year. There is substantial opportunity across the comms and marketing for growth and development. Marketing Consultant **Jane Macpherson** and Digital Strategist **Haydn Corrodus** have been appointed (spring 2023) to lead the strategic development of the function to enable PiPA to maximise our service provision to members as well as achieve our wider aims for advocacy and policy work.

	Total Followers April 22	New Followers Mar 22 - April 22	New Followers (% increase)	Total Engagement	Total Engagement (% increase)	Total Reach/ Impressions	Total Reach/ Impressions (%increase)
Twitter	4.9K	213	6.1%	7,320	509%	274K	459%
Facebook	1.2K	57	16%	893	105%	32K	-51%
LinkedIn	403	267	67%	333	516%	6.5K	886%

Developments from April 2022 to March 2023 –

Website views	Website view (% increase)	Rescource Downloads	Resource Downloads (% Increase)
88.3K	+25%	1,125	+64%

SUPPORTING FUNCTIONS

This year was a capacity building year. We made a significant investment in our people, including a meaningful collaboration between staff and Trustees to draw up PiPA's values and behaviours as well as developing our programmes and infrastructure. Significant resource was focussed on our successful application to become an Arts Council England Investment Principles Support Organisation.

In preparation for scale and our successful application to become an IPSO, we have invested almost £35,000 in staff and infrastructure including:

- We engaged consultants to deliver specialised activities to drive the Charity forwards as well as providing coaching and training to staff
- Investment in digital development with significant investment in the CRM and double the previous years expenditure on tech support solutions
- Bookkeeping and accountancy was outsourced in order to mange the increasing rigor and complexity of PiPA's finance function

PEOPLE

Performance management, recruitment, creating a culture of learning and developing a feedback cycle across the Charity have been key areas of focus. The introduction of a phased onBoarding process, designed to set up new starters for success and focus on learning before expecting large outputs, formed part of the organisation's wider work on its performance review process.

Jen Lawrence, Director TGI Monday, was engaged to provide ongoing monthly HR support. Co-CEOs have undertaken an intensive period of personal and professional coaching with Jen Lawrence and all staff and Trustees have participated in training opportunities throughout the year.

PiPA's workforce grew and changed as we continue to develop our understanding of remote and flexible working. This included:

- Increased capacity:
  - An Operations Manager was appointed on 0.8 fte (formally 0.6fte)
  - Co-CEOs both went to full-time from 0.8 fte previously
  - PiPA's finance provision was moved from an internal role to an external accountant, provided by Acuity Professional
  - Appointment of a Scotland Programme Manager, with a specialism in Dance, thanks to renewed Creative Scotland funding
- Co-CEO roles evolved further to reflect the evolving and growing areas of responsibilities with Anna Ehnold-Danailov formally taking the role of Co-CEO & Creative Director, and Cassie Raine that of Co-CEO & Executive Director
- The Communications & Marketing team has, and continues to, undergo change as we learn the best role this department can play in PiPA

FUNDRAISING

The fundraising landscape has become increasingly competitive and challenging for all charities and the arts, including PiPA. We are hugely grateful to the **Actors' Children's Trust** which continues to be a core financial supporter of PiPA and their long-term belief and commitment in supporting the Charity is invaluable. This year was the second year of a three-year **Esmée Fairbairn** core grant which has allowed PiPA to continue building our infrastructure, as well as a final year of the transformational **Arts Council England** *Elevate* grant.

PiPA is unrecognisable today from the organisation which applied for Elevate funding in 2019.

- Turnover has increased from £75,000 at point of application to over £210,000
- PiPA is testament to the vital impact of Elevate funding for small, grassroots-led organisations working in the inclusion and diversity space in many ways, including the ability to leverage additional funding
- Since the point of application for Elevate, we have increased FTE from 1.5 to 3.5, but have outsourced the finance and HR functions respectively to bring in the high level of expertise required for an ambitious SME

Thanks also to Creative Scotland, to Birkbeck University and Canterbury Christ Church University.
We were very pleased to receive confirmation of three-year funding from April 2023 of £200,000 per annum for the next three years from Arts Council England, and to join the National Portfolio as an Investment Principles Support Organisation.

An updated fundraising strategy is currently being reviewed by **Cause 4** who will advise of viable options for diversifying income. Work with Trustees, led by PiPA Chair Sarah Jackson, is ongoing to develop our programme of individual giving. We are very grateful for the support given by all our donors. PiPA believes that fundraising should be an open, honest and respectful process. We aim to build and maintain solid partnerships with our supporters and donors, based on mutual understanding and shared values.

INCLUSION AND DIVERSITY

This was the second year of the Trustee-led two-year Inclusion and Diversity strategy which is core to all PiPA activities. To best deliver our charitable objectives we must operate by the values we promote. PiPA aspires to be an open door to all parents and carers in the industry, enabling true inclusion of all backgrounds and perspectives in our work and how it develops. And we shall also create change across the full diversity of all performing art forms - Theatre, Opera, Orchestra, live Music, Dance - by engaging with the people who create and work in them.

Co-CEOs shared quarterly updates on the I&D Strategy with Trustees and will report against it in full and published on the PiPA website in the Autumn 2023. A summary of progress against each headline is as follows:

Who we talk to, engage with and deliver services to:

- PiPA's intersectional caring responsibilities project enabled us to build a suite of resources which support freelancers and have specifically documented the impact of caring responsibilities on people from underrepresented groups in the performing arts, including those from lower socio-economic backgrounds. Resources include a Family friendly access rider, a building audit, parent and carer FAQ, and the integration of intersectionality in the family friendly welcome pack
- We have five new Charter Partners who work specifically in the I&D space, and with whom we collaborated with on Toolkit resources

How we know what parents and carers need and want

- The Music and Dance research projects have given us a powerful insight into the challenges facing parents and carers working in these sectors

How we influence, reach out externally

- We conducted an audit of our image bank which has been revised to ensure representation across all protected characteristics
- The marketing and comms department is undergoing a restructure as we continue to explore what this function looks like for a small campaigning organisation with big ambitions

Our own people - staff, Board, Ambassadors and others who give their time

- We have integrated training and a new performance management system at the heart of the Charity and begun the development of a whole new suite of policies to support PiPA's journey of becoming an inclusive employer

Taking a structured approach to monitoring inclusion and diversity was a positive experience for Trustees and staff, ensuring the discussion sits across all aspects of the PiPA agenda. In order to further embed this work into the fabric of the Charity, we set up an Inclusion, Equality, Diversity and Belonging Committee, led by PiPA Vice-Chair, Shazia Mustafa. The committee formally review progress against the 2021/23 strategy and set the next two-year strategy, as appropriate, to sit alongside PiPA's IPSO deliverables.

IT

Developments in PiPA's technical infrastructure include implementation of a new Customer Relationship Management system, digital development of PiPA Foundations programme, our new entry level programme for smaller organisation as well as working with Hiper, a managed service provider of IT solutions to ensure PiPA's IT systems are updated, secured and maintained so our remote working staff are supported and able to work effectively and efficiently.

LOOKING FORWARDS

1) 2023/24 marks PiPA's first year as an IPSO. A key focus for the year will be the successful delivery of our IPSO programme as we support National Portfolio Organisations to deliver against the Arts Council England's Investment Principles, whilst at the same time continuing our service provision for organisations who are not regularly funded across Theatre, Music and Dance as well as delivering the first year of PiPA Foundations.

2) PiPA started as a campaign group advocating for inclusive working practices in the performing arts to enable parents and carers to continue working at every stage of their life and work. We have made considerable impact towards achieving our goal in the Theatre sector particularly and we aim to replicate that in the Music, Dance, Opera and the performing arts more broadly, across the whole of the UK.

PiPA works closely to support the campaigning activity of key Partners such as trades unions and industry/trade bodies. We have identified the need to further develop our own public policy asks to campaign for change otherwise the onus will remain on the individual, supported by their employer, to mitigate the impact of caring responsibilities on their careers.

The UK has seen considerable campaigning to review childcare, family-friendly policies across the workforce such as flexible working, Shared Parental Pay, maternity rights and the extension of rights to same-sex partners. PiPA needs to maintain its position as a leading voice for the performing arts sector on behalf of individuals and its Partners.

Researching and identifying our key policy asks (such as flexible childcare provision/ a gender neutral parental leave policy/ paternity allowance for self-employed fathers) and developing a strategy for policy work will be a focus of 2023/24.

3) The cost-of-living crisis and high inflation in a post-Covid world is presenting relentless challenge to parents and carers. Poor working conditions for freelancers, expensive, inaccessible childcare are forcing parents to re-evaluate their life choices and present a risk of talent haemorrhage.

The question of PiPA's direct relationship with the workforce has been debated ever since the inception of the organisation. We have much learning from the initiatives, research and pilot projects that we will continue to explore with a view to developing a PiPA offer to individuals.







Structure, governance and management

As set out in PiPA's Constitution, a Board of Directors (the Charity Trustees) governs PiPA. The Board is responsible for overall policies and strategic direction of the Charity, along with its financial and legal probity.

The five Ss in Governance

PiPA's Board of Trustees subscribes to Julia Unwin's 5 Ss to ensure a self-aware and robust approach to decision making and governance:

Support
There are times when the function of the Board is to support. Not just to encourage the executive, but also to enable the executive team to work by ensuring that the infrastructure of the organisation works, that staff are employed, that systems work, and also that they are encouraged and enabled to do their work.

Stretch
Equally there are times when the Board needs to stretch the organisation. It needs to challenge and improve what is put to it.

Scrutiny
Boards in scrutiny mode examine the propositions put to them, challenging them and holding them to account.

Stewardship
Boards in stewardship mode guard the assets of the organisation. They are concerned to protect the money, the good name, the long term functioning of the organisation.

Strategy
Boards also make strategy. They listen to what others have to say, they consult the experts, and their stakeholders, but in the end they make the big decisions that affect the future direction of the organisation.

Trustee recruitment and induction

Trustee recruitment is based on an annual assessment, led by the chair and the governance committee, to identify gaps in representation, both in terms of professional and lived experience, to ensure the PiPA Board has the requisite skills to enable PiPA to deliver its objectives and is representative of the communities we serve, as identified by our Inclusion and Diversity strategy. Candidates are required to complete a formal application process by submitting either a written, video or voice application. All applicants are scored against the recruitment criteria using a standard PiPA recruitment matrix. If successful at application stage, prospective candidates attend an interview, in person or online depending on the individual's circumstances. Interviews are carried out by the Chair, at least two other Trustees and one or both of the Co- Chief Executive Officers. The panel prepares a shortlist and conducts a second interview, if necessary, after which they will make their recommendations to all Trustees for discussion at the next Board Meeting. Successful candidates are invited to observe a Board meeting after which a formal offer will be made.

Trustees receive an induction pack that includes:

- PiPA Constitution
- Policies and Procedures
- Annual Report and Accounts
- Business Plan and Budget
- Board Calendar and Contact Details

Successful candidates are 'buddied' with an existing Board member for two informal discussions about the Charity and the work of PiPA Trustees. New Trustees have an on-Boarding meeting with the Chair. All Trustees have an annual review with the Chair.

Decision making

The Board of Trustees meets on a quarterly basis, and also holds an annual strategy away-day. Ahead of each meeting, the Co-CEOs provide a meeting agenda and papers to support the Trustees' decision making. Minutes are recorded of each meeting. The Constitution provides for meetings to be held virtually or in person.

Trustees and staff are expected to always conduct the business of PiPA with integrity. Trustees are required to disclose all relevant interests and to register them in accordance with PiPA's policy and to withdraw from decisions where a conflict of interest arises. Any relevant gift or hospitality received by Trustees and staff is also recorded in the Register of Interests.

The Board of Trustees is supported by a number of committees who advise and make recommendations on key areas of PiPA's work. Consideration is given to the composition of the committees in terms of collective skills and experience required to support PiPA's operational strategy and to ensure its charitable aims are delivered. To allow for greater focus, discussion and scrutiny, each committee has a clear Terms of Reference and is made up of Trustees supported by relevant staff members.

Finance Committee: the role of this Committee is to ensure the integrity of the financial reporting process and to oversee the maintenance of sound internal control and risk management systems.

Governance committee: the remit of this Committee is to review the composition of the Board annually to ensure that the Board has an appropriate balance of independent Board members and to ensure an appropriate balance of expertise, skills, attributes and ability among the Board members.

Remuneration committee: the role of this committee is to ensure that the CEOs and staff team are provided with appropriate incentives to encourage enhanced performance and are, in a fair and responsible manner, rewarded for their individual contributions to the success of the Charity.

HR committee: the remit of this committee is to protect PiPA's values and culture, ensuring that the Charity's employment policy and practices are in line with its values.

Key management personnel

The Trustees, together with the Co-CEOS, comprise the key management of the Charity in charge of directing and controlling, running, and operating the Charity on a day-to-day basis. The Trustees receive no remuneration.

The Co-CEOs are appraised annually by the Chair and HR Committee, and staff are appraised annually by the Co-CEOs. Salaries are offered in line with market and industry rates and are reviewed on a regular basis by the Remuneration and HR Committees with changes signed off by the Finance Committee.

Remuneration

When setting remuneration for its staff, PiPA takes account of market rates and other relevant data relating to charities of a similar size, operational activity and workplace location. The remuneration of the Senior Management is the responsibility of the Trustees and is set in the light of the skills and competencies required for particular roles and within the constraints of affordability.

Risk Management

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

PiPA Trustees have identified key strategic risks which are reviewed regularly by the Co-CEOS and Chair. These are maintained on a risk register along with PiPA's operational and project risks. The full Risk Register is reviewed by the whole Board of Trustees annually, along with the measures taken to mitigate and manage these risks. PiPA Trustees are satisfied systems are in place to minimise exposure to risks whilst understanding the organisation's appetite for risk.

Co-CEOs are tasked to alert Trustees to significant new or increased risks identified in any category so that mitigating actions can be agreed and implemented as appropriate. Risk assessment of all new activities is fully undertaken by way of Trustee discussions and, where necessary, expert advice is sought and followed.

Key strategic risks or immediate operational risks are reported monthly to the Chair and quarterly to the full Board under the following headings:

Risk Area	
Impact	Impact for PiPA means change as a direct result of our activities within specific organisations as well as across industry sectors and across the performing arts as a whole. This means being able to demonstrate a direct or indirect link between a PiPA intervention and an outcome, as well as being cited or referenced by policy makers, organisations and individuals in the media.
Reputation	PiPA has a good reputation among peers and industry. A key challenge for PiPA is striking the balance between parents and carers and employers, and equally between employers' bodies and Unions. PiPA is one of the few organisations that invites these organisations to sit round the same table and work towards a shared goal.
Compliance	Our key regulators are: Health and Safety Executive, HM Customs and Excise, Information Commissioners Office, Charity Commission
Financial	Remuneration, impact on recruitment and retention Reserves falling below agreed minimum Charter artner income targets/ development Expansion into new sectors Fundraising Business plan (striking a balance between ambition and overstretched)
PiPA Specific	Growing too fast/ not fast enough

Legal

Trustees take PiPA's legal compliance in all aspects of our work extremely seriously and seek to mitigate any significant risks that might arise. We have reviewed our organisational policies and sought external support to ensure these are all compliant with the latest legislation. Where necessary we have consulted with legal advisors to ensure we are always acting within the law. More recently we have reviewed our performance management framework to support our human resources work and the HR committee has undertaken a review all organisational policies.

Financial position

This year marks the successful shift between PiPA as a project funded organisation to becoming a regularly funded organisation as an Arts Council England Investment Principles Support Organisation (IPSO).

The statement of financial activities for the year ended 31 March 2023 shows a deficit of income over expenditure for the year totalling £50,936 compared to a surplus of £72,105 for 2020/21. This is because grants accounted for in the previous year have been released for use as planned for projects in the year reported here. Therefore, in summary, the expenditure this year is in excess of the income as the income was shown prior to the start of this year.

Free reserves are maintained and stable at £**40,404** compared to **£40,367** in 2021/22.

Reserves policy

It is PiPA's policy to review the reserves policy annually. Our previous reserves policy was based on a blunt calculation of three months of overhead costs and did not include any liability for staff redundancy. Several factors were considered when reviewing the policy including:

- PiPA is growing and plans to double its turnover in two years – this also represents a significant growth in the reserves target
- More staff will move from freelance to PAYE positions and will receive longer notice periods.
- As the organisation becomes more established lengths of staff service (and therefore redundancy entitlements) increase
- As PiPA hopes to move from a project to regularly funded model it will deal with less restricted funds and has the ability to build reserves from annual operating surplus

Consequently, Trustees identified a need to calculate and provide for our liability to employees in more detail (including redundancy costs) and to provide breathing space in case of a significant problem that requires the Board to intervene and make a decision on the future viability of the Charity.

A new reserves calculation was agreed at the April 2022 Board meeting as follows:

- four weeks of salary costs to provide a breathing space buffer so that the Board and executive can make informed decisions on the future of the organisation
- liability for staff notice periods (variable length depending on contract) and for redundancy costs (variable depending on term of service)
- one-quarter of annual administrative overhead costs to be spent during a wind-down scenario

The recommended calculation takes better account of the length of staff service, redundancy costs and allows a buffer period for Trustees to take decisions within. A steep increase in reserves will be required to meet the aims of this policy and the principles of a plan are in place to achieve this by the end of the first Investment Principles Support Organisation (IPSO) period in 2026. PiPA's successful application to become an IPSO includes a robust strategy for building our reserves position over the period.

Unrestricted reserves have been preserved throughout the year and stand at £40,404 which is below the new target reserves of £65,422, based on the revised calculation.

Principle financial management policies

An annual budget is approved by the Board before the beginning of the financial year. All expenditure is checked against budget and authorised by the budget holder who is responsible for ensuring that the expenditure remains within the agreed limits. Financial and management reports are analysed at the monthly Finance Committee and presented quarterly to the Board of Trustees.

STATEMENT OF TRUSTEE RESPONSIBILITIES

The Trustees are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice). The law applicable to charities in England and Wales requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the Charity and of the incoming resources and application of resources of the Charity for that year.
In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;

- observe the methods and principles in the Charities SORP;

- make judgements and estimates that are reasonable and prudent;

- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and

- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Charity will continue in operation.

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

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

..... 26 July 2023.....

CHAIR Sarah Jackson **DATED**

..... 26 July 2023.....

TREASURER James Preston **DATED**

Charity registration number 1190045

PARENTS AND CARERS IN PERFORMING ARTS (PiPA)

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	V Bain	
	F Bonelli	
	I Vidyalankara	
	K Doubleday	
	N Williams	
	S Jackson OBE (Chair)	
	J Preston (Treasurer)	
	S Mustafa	
	L Harvey	
	D Sawyerr	
	D Buckroyd	(Resigned 14th October 2022)
	C Oak	(Resigned 27th January 2023)
Charity number	1190045	
CIO number	011955	
Principal address		
To mid-May	109A High Street London SE20 7DT	
From mid-May	c/o Crucible Theatre 55 Norfolk Street Sheffield S1 1DA	
Independent examiner	Begbies Chartered Accountants 9 Bonhill Street London EC2A 4DJ	
Joint Chief Executives	Cassie Raine Anna Ehnold-Danailov	

STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2023

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

The law applicable to charities in England and Wales requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the Charity and of the incoming resources and application of resources of the Charity for that year.

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

- select suitable accounting policies and then apply them consistently;

- observe the methods and principles in the Charities SORP;

- make judgements and estimates that are reasonable and prudent;

- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and

- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Charity will continue in operation.

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

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF PARENTS AND CARERS IN PERFORMING ARTS (PiPA)

I report to the Trustees on my examination of the financial statements of Parents and Carers in Performing Arts (PiPA) (the Charity) for the year ended 31 March 2023.

Responsibilities and basis of report

As the Trustees of the Charity you are responsible for the preparation of the financial statements in accordance with the requirements of the Charities Act 2011 (the 2011 Act).

I report in respect of my examination of the Charity's financial statements carried out under section 145 of the 2011 Act. In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Your attention is drawn to the fact that the Charity has prepared financial statements in accordance with Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has now been withdrawn.

I understand that this has been done in order for financial statements to provide a true and fair view in accordance with Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.

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

1 accounting records were not kept in respect of the Charity as required by section 130 of the 2011 Act; or
2 the financial statements do not accord with those records; or
3 the financial statements do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

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

Katherine Dee (FCA)
Begbies Chartered Accountants

9 Bonhill Street
London
EC2A 4DJ

Dated: 26th July 2023

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2023

	Notes	Unrestricted funds 2023 £	Restricted funds 2023 £	Full Year Total 2023 £	Unrestricted funds 2022 £	Restricted funds 2022 £	Full Year Total 2022 £
Income from:							
Donations and grant income	3	94,350	79,359	173,709	93,130	134,510	227,640
Charitable activities	4	31,526	-	31,526	45,349	-	45,349
Other income	5	5,000	-	5,000	4,000	-	4,000
Total income		130,876	79,359	210,235	142,479	134,510	276,989
Expenditure on:							
Raising funds	6	9,127	-	9,127	9,820	-	9,820
Charitable activities	7	132,103	119,941	252,044	111,736	83,328	195,064
Total resources expended		141,230	119,941	261,171	121,556	83,328	204,884
Net (outgoing)/incoming resources before transfers		(10,354)	(40,582)	(50,936)	20,923	51,182	72,105
Fund balances at 1 April 2022		55,853	51,182	107,035	34,930	-	34,930
Fund balances at 31 March 2023		45,499	10,600	56,099	55,853	51,182	107,035

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

BALANCE SHEET

AS AT 31 MARCH 2023

	Notes	2023 £	2023 £	2022 £	2022 £
Fixed assets					
Tangible assets	**13**		5,095		5,682
Current assets					
Debtors	**14**	26,956		7,820	
Cash at bank and in hand		48,387		115,185	
		75,343		123,005	
Creditors: amounts falling due within one year	**15**	(24,339)		(21,652)	
Net current assets			51,004		101,353
Total assets less current liabilities			56,099		107,035
Income funds					
Restricted funds	**18**		10,600		51,182
Unrestricted funds					
Designated funds	**19**	-		9,804	
General unrestricted funds		45,499		46,049	
			45,499		55,853
			56,099		107,035

The financial statements were approved by the Trustees on 10th July 2023

.....

26th July 2023

Sarah Jackson

.....

26th July 2023

James Preston

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

PiPA was granted charitable status as a Charitable Incorporated Organisation (CIO) on 22 June 2020.

1.1 Accounting convention

The financial statements have been prepared in accordance with the Charity's constitution the Charities Act 2011 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)". The Charity is a Public Benefit Entity as defined by FRS 102.

The Charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a true and fair view. This departure has involved following the Statement of Recommended Practice for charities applying FRS 102 rather than the version of the Statement of Recommended Practice which is referred to in the Regulations but which has since been withdrawn.

The financial statements are prepared in sterling, which is the functional currency of the Charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the Trustees have a reasonable expectation that the Charity has adequate resources to continue in operational existence for the foreseeable future. Thus the Trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

Designated funds are unrestricted funds which have been set aside by the Trustees for a specific purpose.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Income is recognised when the Charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the Charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation. Strategic Partnership income is in substance a donation, and is recognised on receipt.

Charter Partner contributions are recognised in line with the membership subscription. Income received in advance is deferred.

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies **(Continued)**

1.5 Expenditure

Liabilities are recognised as resources expended where there is a legal and constructive obligation committing the Charity to the expenditure. All expenditure is accounted for on an accruals basis and includes attributable value added tax which cannot be recovered.

All other expenditure is charged on an accruals basis and is analysed between direct charitable and other expenditure as detailed in the Statement of Financial Activities.

Costs of raising funds comprise those costs directly attributable to raising voluntary income.

Charitable activities is divided into two categories - Research and Policy, and Services and Best Practice. Costs directly attributable to each category are allocated to that category, including direct staff time. Each charitable activity includes an apportionment of support costs based on the proportion of direct staff time dedicated to that charitable activity.

Support costs include the general overheads of the Charity, not attributable to direct charitable activities such as the website, office overheads and the finance function.

Governance costs include those incurred in the governance of the Charity and its assets are primarily associated with constitutional and statutory requirements.

Irrecoverable VAT is allocated to the expenditure category on which it arises.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Office equipment	5 years
Computers	5 years

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the Charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies **(Continued)**

1.9 Financial instruments

The Charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the Charity's balance sheet when the Charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors are initially recognised at transaction price. Financial liabilities classified as payable within one year are not amortised.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities.

Derecognition of financial liabilities

Financial liabilities are derecognised when the Charity's contractual obligations expire or are discharged or cancelled.

1.10 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the Charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.11 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2 Critical accounting estimates and judgements

In the application of the Charity's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

3 Donations and grant income

	Unrestricted funds	**Restricted funds**	**Total**	Unrestricted funds	Restricted funds	Total
	2023	**2023**	**2023**	2022	2022	2022
	£	**£**	**£**	£	£	£
Donations and gifts	600	-	600	212	-	212
Grants and Strategic Partner donations	93,750	79,359	173,109	92,918	134,510	227,428
	94,350	79,359	173,709	93,130	134,510	227,640
Grants receivable for core activities						
Department of Work and Pensions Access to Work	-	-	-	995	-	995
Actors' Children's Trust	50,000	-	50,000	50,000	-	50,000
Strategic Partner donations	7,750	-	7,750	8,750	-	8,750
Coronavirus Job Retention Scheme – furlough	-	-	-	3,173	-	3,173
Arts Council England	-	54,984	54,984	-	94,860	94,860
Creative Scotland	-	23,125	23,125	-	18,750	18,750
Esmee Fairbairn Foundation	36,000	-	36,000	30,000	7,650	37,650
Dance Professionals Fund	-	-	-	-	8,000	8,000
Help Musicians	-	1,250	1,250	-	3,750	3,750
Canterbury Christ Church University	-	-	-	-	1,500	1,500
	93,750	79,359	173,109	92,918	134,510	227,428

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

4 Charitable activities

	Services & Best Practice 2023 £	Services & Best Practice 2022 £
Charter Partner contributions	46,599	41,433
Less: deferred Charter Partner income	(17,447)	(12,059)
Provision of research	1,800	12,500
Training income	574	3,475
	31,526	45,349

5 Other income

	Unrestricted funds 2023 £	Unrestricted funds 2022 £
Employment Allowance	5,000	4,000

6 Raising funds

	Unrestricted funds 2023 £	Unrestricted funds 2022 £
Fundraising and publicity		
Consultancy	2,973	5,919
Staff costs	4,822	3,453
Governance costs	89	36
Support costs	1,243	412
	9,127	9,820

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

7 Charitable activities

	Services and Best Practice 2023	Research and Policy 2023	Total 2023	Services and Best Practice 2022	Research and Policy 2022	Total 2022
	£	£	£	£	£	£
Staff costs	116,440	47,148	163,588	108,627	36,136	144,763
Depreciation	88	-	88	48	-	48
IT Software and consumables	12,011	-	12,011	6,134	-	6,134
Subscriptions	110	-	110	53	-	53
Access- British Sign Language, captioning etc.	-	255	255	-	-	-
Consultancy fees	6,932	15,993	22,925	4,860	5,580	10,440
Training and recruitment	-	-	-	5,868	-	5,868
Events	885	931	1,816	585	800	1,385
Office costs	3,967	2,102	6,069	1,241	587	1,828
	140,433	66,429	206,862	127,416	43,103	170,519
Share of support costs (see note 9)	30,011	12,152	42,163	19,414	3,190	22,604
Share of governance costs (see note 9)	2,149	870	3,019	1,667	274	1,941
	172,593	79,451	252,044	148,497	46,567	195,064
Analysis by fund						
Unrestricted funds	95,699	36,404	132,103	73,036	38,700	111,736
Restricted funds	76,894	43,047	119,941	75,461	7,867	83,328
	172,593	79,451	252,044	148,497	46,567	195,064

8 Description of charitable activities

Services and Best Practice

Working with employers to assist them in introducing a framework that provides the organisation with the tools, resources and policies to implement family-friendly working practices.

Research and Policy

Research carried out into the disadvantages faced by those in the performing arts who have caring responsibilities. Influencing policy at a sectoral and Government level is a key focus for PiPA as we seek to embed change across the creative landscape.

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

9 Support costs

	Support costs	Governance costs	2023	Support costs	Governance costs	2022
	£	£	£	£	£	£
Staff costs	6,004	-	6,004	8,242	-	8,242
Depreciation	1,368	-	1,368	904	-	904
Bookkeeping and accountancy	20,642	-	20,642	11,171	-	11,171
Office costs	5,391	-	5,391	982	-	982
Travel and recruitment	938	-	938	1,614	-	1,614
Staff training	4,557	-	4,557	-	-	-
Freelance and consultancy costs	3,175	-	3,175	-	-	-
Sundry	1,331	-	1,331	103	-	103
Independent Examiner fees	-	1,800	1,800	-	1,800	1,800
Legal and professional	-	90	90	-	35	35
Trustee travel and expenses	-	446	446	-	142	142
Trustee training and meetings	-	772	772	-	-	-
	43,406	3,108	46,514	23,016	1,977	24,993
Analysed between						
Fundraising	1,243	89	1,332	412	36	448
Charitable activities	42,163	3,019	45,182	22,604	1,941	24,545
	43,406	3,108	46,514	23,016	1,977	24,993

The Independent Examiner received £2,600 plus VAT for accounting and examination services (2022: £3,180 plus VAT).

Increased bookkeeping an accountancy costs reflect a move from a PAYE role to an external accountancy company to manage the increasingly robust financial procedures.

Significant investment was made in staff training in preparation for scaling the Charity.

10 Trustees

None of the Trustees (or any persons connected with them) received any remuneration or benefits from the Charity during the year (2022: none) in connection with their responsibilities as Trustees. Two Trustees received travel expenses totaling £446 (2022: 3: £142). Donations from Trustees without restrictions totaled £500.

Indypendent PR, a company owned by the Trustee I Vidyalankara, was paid £700 for PR and comms support around the publication of Bittersweet Symphony music research.

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

11 Employees

The average monthly number of employees during the year was:

	2023 Number	2022 Number
Actual	6	6
Full-time equivalent	5	4

Employment costs	2023 £	2022 £
Wages and salaries	156,038	141,663
Social security costs	14,966	11,755
Other pension costs	3,410	3,040
	174,414	156,458

The above full-time equivalent staff members is based on a 37.5 hour week. Employee time was increased. Both CEOs increased hours from .8 to full-time and we created a new Ops Manager post also at 0.8 FTE, to strengthen management and delivery.

There were no employees whose annual remuneration was £60,000 or more.

The Trustees consider key management personnel to include the joint Chief Executives. Key management salaries total £96,448 during the year (2022: £84,395), which includes employer's pension and national insurance contributions.

12 Taxation

The Charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

13 Tangible fixed assets

	Office equipment	Computers	Total
	£	£	£
Cost			
At 1 April 2022	1,535	5,420	6,955
Additions	260	1,454	1,714
Disposals	-	(845)	(845)
At 31 March 2023	1,795	6,029	7,824
Depreciation			
At 1 April 2022	317	957	1,274
Depreciation charged in the year	337	1,146	1,483
Eliminated in respect of disposals	-	(28)	(28)
At 31 March 2023	654	2,075	2,729
Carrying amount			
At 31 March 2023	1,141	3,954	5,095
At 31 March 2022	1,219	4,463	5,682

14 Debtors

	2023	2022
Amounts falling due within one year:	£	£
Trade debtors	13,083	7,820
Other debtors	9,984	-
Prepayments and accrued income	3,889	-
	26,956	7,820

15 Creditors: amounts falling due within one year

	Notes	2023	2022
		£	£
Other taxation and social security		1,665	-
Deferred income from Charter Partners	**16**	17,224	12,059
Trade creditors		1,467	3,396
Accruals		3,983	6,197
		24,339	21,652

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

16 Deferred income

	2023	2022
	£	£
Movements in the year:		
Deferred income at 1 April 2022	12,059	10,133
Released from previous periods	(12,059)	(10,133)
Resources deferred in the year	17,224	12,059
Deferred income at 31 March 2023	17,224	12,059

The Charter Partner year is not coterminous with the financial year. Income is deferred to the extent that it related to a future time period.

17 Retirement benefit schemes

Defined contribution schemes

The Charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the Charity in an independently administered fund.

The charge to the Statement of Financial Activities in respect of defined contribution schemes was £3,410 (2022 - £3,040).

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

18 Restricted funds

The income funds of the Charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Movement in funds			Movement in funds		
	Incoming resources	Resources expended	Balance at 1 April 2022	Incoming resources	Resources expended 31	Balance at March 2023
	£	£	£	£	£	£
Arts Council England – Elevate	50,000	(50,000)	-	54,984	(54,984)	-
Arts Council England – Intersectional Caring Responsibilities	44,860	(8,446)	36,414	-	(36,414)	-
Creative Scotland	18,750	(9,365)	9,385	23,125	(21,910)	10,600
Dance Professionals Fund	8,000	(6,105)	1,895	-	(1,895)	-
Esmee Fairbairn Foundation- Impact Report	7,650	(7,650)	-	-	-	-
Help Musicians	3,750	(262)	3,488	1,250	(4,738)	-
Canterbury Christ Church University	1,500	(1,500)	-	-	-	-
	134,510	(83,328)	51,182	79,359	(119,941)	10,600

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

18 Restricted funds **(Continued)**

The restricted funds are intended to be used for the following purposes:

Fixed asset fund	- money received for specific fixed assets
Arts Council England – Elevate	- income from Arts Council England as part of the Elevate programme to strengthen organisational resilience
Arts Council England – ICR	- Project funding from Arts Council England to deliver a programme of career development opportunities to support parents and carers from underrepresented communities, who are also based in Yorkshire
Creative Scotland	- grant to fund the ongoing development of the Best Practice programme in Scotland
Dance Professionals Fund	- grant for dance research to identify barriers to career progression, specifically faced by independent dance artists (dancers, choreographers, and other dance professionals) working in the contemporary dance industry with caring responsibilities
Esmee Fairbairn Foundation- Impact Report	- income from Esmee Fairbairn to fund the production of an impact report
Help Musicians	- grant for music research and the Bittersweet Symphony report, investigating the impact of caring responsibilities on career progression in Classical Music
Canterbury Christ Church University	- grant for dance research to identify barriers to career progression, specifically faced by independent dance artists (dancers, choreographers, and other dance professionals) working in the contemporary dance industry with caring responsibilities

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

19 Designated funds

The income funds of the Charity include the following designated funds which have been set aside out of unrestricted funds by the Trustees for specific purposes:

		Movement in funds			
	Balance at 1 April 2021	Incoming resources	Resources expended	Resources expended	Balance at 31 March 2023
	£	£	£	£	£
Best Practice	1,986	-	(1,986)	-	-
Match Funding for ACE Elevate grant	14,488	5,000	(9,684)	(9,804)	-
	16,474	5,000	(11,670)	(9,804)	-

The designated funds are intended to be used for the following purposes:

Best Practice - to invest in the expansion of the Charter Programme
Match Funding for Elevate Grant - reserves set aside to meet our match funding commitments which, on this occasion, enabled us to access the Elevate grant

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

20 Analysis of net assets between funds

	Unrestricted funds 2023	**Designated funds 2023**	**Restricted funds 2023**	**Total 2023**	Unrestricted funds 2022	Designated funds 2022	Restricted funds 2022	Total 2022
	£	**£**	**£**	**£**	£	£	£	£
Fund balances at 31 March 2023 are represented by:								
Tangible assets	5,095	-	-	5,095	5,682	-	-	5,682
Current assets/(liabilities)	40,404	-	10,600	51,004	40,367	9,804	51,182	101,353
	45,499	-	10,600	56,099	46,049	9,804	51,182	107,035

At the balance sheet date the free reserves stood at £40,404.

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

21 Contingent liabilities

The Charity received the assets of Parents in Performing Arts, a company Limited by guarantee, company number 10949206, on 30th September 2020, and took over the activities, contracts and intellectual property of the not for profit company.

As part of the agreement to transfer the assets, the Charity undertook to indemnify Parents in Performing Arts against future costs which may arise as a result of the transfer. At the date of approval of these accounts, no further costs are known or expected.

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

England & Wales - Charity number 1190045

Accounts

Charity registration number 1190045

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	V Bain	
	F Bonelli	
	I Vidyalankara	
	K Doubleday	
	D Buckroyd	
	N Williams	
	S Jackson OBE	
	C Oak	(Appointed 5 July 2021)
	J Preston	(Appointed 5 July 2021)
	S Mustafa	(Appointed 5 July 2021)
	L Harvey	(Appointed 5 July 2021)
	D Sawyerr	(Appointed 5 July 2021)
	S Sirr	(Resigned 2nd February 2022)
Charity number	1190045	
Principal address		
To mid-May	109A High Street London SE20 7DT	
From mid-May	c/o Crucible Theatre 55 Norfolk Street Sheffield S1 1DA	
Independent examiner	Begbies Chartered Accountants 9 Bonhill Street London EC2A 4DJ	
Joint Chief Executives	Cassie Raine Anna Ehnold-Danailov	

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

CHAIR'S STATEMENT

FOR THE YEAR ENDED 31 MARCH 2022

2021-22 has been an important year for PiPA as well as the wider sector as we begin the slow journey back to recovery from Covid-19.

A key focus for PiPA throughout 21-22 has been about providing consistent data, insight and resources to equip the sector and workforce with the tools needed to continue to build the foundations for the future we want to see for the performing arts. More than ever, family friendly working practises and policies are vital for a robust and resilient sector with inclusion at the heart of it and we have been fortified by the ongoing commitment of PiPA Charter Partner's whose work on the PiPA Charter Programme can be felt rippling across the creative landscape. 2021-22 has seen an exciting increase in the number of job shares being offered across our partner organisations. Notable examples include actors Gina Beck and Alex Young sharing the lead role of Nellie Forbush in Chichester Festival Theatre's production of South Pacific, widescale inclusion of caring responsibilities in monitoring data, flexible working embedded across organisations of all sizes and remits and the adoption of family friendly working policies across the majority of PiPA's partner organisations.

Internally, we have invested significantly in the development of our staff and Trustees with training, mentoring and career development. We identified that ensuring the Board of Trustees represents a broad range of lived and professional experiences must be a priority for PiPA. In June 2021 we welcomed five new Trustees to the Board: Laura Harvey Head of Creative Programmes, English National Ballet & Freelance Dance Artist; Shazia Mustafa Founder of Third Door, Director Activate Collective; Constance Oak, Freelance Stage Manager and Facilitator; James Preston, Interim General Manager, Lyra and Deborah Sawyerr, Deputy Executive Director at the Mercury Theatre, Talent Planning and Resourcing Consultant. We were very sorry to say farewell to Stephanie Sirr, CEO of Nottingham Playhouse and President of UK Theatre, who stepped down from the Board in February 2022 after five years of invaluable support for our work. All Trustees have been a huge support, with Trustees and staff working side by side to develop a framework for a strong and sustainable PiPA capable of supporting the wider sector in the face of ever changing social, economic, and environmental challenges and setting the blueprint for the next five years of the Charity as we look to achieve our ambitions for scale.

None of this would be possible without the generous support of PiPA's funders. PiPA is extremely grateful to the Actors' Children's Trust (ACT) for their ongoing and vital support, and their extremely generous grant of £50,000 towards PiPA's next year of development, the Esmée Fairbairn Foundation for their ongoing support, Creative Scotland for supporting PiPA to bring our offer to Scotland's performing arts sector, Musicians' Union, Help Musicians and Dance Professionals Fund all of whom have supported PiPA's ongoing research projects. Thank you to Arts Council England. The vital funding PiPA has received as part of our Elevate grant has enabled us to build our infrastructure as we prepare to scale our work in order to increase reach and impact. Thanks to our core funders, PiPA's capacity has grown substantially over the last year.

With our growing membership of Charter Partners across Music, Dance and Theatre and a dedicated Board of Trustees, dedicated and growing staff team, we are well placed to transform insights into action and respond to future opportunities.

PiPA Chair



.....

Chair

Dated: 16th May 2022

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

TRUSTEES' REPORT

FOR THE YEAR ENDED 31 MARCH 2022

The Trustees present their report and financial statements for the period ended 31 March 2022.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's constitution, the Charities Act 2011 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)".

Objectives and activities

PiPA is set up under its Constitution as a Charitable Incorporated Organisation. The Objects of the CIO are:

To promote equality, diversity and inclusion for the public benefit by reducing, preventing and discouraging discrimination and the resulting barriers in both the workforce (in particular but not exclusively within the performing arts industry) and wider society; including by:

Promoting and advancing better working practices, and

Providing information, advice, guidance and counselling for people in work or seeking work (particularly but not exclusively in the performing arts) including about their rights and entitlements and the provision of care for dependents (including those with disabilities); and

Promoting and carrying out research for the public benefit and publishing or otherwise disseminating the useful results of such research.

Public Benefit

The trustees confirm that they have referred to the Charity Commission’s general guidance on Public Benefit when reviewing and shaping the charity’s aims and objectives for the year and planning future activities. The charity works to ensure that its programmes are inclusive, accessible and responsive to the needs of its beneficiaries.

Our work is organised into two key work areas in order to achieve our vision and objects. These are:

Research and policy:

This includes research carried out into the disadvantages faced by those in the performing arts who have caring responsibilities. Influencing policy at a sectoral and Government level is a key focus for PiPA as we seek to embed change across the creative landscape.

Everything we do at PiPA is a direct response to need, underpinned with a programme of rigorous research. Our grassroots understanding of the needs of parents and carers - combined with our strategic work with unions, employers' bodies, membership organisations and funders - as well as direct service provision to performing arts organisations, provides crucial insight across the cultural landscape, driving our core research agenda. We are then able to directly influence union/employer agreements, monitoring and evaluation criteria and best practice. Advocacy and public policy is becoming an increasing focus for the charity and PiPA's reports have been cited in parliament and our research often quoted in other national campaigns.

Services and Best Practice:

This includes working with employers to assist them in introducing a framework that provides the organisation with the tools, resources and policies to implement family-friendly working practices.

We work in partnership with industry bodies and partners to provide freely available resources including tools and training for the performing arts sector to support organisations to become more family friendly employers. The PiPA Best Practice Charter programme is a monitoring and evaluation framework designed to support employers working towards the PiPA Best Practice Charter. This deep dive programme of paid-for consultancy is divided into three areas of focus: policies, working practices and resources.

We have launched a Charter Foundations Programme which enables us to reach and support smaller and less well funded organisations. Through our programmes we can monitor, analyse and influence change across the performing arts as we support employers and industry bodies to implement targeted, practical solutions and strategies.

Through our partner organisations, and increasingly independently, PiPA provides tools, resources, coffee mornings and networking opportunities free of charge for parents and carers. Our research has highlighted gaps in career development opportunities and provision for mid-career performing arts workers who have needed to take time out for family and caring commitments. Our work in Scotland, funded by the Scottish Government's Workplace Equality Fund, developed from PiPA's experience of direct service provision for individuals focussed on coaching and peer-to-peer learning opportunities. PiPA is increasingly becoming the go-to organisation for individuals looking for resources and signposting.

Achievements and Performance

Research and policy

Parents and Carers in Performing Arts' research is highly regarded and helps us to retain our reputation as thought leaders in inclusion and diversity in the sector. In the twelve months we undertook three key pieces of research: Remote Working, Classical Music, Dance.

Remote Working: A PiPA survey conducted in May 2021 identified significant appetite and opportunity among theatre sector workers for embedding remote working and a more robust and flexible infrastructure into daily working practices. Published in July 2021, in collaboration with SOLT and UK Theatre, PiPA designed a practical toolkit to support managers to assess the potential opportunities and challenges for organisations looking to implement various types of remote working strategies. We held a webinar where we shared our research findings on remote working in the performing arts industry, and featured Charter Partner's Best Practice examples on remote working practices, including Royal Shakespeare Company, Mercury Theatre, and flexible working expert (and PiPA Chair) Sarah Jackson. In conjunction we published our free Remote Working Toolkit, comprising of remote working analysis tool, how-to-guide, policy template and FAQs. Remote Working Toolkit & Webinar Parents & Carers in Performing Arts (pipacampaign.org)

Music: Classical musicians have been disproportionally affected by Covid-19, due to the almost complete shutdown of the sector and scarce opportunity or support for freelancers. The 2018 Balancing Act Survey also highlighted that there are certain dilemmas even more pertinent to musicians as compared to the other performing arts. In particular we identified a higher proportion of parents and carers (76%) in Music than in the performing arts as a whole (56%) but a significantly lower percentage of primary carers (defined as the parent doing 75% or more of the childcare) represented in orchestras: 20% as opposed to 42% of people with primary caring responsibilities in the Music sector more broadly. We need to better understand the lived experience of musicians in Classical Music and Opera and investigate the impact of caring responsibilities on career progression.

The PiPA Classical Music research project which had been delayed due to Covid-19, funded by Help Musicians and Musicians' Union began in June 2021 through a series of focus groups with over 21 Musicians, Composers, Conductors and Opera Singers the findings of which informed a survey to further explore some of the key themes for example:

> What are the specific challenges experienced by those with caring responsibilities?
> What are the career outcomes in terms of earnings? Are earnings enough to cover typical and unforeseen outgoings particularly for carers?

We created a bespoke survey which aligned to the approach of PiPA's 2018 benchmark survey Balancing Act, and some more specific questions about experience of working life in classical music to which we had 410 responses. The findings will be published later in 2022.

Dance: In line with PiPA's strategic objective to expand our Charter Programme offer to include Dance, in October 2022 we launched our programme of research in dance, focussing on the barriers experience of parents and carers in both classical dance (ballet), and contemporary dance sector, to identify the specific challenges and barriers experienced by dance professionals with caring responsibilities, or being pregnant. The Ballet research is being conducted in collaboration with Almuth McDowall, Professor of Organisational Psychology at Birkbeck University of London and the Contemporary Dance research, funded by Dance Professionals Fund, is led by Dr Angela Pickard, Professor of Dance Education & Director of Centre for Practice Based Research, Canterbury Christ Church University.

A series of focus groups and interviews with 40 dance professionals from a wide range of backgrounds and circumstances have been conducted and researchers are currently working with Choreographers and Artistic directors to understand their challenges, as well as identify existing good practice, laying the foundations for a dance specific Charter Programme.

Services and Best Practice:

Charter Programme: We are delighted that over 95% of PiPA's Charter Partners have continued their participation in the PiPA Charter Programme this year with the over 11 new organisations joining the Programme, including Graeae Theatre Company, and Leeds Heritage Theatres.
We have now fully integrated monthly learning seminars into the Charter Programme, featuring innovative family friendly working practices embedded by Charter Partners. These network events enable cross organisational learning and network support as organisations can ask about the nuts and bolts of a particular intervention, discuss challenges and investigate how it would be adoptable to their working model.

Since April 2021 PiPA has hosted 14 seminars, covering topics including: On Stage and Off Stage Job Shares, Children in the Workplace Polices, Supporting P&Cs with Disabilities, Family Friendly Welcome Packs, and Inclusive Recruitment, highlighting work from across our Charter Programme including New Adventures, Mercury Theatre, National Theatre, Chichester Festival Theatre, RSC, Middle Child Theatre, English National Ballet, English National Theatre and Birds of Paradise.
17 new resources have been created including: Job Share - Resident Director; Job Share – Dancer; Returning Parents and Carers to Work; Accessible Professional Development Programmes for Parents and Carers; Children in the Workplace Policy; Updated Shared Parental Leave (Adoption & Birth) Policy; Time Off For Dependents Policy; Inclusive Recruitment Checklist

PiPA Foundations
Launched in February 2022, ***PiPA Foundations*** is an entry-level programme designed to support organisations of all sizes, remits and resources to develop more inclusive workplaces. We have previously identified that lack of resource or capacity is a barrier to participation in the full Charter Programme for some organisations.
This lean impact programme is designed to increase access to our work for smaller and diverse led organisations, and build a pipeline for organisations to progress to the PiPA Charter Programme. Five modules address monitoring, family friendly policies, flexible working, inclusive recruitment and effective communication, with a baseline and endline survey to assess progress. It is currently being trialled as part of a Creative Scotland funded piece of work, with 18 organisations in Scotland including Federation of Scottish Theatre, Eden Court, All or Nothing Aerial Dance Theatre and The Touring Network.

Return and Retain: PiPA's December 2021 action research project 'Return and Retain' with a cohort of parent and carer freelancers that span the breadth of the performing arts industry, including a dance, music, theatre and even puppetry! Funded by Arts Council England, this project aims to support parents and carers who are further marginalised due to their ethnicity, cultural heritage, disability, neurodivergence, sexual orientation, gender identity or socio-economic background. Alongside supporting their individual professional development, these freelancers are helping PiPA to develop a toolkit that organisations can use to better support parents and carers that face additional barriers to employment.

Financial review
Finance and Fundraising

The 2021/2 year was PiPA's first full year as a CIO, and the comparative period had activity for six months only. During the current year PiPA received £276,989 of income, of which £134,510 was restricted for specific purposes by the donors. Expenditure totalled £204,884 resulting in net income for the period of £72,105.

The positive result for the year leaves Charity with £107,035 of reserves at the year end, of which £51,182 are restricted, £9,804 are designated and £46,049 are general unrestricted. Of the £46,049 general unrestricted funds, £5,682 are invested in PiPA's fixed assets and not available for general spending, leaving £40,347 of free reserves.

Reserves

It is Parents and Carers in Performing Arts policy to maintain free reserves (unrestricted reserves not invested in fixed assets or designated for specific purposes.) Trustees review the reserves policy annually and PiPA reserves are calculated on the following basis:

- four weeks of salary costs to provide a breathing space buffer so that the board and executive can make informed decisions on the future of the organisation
- liability for staff notice periods (variable length depending on contract) and for redundancy costs (variable depending on term of service)
- one quarter of annual administrative overhead costs to be spent during a wind-down scenario

At the current year's level of spending, the total cost of the calculation is: £52,800 which is more than the £40,347 held as free reserves however, as a relatively young organisation, this is understandable. Reserves have been built year on year with a clear plan in place to continue building reserves through operating surplus each year in line with the growth of PiPA.

The Trustees review the level of designated funds on an annual basis in line with the charity's needs and plans.

Risk

The Trustees have assessed the major risks to which the charity is exposed, and are satisfied that systems are in place to mitigate exposure to the major risks.

In addition to an annual review of the charity’s full risk register, Trustees receive and discuss a quarterly risk report which focuses on the major risk areas faced by the charity. In 2022/23 these are:

IMPACT
Impact for PiPA means change as a direct result of our activities within specific organisations as well as across industry sectors and across the performing arts as a whole.

This means being able to demonstrate a direct or indirect link between a PiPA intervention and an outcome, as well as being cited or referenced by policy makers, organisations and individuals in the media.

REPUTATION
PiPA has a good reputation among peers and industry. A key challenge for PiPA is striking the balance between parents and carers and employers, and equally between employers' bodies and Unions. PiPA is one of the few organisations that invites these organisations to sit round the same table and work towards a shared goal.

The ability of PiPA to take the temperature across the sector is crucial and we need to be able to show that we are aware of the wider environment that we are operating in.

COMPLIANCE
Our key regulators are: Health and Safety Executive, HM Customs and Excise, Information Commissioners Office, Charity Commission

FINANCIAL
Financial risks include:

- Paying below market rate for roles, impact on recruitment and retention
- Reserves falling below agreed minimum
- Charter partner income targets/ development
- Expansion into new sectors
- Fundraising
- Business plan (striking a balance between ambition and overstretched

PIPA-specific
- growing too fast/ not fast enough
- staff wellbeing
- people management skills and capacity

Structure, governance and management

The charity is constituted as a CIO - a charitable incorporated organisation, and is governed by a constitution dated 22 June 2020. Although the charity was registered on 22 June 2020, activities only commenced from 1st October 2020, when they were transferred from Parents in Performing Arts, a company limited by guarantee.

Trustees

A complete list of trustees who held office from formation to the date of approval of the accounts is disclosed in the legal and administrative information at the front of the annual report.

Inclusion and diversity are core to PiPA. To best deliver our charitable objectives we must operate by the values we promote. PiPA will be an open door to all parents and carers in the industry, enabling true inclusion of all backgrounds and perspectives in our work and how it develops. And we shall also create change across the full diversity of all performing art forms - theatre, opera, orchestra, live music, dance - by engaging with the people who create and work in them.

It is a continuing work in progress, and an active item at our quarterly Board meetings. Each area of PiPA's work is both informed by and delivered against it. The joint CEOs and Board members share responsibility for identifying and agreeing measurable criteria against which we can assess our progress.

In addition, we review the strategy in full and formally every two years, to check that it continues to tie back to and strengthen our current strategy and business plan, and that it continues to reflect and develop best practice.

What this commitment to diversity means for PiPA:

- We work together to amplify the voices of parents and carers
- We commit to reaching, hearing and understanding the full diversity of parents and carers, including those who might experience disadvantage because of their age, disability, gender reassignment, race, religion or belief, sex, sexual orientation, marriage or civil partnership, pregnancy or maternity, or socioeconomic disadvantage.
- We encourage a new mindset, that parents and carers enrich the performing arts
- We commit to ensuring that the examples, case studies and illustrations we use reflect and promote the diversity of parents and carers working in the performing arts
- We show what's possible
- We commit to authentically doing ourselves what we ask others to do, in our employment practice, recruitment, governance and conduct as an organisation.
- We respect and value what everyone brings to PiPA
- We commit to creating an environment where everyone feels that they have a voice, whether staff, trustees, ambassadors, service users, industry partners, funders or donors of time or money.

It is a continuing work in progress, and an active item at our quarterly Board meetings. Each area of PiPA's work is both informed by and delivered against it. The joint CEOs and Board members share responsibility for identifying and agreeing measurable criteria against which we can assess our progress. In addition, we review the strategy in full and formally every two years, to check that it continues to tie back to and strengthen our current strategy and business plan, and that it continues to reflect and develop best practice.

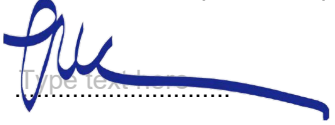
Recruitment and appointment of new trustees

Trustee recruitment is based on an annual assessment, led by the chair, to identify gaps in representation, both in terms of professional and lived experience, to ensure the PiPA Board has the requisite skills to enable PiPA to deliver its objectives and is representative of the communities we serve, as identified by our Inclusion and Diversity strategy. Candidates are required to complete a formal application process by submitting either a written, video or voice application. All applicants are scored against the recruitment criteria using a standard PiPA recruitment matrix. If successful at application stage, prospective candidates attend an interview, in person or online depending on the individual's circumstances. Interviews are carried out by the Chair, at least two other trustees and one or both of the Co- Chief Executive Officers. The panel prepares a shortlist and conducts a second interview, if necessary. Induction for new trustees includes a one-to-one meeting with the Chair, and being "buddied" with an existing board member.

Remuneration

When setting remuneration for its staff, PiPA takes account of market rates and other relevant data relating to charities of a similar size, operational activity and work place location. The remuneration of the Senior Management is the responsibility of the Trustees and is set in the light of the skills and competencies required for particular roles and within the constraints of affordability.

The Trustees' report was approved by the Board of Trustees.



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Trustee
Dated: 16th May 2022

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2022

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

The law applicable to charities in England and Wales requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources of the charity for that year.

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

- select suitable accounting policies and then apply them consistently;

- observe the methods and principles in the Charities SORP;

- make judgements and estimates that are reasonable and prudent;

- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and

- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

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

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

I report to the Trustees on my examination of the financial statements of Parents and Carers in Performing Arts (PiPA) (the charity) for the year ended 31 March 2022.

Responsibilities and basis of report

As the Trustees of the charity you are responsible for the preparation of the financial statements in accordance with the requirements of the Charities Act 2011 (the 2011 Act).

I report in respect of my examination of the charity's financial statements carried out under section 145 of the 2011 Act. In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of , which is one of the listed bodies.

Your attention is drawn to the fact that the charity has prepared financial statements in accordance with Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has now been withdrawn.

I understand that this has been done in order for financial statements to provide a true and fair view in accordance with Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.

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

1 accounting records were not kept in respect of the charity as required by section 130 of the 2011 Act; or

2 the financial statements do not accord with those records; or

3 the financial statements do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

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



Katherine Dee (FCA)
Begbies Chartered Accountants

9 Bonhill Street
London
EC2A 4DJ

Dated: 16/05/2022

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2022

	Notes	**Unrestricted funds 2022** **£**	**Restricted funds 2022** **£**	**Full Year Total 2022** **£**	Unrestricted funds 2021 **£**	Restricted funds 2021 **£**	6 Months Total 2021 **£**
Income from:							
Donations and grant income	**3**	93,130	134,510	227,640	37,558	761	38,319
Charitable activities	**4**	45,349	-	45,349	5,584	-	5,584
Income received on formation	**5**	-	-	-	37,150	19,705	56,855
Other income	**6**	4,000	-	4,000	4,000	-	4,000
Total income		142,479	134,510	276,989	84,292	20,466	104,758
Expenditure on:							
Raising funds	**7**	9,820	-	9,820	5,253	-	5,253
Charitable activities	**8**	111,736	83,328	195,064	44,895	19,705	64,600
Total resources expended		121,556	83,328	204,884	50,148	19,705	69,853
Net incoming resources before transfers		20,923	51,182	72,105	34,144	761	34,905
Gross transfers between funds		-	-	-	761	(761)	-
Net income for the period/ Net incoming resources		20,923	51,182	72,105	34,905	-	34,905
Extraordinary item memo - included in income - see note 21		-	-	-	37,150	19,705	56,855
Net movement in funds		20,923	51,182	72,105	34,905	-	34,905
Fund balances at 1 April 2021		34,930	-	34,930	-	-	-
Fund balances at 31 March 2022		55,853	51,182	107,035	34,905	-	34,905

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

BALANCE SHEET

AS AT 31 MARCH 2022

	Notes	2022 £	2022 £	2021 £	2021 £
Fixed assets					
Tangible assets	**13**		5,682		3,481
Current assets					
Debtors	**14**	7,820		8,013	
Cash at bank and in hand		115,185		38,418	
		123,005		46,431	
Creditors: amounts falling due within one year	**15**	(21,652)		(15,007)	
Net current assets			101,353		31,424
Total assets less current liabilities			107,035		34,905
Income funds					
Restricted funds	**18**		51,182		-
Unrestricted funds					
Designated funds	**19**	9,804		16,474	
General unrestricted funds		46,049		18,431	
			55,853		34,905
			107,035		34,905

The financial statements were approved by the Trustees on 16th May 2022

.....

Trustee

1 Accounting policies

PiPA was granted charitable status as a Charitable Incorporated Organisation (CIO) on 22 June 2020. Its first trustees were appointed on 12 August 2020. It received the assets and liabilities of Parents in Performing Arts, a company Limited by guarantee, company number 10949206 on 30th Sept 2020, and took over its activities. The charity began to operate on 1st October 2020 and as such the comparative period represents six months activity only.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's constitution the Charities Act 2011 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)". The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a true and fair view. This departure has involved following the Statement of Recommended Practice for charities applying FRS 102 rather than the version of the Statement of Recommended Practice which is referred to in the Regulations but which has since been withdrawn.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the Trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the Trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

Designated funds are unrestricted funds which have been set aside by the Trustees for a specific purpose.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation. Strategic Partnership income is in substance a donation, and is recognised on receipt.

Charter Partner contributions are recognised in line with the membership subscription. Income received in advance is deferred.

1 Accounting policies **(Continued)**

1.5 Expenditure

Liabilities are recognised as resources expended where there is a legal and constructive obligation committing the charity to the expenditure. All expenditure is accounted for on an accruals basis and includes attributable value added tax which cannot be recovered.

All other expenditure is charged on an accruals basis and is analysed between direct charitable and other expenditure as detailed in the Statement of Financial Activities.

Costs of raising funds comprise those costs directly attributable to raising voluntary income.

Charitable activities is divided into two categories - Research and Policy, and Services and Best Practice. Costs directly attributable to each category are allocated to that category, including direct staff time. Each charitable activity includes an apportionment of support costs based on the proportion of direct staff time dedicated to that charitable activity.

Support costs include the general overheads of the charity, not attributable to direct charitable activities such as the website, office overheads and the finance function.

Governance costs include those incurred in the governance of the charity and its assets are primarily associated with constitutional and statutory requirements.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Office equipment	5 years
Computers	5 years

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1 Accounting policies **(Continued)**

1.9 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors are initially recognised at transaction price. Financial liabilities classified as payable within one year are not amortised.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.10 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.11 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Donations and grant income

	Unrestricted funds	**Restricted funds**	**Total**	Unrestricted funds	Restricted funds	Total
	2022	**2022**	**2022**	2021	2021	2021
	£	**£**	**£**	£	£	£
Donations and gifts	212	-	212	50	-	50
Grants and Strategic Partner donations	92,918	134,510	227,428	37,508	761	38,269
	93,130	134,510	227,640	37,558	761	38,319
Grants receivable for core activities						
Department of Work and Pensions Access to Work	995	-	995	-	761	761
Actors' Children's Trust	50,000	-	50,000	25,000	-	25,000
Strategic Partner donations	8,750	-	8,750	8,500	-	8,500
Coronavirus Job Retention Scheme – furlough	3,173	-	3,173	4,008	-	4,008
Arts Council England	-	94,860	94,860	-	-	-
Creative Scotland	-	18,750	18,750	-	-	-
Esmee Fairbairn Foundation	30,000	7,650	37,650	-	-	-
Dance Professionals Fund	-	8,000	8,000	-	-	-
Help Musicians	-	3,750	3,750	-	-	-
Canterbury Christ Church University	-	1,500	1,500	-	-	-
	92,918	134,510	227,428	37,508	761	38,269

4 Charitable activities

	Services & Best Practice 2022 £	Services & Best Practice 2021 £
Charter Partner contributions	41,433	15,717
Less: deferred Charter Partner income	(12,059)	(10,133)
Provision of research	12,500	-
Training income	3,475	-
	45,349	5,584

5 Income received on formation

The charity received the assets and liabilities of Parents in Performing Arts on 30th September 2020. The charity received these assets and liabilities without charge. Under the terms of the agreement the assets comprised both restricted and unrestricted income.

6 Other income

	Unrestricted funds 2022 £	Unrestricted funds 2021 £
Employment Allowance	4,000	4,000

7 Raising funds

	Unrestricted funds 2022 £	Unrestricted funds 2021 £
Fundraising and publicity		
Consultancy	5,919	2,880
Staff costs	3,453	1,991
Governance costs	36	
Support costs	412	303
	9,820	5,253

8 Charitable activities

	Services and Best Practice 2022 £	Research and Policy 2022 £	Total 2022 £	Services and Best Practice 2021 £	Research and Policy 2021 £	Total 2021 £
Staff costs	108,627	36,136	144,763	31,381	19,699	51,080
Depreciation and impairment	48	-	48	-	-	-
IT Software and consumables	6,134	-	6,134	1,091	-	1,091
Subscriptions	53	-	53	44	-	44
Access- British Sign Language, captioning etc	-	-	-	240	-	240
Consultancy fees	4,860	5,580	10,440	761	-	761
Training and recruitment	5,868	-	5,868	-	-	-
Events	585	800	1,385	-	-	-
Office costs	1,241	587	1,828	-	-	-
	127,416	43,103	170,519	33,517	19,699	53,216
Share of support costs (see note 10)	19,414	3,190	22,604	5,525	3,503	9,028
Share of governance costs (see note 10)	1,667	274	1,941	1,442	914	2,356
	148,497	46,567	195,064	40,484	24,116	64,600
Analysis by fund						
Unrestricted funds	73,036	38,700	111,736	40,484	4,411	44,895
Restricted funds	75,461	7,867	83,328	-	19,705	19,705
	148,497	46,567	195,064	40,484	24,116	64,600

9 Description of charitable activities

Services and Best Practice

Working with employers to assist them in introducing a framework that provides the organisation with the tools, resources and policies to implement family-friendly working practices.

Research and Policy

Research carried out into the disadvantages faced by those in the performing arts who have caring responsibilities. Influencing policy at a sectoral and Government level is a key focus for PiPA as we seek to embed change across the creative landscape.

10 Support costs

	Support costs 2022 £	Governance costs 2022 £	Total 2022 £
Staff costs	8,242	-	8,242
Depreciation	904	-	904
Bookkeeping and accountancy	11,171	-	11,171
Office costs	982	-	982
Travel and recruitment	1,614	-	1,614
Sundry	103	-	103
Independent Examination fees	-	1,800	1,800
Legal and professional	-	35	35
Trustee travel and expenses	-	142	142
	23,016	1,977	24,993
Analysed between			
Fundraising	412	36	448
Charitable activities	22,604	1,941	24,545
	23,016	1,977	24,993

11 Trustees

None of the Trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year (2021: none). Three Trustees received travel expenses totalling £142 (2021: none). See note 21 for further related party transaction disclosure.

12 Employees

The average monthly number of employees during the year was:

	2022 Number	2021 Number
Actual	6	5
Full-time equivalent	4	3

Employment costs	2022 £	6 Months 2021 £
Wages and salaries	141,663	53,905
Social security costs	11,755	4,206
Other pension costs	3,040	1,118
	156,458	59,229

12 Employees **(Continued)**

The above full-time equivalent staff members is based on a 37.5 hour week and excludes hours during which an employee was furloughed.

There were no employees whose annual remuneration was £60,000 or more, or who earned more than £30,000 over the six month comparative period.

The Trustees consider key management personnel to include the joint Chief Executives. Key management salaries total £84,395 during the year (£36,342 comparative six months), which includes employer's pension and national insurance contributions.

13 Tangible fixed assets

	Office equipment	Computers	Total
	£	£	£
Cost			
At 1 April 2021	577	3,226	3,803
Additions	959	2,194	3,153
At 31 March 2022	1,536	5,420	6,956
Depreciation and impairment			
At 1 April 2021	58	264	322
Depreciation charged in the year	259	693	952
At 31 March 2022	317	957	1,274
Carrying amount			
At 31 March 2022	1,219	4,463	5,682
At 31 March 2021	519	2,962	3,481

14 Debtors

	2022	2021
Amounts falling due within one year:	£	£
Trade debtors	7,820	2,049
Other debtors	-	5,964
	7,820	8,013

15 Creditors: amounts falling due within one year

	Notes	2022 £	2021 £
Deferred income from Charter Partners	**16**	12,059	10,133
Trade creditors		3,396	1,283
Accruals		6,197	3,591
		21,652	15,007

16 Deferred income

	2022 £	2021 £
Movements in the year:		
Deferred income at 1 April 2021	10,133	-
Released from previous periods	(10,133)	-
Resources deferred in the year	12,059	10,133
Deferred income at 31 March 2022	12,059	10,133

The Charter Partner year is not coterminous with the financial year. Income is deferred to the extent that it related to a future time period.

17 Retirement benefit schemes

Defined contribution schemes

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

The charge to the Statement of Financial Activities in respect of defined contribution schemes was £3,040 (2021 - £1,118).

18 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Movement in funds				Movement in funds		
	Incoming resources	Resources expended	Transfers	Balance at 1 April 2021	Incoming resources	Resources expended	Balance at 31 March 2022
	£	£	£	£	£	£	£
Fixed assets	761	-	(761)	-	-	-	-
Arts Council England – Elevate	19,705	(19,705)	-	-	50,000	(50,000)	-
Arts Council England – Intersectional Caring Responsibilities	-	-	-	-	44,860	(8,446)	36,414
Creative Scotland	-	-	-	-	18,750	(9,365)	9,385
Dance Professionals Fund	-	-	-	-	8,000	(6,105)	1,895
Esmee Fairbairn Foundation- Impact Report	-	-	-	-	7,650	(7,650)	-
Help Musicians	-	-	-	-	3,750	(262)	3,488
Canterbury Christ Church University	-	-	-	-	1,500	(1,500)	-
	20,466	(19,705)	(761)	-	134,510	(83,328)	51,182

18 Restricted funds **(Continued)**

The restricted funds are intended to be used for the following purposes:

Fixed asset fund	- money received for specific fixed assets
Arts Council England – Elevate	- income from Arts Council England as part of the Elevate programme to strengthen organisational resilience
Arts Council England – ICR	- income from Arts Council England as part of the Intersectional Caring Responsibilities programme
Creative Scotland	- grant to fund the Best Practice programme in Scotland
Dance Professionals Fund	- grant for dance research
Esmee Fairbairn Foundation- Impact Report	- income from Esmee Fairbairn to fund the production of an impact report
Help Musicians	- grant for music research
Canterbury Christ Church University	- grant for dance research

19 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

	Movement in funds				Movement in funds		
	Incoming resources	Resources expended	Transfers	Balance at 1 April 2021	Incoming resources	Resources expended	Balance at 31 March 2022
	£	£	£	£	£	£	£
Best Practice	-	-	1,986	1,986	-	(1,986)	-
Match Funding for ACE Elevate grant	17,705	(3,217)	-	14,488	5,000	(9,684)	9,804
	17,705	(3,217)	1,986	16,474	5,000	(11,670)	9,804

The designated funds are intended to be used for the following purposes:

Best Practice	- to invest in the expansion of the charter programme
Match Funding for Elevate Grant	- reserves set aside to meet our match funding commitments

20 Analysis of net assets between funds

	Unrestricted funds 2022	**Designated funds 2022**	**Restricted funds 2022**	**Total 2022**	Unrestricted funds 2021	Designated funds 2021	Restricted funds 2021	Total 2021
	£	**£**	**£**	**£**	£	£	£	£
Fund balances at 31 March 2022 are represented by:								
Tangible assets	5,682	-	-	5,682	3,481	-	-	3,481
Current assets/(liabilities)	40,367	9,804	51,182	101,353	14,950	16,474	-	31,424
	46,049	9,804	51,182	107,035	18,431	16,474	-	34,905

At the balance sheet date the free reserves stood at £40,367.

21 Related party transactions

There were no disclosable related party transactions during the period aside from below, and none of the trustees received any travel expenses or remuneration.

The charity received the assets of Parents in Performing Arts, a company Limited by guarantee, company number 10949206, on 30th September 2020, and took over the activities of the not for profit company. The assets comprised cash of £54,230 and £2,625 of tangible fixed assets. This donation is shown as an extraordinary item in the 2021 Statement of Financial Activities, as this transaction will not be repeated.

22 Contingent liabilities

The charity received the assets of Parents in Performing Arts, a company Limited by guarantee, company number 10949206, on 30th September 2020, and took over the activities, contracts and intellectual property of the not for profit company.

As part of the agreement to transfer the assets, the charity undertook to indemnify Parents in Performing Arts against future costs which may arise as a result of the transfer. At the date of approval of these accounts, no further costs are known or expected.

23 Merger accounting principles

The transfer of assets to the Charity in 2020 did not qualify to be treated as merger under the accounting standards due to only two of the trustees of the new entity being directors of Parents in Performing Arts at the date of transfer, and the transaction not taking place between two charities.

Had the Charity been eligible to apply merger accounting, the activities of the two entitles would have been presented in the accounts as if they had continued uninterrupted, using the new Charity financial year end as a reference date. The following tables illustrate how the Statement of Financial Activities and Balance Sheet would have been presented under merger accounting principles.

The figures in this note have been presented voluntarily, for clarity, in order to help show what the trend would have been over both 12 month periods, had these activities been undertaken by a single entity

Statement of Financial Activities	**Total for the year to 31/3/22**	**Company 6 months**	**Charity 6 months**	**Total for the year to 31/3/21**
	£	**£**	**£**	**£**
Income and endowments from:				
Donations and grant income	227,640	78,664	38,319	116,983
Charitable activities	45,349	9,833	5,584	15,417
Other income	4,000		4,000	4,000
Total income	276,989	88,497	47,903	136,400
Expenditure on:				
Raising funds	9,820	8,810	5,253	14,063
Charitable activities	195,064	67,067	64,600	131,667
Total resources expended	204,884	75,877	69,853	145,730
Net movement in funds	72,105	12,620	(21,950)	(9,330)
Fund balances at 1 April 2021	34,905	44,235	-	44,235
Fund balances at 31 March 2022	107,035	56,855	(21,950)	34,905

23 Merger accounting principles **(Continued)**

Balance Sheet	Total for the year to 31/3/22 £	Total for the year to 31/3/21 £
Tangible fixed assets	5,682	3,481
Current assets		
Debtors	7,820	8,013
Cash at bank and in hand	115,185	38,418
	123,005	46,431
Creditors: amounts falling due within one year		
Other creditors	9,593	4,874
Deferred income	12,059	10,133
	21,652	15,007
Net current assets	101,353	31,424
Total net assets	107,035	34,905
Income funds		
Restricted funds	51,182	-
Unrestricted funds	55,853	34,905
	107,035	34,905

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

England & Wales - Charity number 1190045

Accounts

PARENTS & CARERS
IN PERFORMING ARTS

PiPA's Annual Report and Financial Statements for the period to 31 March 2021

Reference and Administrative Details

Registered Company number: CE022260

Registered Charity number: 1190045

Registered name: Parents and Carers in Performing Arts t/a PiPA

Registered office: 109A High Street, London, SE20 7DT

PiPA Trustees:

Sarah Jackson OBE, Chair	*(Appointed 12 August 2020)*
Vick Bain	*(Appointed 12 August 2020)*
Federico Bonelli	*(Appointed 2 October 2020)*
Daniel Buckroyd	*(Appointed 12 August 2020)*
Kirsty Doubleday	*(Appointed 12 August 2020)*
Laura Harvey	*(Appointed 5 July 2021)*
Shazia Mustafa	*(Appointed 5 July 2021)*
Constance Oak	*(Appointed 5 July 2021)*
James Preston, Treasurer	*(Appointed 5 July 2021)*
Deborah Sawyerr	*(Appointed 5 July 2021)*
Stephanie Sirr, Vice-Chair	*(Appointed 12 August 2020)*
Indy Vidyalankara	*(Appointed 2 October 2020)*
Natalie Williams	*(Appointed 12 August 2020)*

Co-Founders & Joint CEOs

Anna Ehnold-Danailov

Cassie October Raine



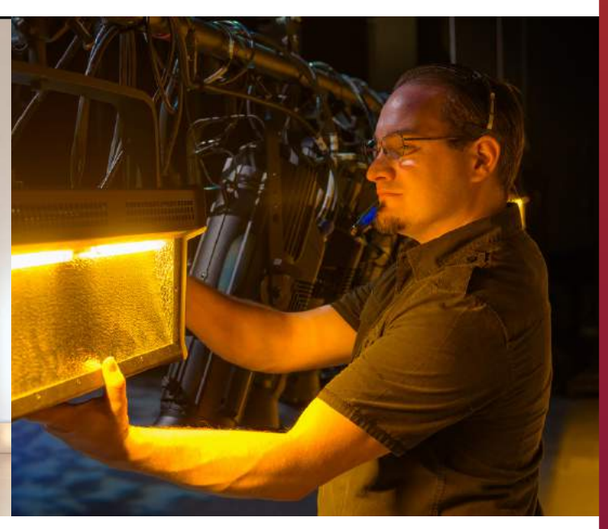



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CHAIR'S STATEMENT

Before the pandemic hit the UK and the first lockdown began, the directors of PiPA's predecessor not-for-profit organisation had been anticipating a straightforward transition to charitable status (granted in June 2020). The PIPA not-for-profit had over the previous five years built up a significant programme of work and influence in the industry, and the Board of Directors had felt that its objectives could be better and more accountably delivered with charitable status.

The impact of Covid-19 on the Performing Arts sector was huge. Building closures, the sudden need to work from home, furloughing, unemployment, redundancy were compounded by the need to look after and educate children at home, additional care responsibilities for elderly or disabled relatives and rapid adjustments to working flexibly in a domestic environment. At first it was uncertain whether our industry partners would be able to continue to support our work, and the Board of the not-for-profit initially had to shift its focus to survival.

We would like to thank Arts Council England and Actor's Childrens' Trust as well as all our Charter Partners and Strategic Partners, whose immediate and ongoing support enabled us to carry on operating, demonstrating the continuing relevance and importance of our work, even as the industry faced and continues to face existential challenges.

We were able to make use of the furlough scheme, and were particularly pleased to see the introduction of part-time furlough options, which may have contributed to many organisations in the industry coming to a new understanding of how part time or reduced working patterns can still be effective, which we hope may result in improved future opportunities for parents and carers.

The new Charity therefore was able to begin operating on 1st October 2020 with confidence that it was a going concern and able to deliver support to our Charter Partners and the wider industry, to enable better employment and opportunities for parents and carers who have been significantly impacted by the mass sectoral upheaval brought about by the pandemic.

- Sarah Jackson OBE, Chair of Trustees

GOVERNANCE

OBJECTIVES AND ACTIVITIES

PIPA BELIEVES THAT A TRULY WORLD CLASS PERFORMING ARTS IS INCLUSIVE OF ALL TALENTS AND CIRCUMSTANCES.

We work together to amplify the voices of parents and carers

We commit to reaching, hearing and understanding the full diversity of parents and carers, including those who might experience disadvantage because of their age, disability, gender reassignment, race, religion or belief, sex, sexual orientation, marriage or civil partnership, pregnancy or maternity, or socio-economic disadvantage.





We encourage a new mindset, that parents and carers enrich the performing arts

We commit to ensuring that the examples, case studies and illustrations we use reflect and promote the diversity of parents and carers working in the performing arts

We show what's possible

We commit to authentically doing ourselves what we ask others to do, in our employment practice, recruitment, governance and conduct as an organisation.





We respect and value what everyone brings to PiPA

We commit to creating an environment where everyone feels that they have a voice, whether staff, trustees, ambassadors, service users, industry partners, funders or donors of time or money.

PiPA is set up under its Constitution as a Charitable Incorporated Organisation.
The Objects of the CIO are:

To promote equality, diversity and inclusion for the public benefit by reducing, preventing and discouraging discrimination and the resulting barriers in both the workforce (in particular but not exclusively within the performing arts industry) and wider society; including by:

- Promoting and advancing better working practices, and
- Providing information, advice, guidance and counselling for people in work or seeking work (particularly but not exclusively in the performing arts) including about their rights and entitlements and the provision of care for dependents (including those with disabilities); and
- Promoting and carrying out research for the public benefit and publishing or otherwise disseminating the useful results of such research.

PUBLIC BENEFIT

The Trustees confirm that they have referred to the Charity Commission's general guidance on Public Benefit when reviewing and shaping the charity's aims and objectives for the year and planning future activities. The charity works to ensure that its programmes are inclusive, accessible and responsive to the needs of its beneficiaries.

Our work is organised into two key work areas in order to achieve our vision and objects. These are:

Research and policy:

This includes research carried out into the disadvantages faced by those in the performing arts who have caring responsibilities. Influencing policy at a sectoral and Government level is a key focus for PiPA as we seek to embed change across the creative landscape.

Everything we do at PiPA is a direct response to need, underpinned with a programme of rigorous research. Our grassroots understanding of the needs of parents and carers - combined with our strategic work with unions, employers' bodies, membership organisations and funders - as well as direct service provision to performing arts organisations, provides crucial insight across the cultural landscape, driving our core research agenda. We are then able to directly influence union/employer agreements, monitoring and evaluation criteria and best practice. Lobbying is becoming an increasing focus for the charity and PiPA's reports have been cited in parliament and our research often quoted in other national campaigns.

Services and Best Practice:

This includes working with employers to assist them in introducing a framework that provides the organisation with the tools, resources and policies to implement family-friendly working practices.

We work in partnership with industry bodies and partners to provide freely available resources including tools and training for the performing arts sector to support organisations to become more family friendly employers. The PiPA Best Practice Charter programme is a monitoring and evaluation framework designed to support employers working towards the PiPA Best Practice Charter. This deep dive programme of paid-for consultancy is divided into three areas of focus: policies, working practices and resources.

We are working towards launching a Charter Foundations Programme and PiPA Standards in 2021/22 which will provide tiered access to PiPA resources to increase our reach and impact. Through our programmes we can monitor, analyse and influence change across the performing arts as we support employers and industry bodies to implement targeted, practical solutions and strategies.

Through our partner organisations, and increasingly independently, PiPA provides tools, resources, coffee mornings and networking opportunities for individuals. Our research has highlighted gaps in career development opportunities and provision for mid-career performing arts workers who have needed to take time out for family and caring commitments. Our work in Scotland, funded by the Scottish Government's Workplace Equality Fund, developed from PiPA's experience of direct service provision for individuals focussed on coaching and peer-to-peer learning opportunities. PiPA is increasingly becoming the go-to organisation for individuals looking for resources and signposting.







KEY AIMS

KEY AIMS HAVE BEEN DEVELOPED AS A ROUTE MAP FOR THE CHARITY THROUGH TO 2023

EXTERNAL

- Develop a research strategy that will continue to enhance and deepen the evidence base which is the foundation of PiPA's reputation as the leading organisation for data collection on carers and parents in the performing arts.
- Collect data relevant to employment of parents and carers that meets gaps in knowledge and establishes the role of PiPA as the lead organisation advocating an inclusive workforce.
- Establish an effective mechanism for the Foundations Programme to monitor and evaluate impact on participating partner organisations.
- Deliver strong and effective advocacy and lobbying activity that has national and local profile and impact.
- Further develop and establish PiPA's work in music and dance.

INTERNAL

- Continuously identify and develop new opportunities for activity and delivery that support the PiPA mission.
- Enhance existing and develop new partner working relationships (including funding relationships) with sector support organisations, aligned organisations, corporate partners and other campaigning organisations.
- Achieve increasing numbers of PiPA Charter Partners taking the full Charter Programme as well as the Foundations Programme.
- Increase funding from a range of grant giving and private sources to ensure the organisation's work is deliverable and the long-term sustainability of the organisation in all eventualities.
- Ensure the PiPA team and Board has the requisite skills and experience that a) reflect the diverse community which they represent and b) have the skills and knowledge required to effectively manage the organisation through this period of rapid growth.

PiPA PARENTS & CARERS IN PERFORMING ARTS

Achievements and Performance for PiPA’s first nine months as a Charity

ACHIEVEMENTS AND PERFORMANCE FOR PIPA'S FIRST NINE MONTHS AS A CHARITY

The impact of Covid-19 on PiPA and closure of live performing arts organisations meant that we had to adapt our model of delivery and service provision to the rapidly evolving needs of the sector and its workforce. The impact on parents and carers that work in the industry, and by extension on their families, has been immediate and profound. A less formal approach was required for the PiPA Best Practice Charter programme during the pandemic as the charity became significantly more responsive to immediate needs of parents, carers and organisations. Many staff were still on furlough or had been made redundant and those who were still in place necessarily focussed on the survival of their organisation. The PiPA agenda became focussed on providing data on the specific challenges facing carers and parents, responding with immediate tools and guidelines for support and providing free information for employers to support the workforce.

RESEARCH AND POLICY

PiPA's research is highly regarded and helps us to retain our reputation as thought leaders in inclusion and diversity in the sector. In the nine months (June 2020 - March 2021) we undertook and published a number of research pieces and resources available for the wider sector including:

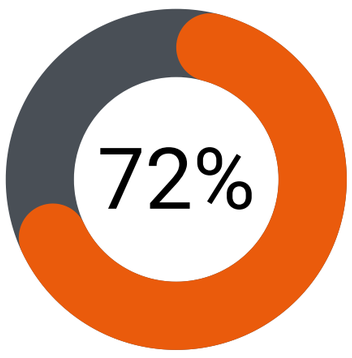
Covid Research

A follow up piece of research to continue the narrative following the submissions made to the DCMS about the impact of Covid-19. The PiPA Covid Research launched with a survey in October 2020.



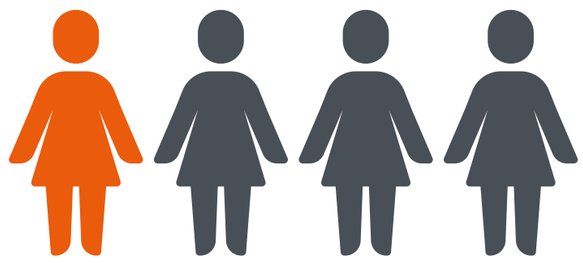
The PiPA Covid Research survey focussed on the intersectionality of caring responsibilities and received 500 responses, revealing that the COVID pandemic is having a devastating impact on parents and carers working in the performing arts. Particularly affected are women, D/deaf and disabled people with caring responsibilities and solo parents.

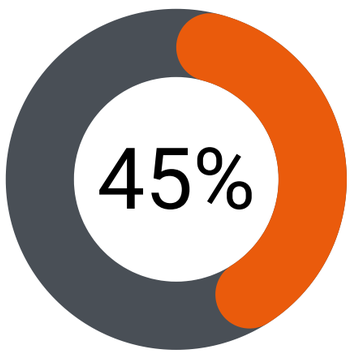
KEY FINDINGS INCLUDED:



of parents and carers are considering abandoning their career in performing arts.

1 in 4 mothers and female carers are doing 90% of childcare, severely impacting their ability to work.





45% of D/deaf and disabled parents and carers and solo parents are experiencing a mental health crisis.

The Research Report was published on 1st Feb 2021 here: https://pipacampaign.org/research/covidreport

COVID REPORT CONTINUED

- A round table discussion was held with key stakeholders to discuss industry strategies, support wider dissemination of research findings and build a pipeline of new Charter Partners;
- PiPA hosted two dissemination and learning events for sector leaders, HR and executives to discuss the findings of the report, the impacts for the performing arts sector, and what can be done to address the issues. Speakers from organisations participating in PiPA's pioneering Charter Programme, including New Adventures, Mercury Theatre, National Theatre Scotland and Birds of Paradise, shared their learnings and best practice with over 80 attendees. A recording of the free event is available here: https://pipacampaign.org/resource/key-practices-to-modernise-the-way-we-work-seminar
- The PiPA / Help Musicians UK (HMUK) and The Musicians' Union funded research into the challenges facing carers and parents working in Classical Music was restarted.

COMMUNICATIONS

Advocacy and events are a key part of PiPA's strategy to disseminate our research findings, promote best practice and consult with the wider workforce. During the nine month period (June 2020 – March 2021) we provided:

Seven online learning seminars for PiPA Charter Partners, covering topics including:

- returning senior leaders after parental leave
- returning the parent and carer workforce post after Covid
- an introduction to the PiPA Toolkit
- flexible working
- incorporating learning from lockdown into future plans to support parents and carers

We also held **two** public seminars, highlighting the work our Charter Partners did throughout the pandemic in supporting their parent and carer workforce, and what policies, practices and resources the wider industry should consider moving forward.

We conducted annual reviews with Charter Partners.

We participated in industry events including:

- Linecheck Music and Parenting panel
- Podcast with HMUK and artist Juanita Stein
- Equity discussing support strategies for Equity members who are parents and carers.
- Three events with Stage Management Association (SMA) and event with Costume In Theatre, Entertainment & Arts (CiTEA) discussing support for freelancers, through job shares
- Women of the World Festival (WOW)'s Creative Women's Forum
- PiPA organised and co-hosted Edinburgh Fringe Festival event *Making the Festival More Family Friendly*

SOCIAL MEDIA AND WEBSITE STATISTICS

(developments from September 2020 to March 2021)



500 new Twitter followers



78 new Facebook followers



280 new LinkedIn followers



Average website visitors per month



new newsletter subscribers

Key achievements:

- Implementation of a comprehensive regular reporting system for PiPA website and social media, including installation of Google Analytics & Google Tag Manager which allow us to track resource downloads
- Developed PiPA's dormant LinkedIn page
- Creation of templates and processes for key communications activities – e.g. campaign templates, brand colour palette, inclusive recruitment process and key copy
- Creation of Covid Support Hub to streamline and centralise urgent support
- Development of inclusive recruitment process
- Redesign of newsletter format

SERVICES AND BEST PRACTICE

During the COVID-19 pandemic, the Charter Programme has been providing a responsive approach to supporting our Charter Partners. The PiPA team have already produced a Home Working Guidance, Reduced Working Guidance and Working from Home with Children resource to support adjustments and transitions; launched a webpage to collate the most useful, up-to-date information and connected Charter Partners to one another to share best practice. Regular Zoom meetings are hosted by the Programme Manager to support continuous learning and exchange. This has been supported by a call for support and an article celebrating the best practice achievements that have come from our Charter Partners in response to the COVID-19 pandemic.

> "Thanks so much for sending this – of all the COVID-19 information sent to me today, this has been the most useful, human, and comprehensive, so just thank you!"
>
> - Liverpool Everyman and Playhouse



PiPA continued to offer free resources for the wider sector including:

- Webinar with Sarah Jackson and Matt Harper-Hardcastle on Flexible Working for UK Theatre's *Theatre Means Business* platform. Link here
- *Strengthening Foundations: Part 1* Action planning event for Scottish Performing Arts organisations, as part of the Workforce Equality Fund (WEF).
- *Strengthening Foundations: Part 2* Evaluation and learning from the programme

It is worth noting that from the 47 taking part in the Charter Programme only three organisations requested to pause the programme participation, whilst 94% continued with the paid programme throughout arguably the worst financial and management crisis many organisations have endured.

Charter Partners have taken real learning from the necessary shift in working practices throughout lockdown that they are now able to apply.

CHARTER PROGRAMME

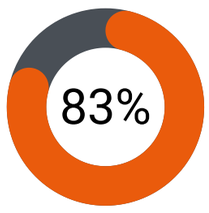
Our mission is to enable employers to attract and retain a more diverse and flexible workforce inclusive of carers and parents by leveraging family friendly working practices to increase operational and sectoral resilience. In order to do this the PiPA Best Practice Charter Programme provides organisations with a roadmap and supporting resources to work towards achieving the 10 points of the PiPA Best Practice Charter. The programme is supported by PiPA's research activities and grassroots insight, increasing our knowledge and expertise of how policies and practice currently work in the performing arts and identifying opportunities for innovation. We are working towards increasing our Charter Partner reach as well as developing a lighter touch programme to allow a greater diversity of size and scale of organisations to benefit from PiPA resources.

Since September 2020 four new performing arts organisations have joined the Charter Programme, which has now over **50 online resources**, including **eight sample policies, 45 Case Studies and How-to-Guides** as well as video recordings of interviews and seminars.

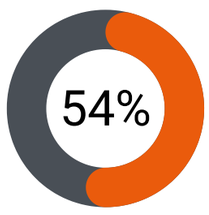
IMPACT DATA:

We are working towards an annual Impact Report to benchmark Charter Partners' progress. The data below is from an analysis of Charter Partner PiPA initiatives conducted in June 2021. It has been included here because, due to the closure of the sector, this data also represents the period covered by this report. For the 40 PiPA Charter Partners whose data was shared with PiPA, the following policies were in place:

POLICIES



of Charter Partners have a comprehensive suite of parental and caring related policies in place, including Maternity Leave, Paternity Leave, Shared Parental Leave and Time Off for Dependents.

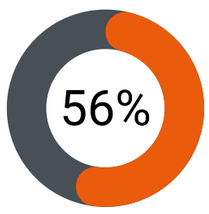


of Charter Partners monitor caring responsibilities within Equal Opportunities forms, or will do so within the next six months.

WORKING PRACTICES

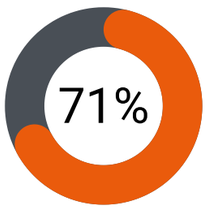


of Charter Partners provide advance notice of schedules (at least one week), with just under half offering reduced or truncated rehearsal hours.



of Charter Partners offer Job Shares in Backstage roles, or plan to over the next six months, and 54% for On Stage roles.

RESOURCES



of Charter Partners have a Pipa Champion in place*

**(designated member of staff for parent and carer related enquiries)*

PiPA CHARTER AND STRATEGIC PARTNERS (as of 31/03/2021)

Actors Children's Trust
Ambassador Theatre Group
Association of British Orchestras
Association of Lighting Designers
Ballet Rambert Limited
Balbir Singh Dance Company
BASCA
BECTU
Birds of Paradise Theatre
Birmingham Rep
Bristol Old Vic
Chichester Festival Theatre
Dance Base
Dance Umbrella
Dancers Professionals Fund
Dancers' Career Development
Derby Theatre
Donmar Warehouse
Edinburgh Festival Fringe Society
English National Ballet
English National Opera
English Touring Theatre
Equity
Federation of Scottish Theatre
Help Musicians
Hull Truck Theatre
ITC Arts
Liverpool and Merseyside Theatres Trust Limited
Liverpool Everyman & Playhouse
The Lyceum Theatre
Lyric Hammersmith
LW Theatres
Mercury Theatre Colchester
Middle Child Theatre
Musicians Union
New Adventures
National Union of Journalists
National Theatre
National Theatre Scotland
National Theatre Wales
Next Door But One
Norther Ballet
Nottingham Playhouse
One Dance
Opera North
Brixton House (Ovalhouse)
Rambert Dance Company
RashDash
Royal Lyceum Edinburgh
Royal Shakespeare Company
Sadler's Wells
Scottish Ballet
Scottish Opera
Stage Directors UK
Shakespeare's Globe
Sheffield Theatres
Sonia Friedman Productions
Society of London Theatre/UK Theatre
Spotlight
Stellar Quines
Tangled Feet
Theatr Genedlaethol Cymru
The Old Vic
The Royal Ballet
The Royal Opera House
Theatr Clwyd
Tutti Frutti Productions
Theatre Royal Wakefield
UK Theatre
Welsh National Opera
Writers Guild Great Britain
Young Vic

SUPPORT FOR INDIVIDUALS

The Covid crisis expedited PiPA's aim to provide more direct resources for individual parents and carers not affiliated with any of the performing arts organisations we work with. The PiPA website now hosts free resources to download for individuals, as well as links to organisations that can provide further support, including financial aid for parents and carers.

During the crisis we adapted our running projects and programme to deliver direct interventions for individuals with caring responsibilities.

Workplace Equality Fund

The aim of this Scottish Government funded work was to introduce PiPA's work in Scotland, establish strong partnerships and a network through which to deliver and support this strategic work in the longer term. To meet this aim, the project included a range of activities aimed at organisations and freelancers, including:

- Career coaching provided by professional coaches for parents and carers working in the Scottish performing arts ('individuals')
- Regular network meetings ('Coffee Mornings') for individuals
- Connection events with Scottish performing arts organisations discussing their available engagement opportunities and support for performing arts professionals with caring responsibilities

Previous PiPA research has identified that parents and carers often self-select out of opportunities, potentially losing overview of available offers. They can find it hard to re-enter the industry, for example after becoming a parent. Therefore, raising confidence, and increasing awareness of opportunities is key. This project was an investigation into different mechanisms for support, through confidence building and peer to peer support.

In partnership with employers taking part in the programme, PiPA provided coaching sessions to 17 parents and carers working in the Scottish performing arts sector and networking opportunities.

QUOTES FROM PARTICIPANTS

"Really useful to connect to other parents in a similar position and for your needs to be recognised. I also learned a lot about policy and parenting."

"As a parent-to-be this was useful for me to hear from Scotland based organisations on their policies, plans and ethics around supporting artists parents/carers, giving me an idea of what support is out there when it comes to returning to work and navigating what support is available."

"It is the first time in years I felt less alone in my circumstances, and that gives you strength and practical information."

"It was my only opportunity to connect with others and to find out what support was available to me"

KEY OUTCOMES OF THE WORK IN SCOTLAND:

- Effectiveness of working with both freelancers and a range of organisations across different scales to influence change - connecting strategy with responsiveness and perspectives on the ground.
- Positive impact of working with decentralised models and more bespoke, smaller scale interventions.
- Opportunity for PiPA to maximise its own and other organisations' resources through collaborative, consultative and networked activity.
- Covid has revealed a lot of useful learning, both for PiPA and for organisations in the sector, which is outlined throughout the report.
- Opportunity to further develop profiling and working with carers, as well as increasing the geographic reach, diversity and intersectionality of the parents and carers that PiPA engages with.
- Need and appetite for PiPA's work to continue in Scotland has been strongly demonstrated through ongoing engagement and final evaluation.
- PiPA has secured additional funding from Creative Scotland to continue our work in Scotland.

PRO-BONO COACHING

PiPA has since extended its coaching offer to our wider Charter Partner cohort offering pro-bono coaching sessions with Ayesha Murray for Charter Partners to offer to their workforce, both freelance and employed. Seven Charter Partners took part in the pilot.

> "The coaching session . . . made such a difference to my mindset as I got ready to return to work after a year's maternity leave. (...) I felt reassured after speaking to (the coach) and importantly, came away with action points to take forward. I know others could benefit hugely from her coaching and I would thoroughly recommend her to any parent returning from leave."
> *- Coaching beneficiary*

Charter Partners who took part in this, noted the benefit to both the individuals and the organisation, seeking future opportunities for their parent and carer workforce to be supported, whilst also feeding into the organisational change, based on lived-experience.

SUPPORTING FUNCTIONS

PEOPLE

Thanks to PiPA's Arts Council England Elevate Award commencing in January 2020 PiPA has been able to invest in infrastructure, including two key personnel appointments. The Finance Manager role was restructured into two part-time roles in order to manage the increasing demands in both functions and both a Finance Manager and Operations Manager were appointed. In March 2021 we also began the recruitment process for additional Trustees. The role of the two Chief Executives was formalised as a 70 hours pw job-share and the job descriptions of both senior positions reviewed and adjusted.

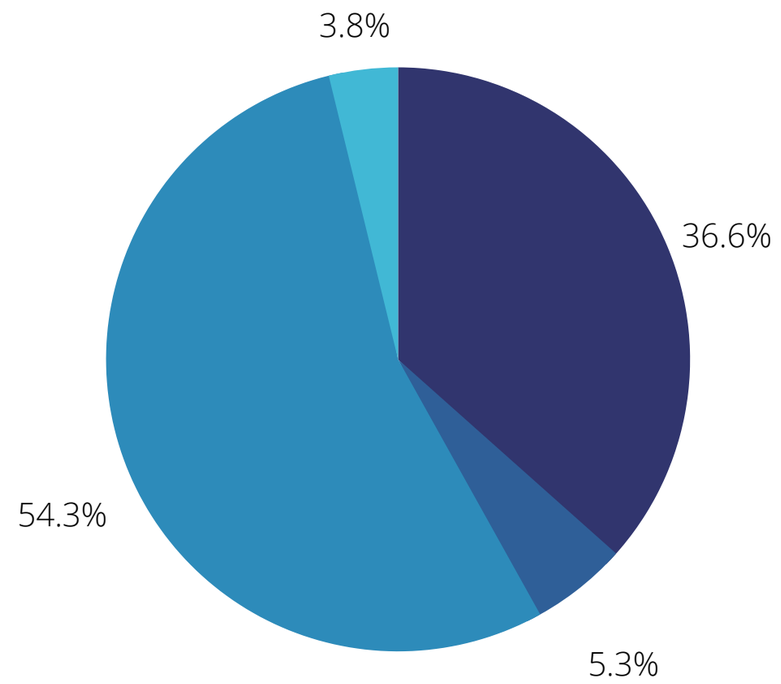
We would like to thank Mark Oglesby, Dorothy Dalton, Jo Coleman, Matt Dean and Ayesha Murray for their generous pro bono support in both time and energy.

PARENTS & CARERS IN PERFORMING ARTS

FINANCIAL REVIEW

INCOME - NINE MONTHS TO 31 MARCH 2021

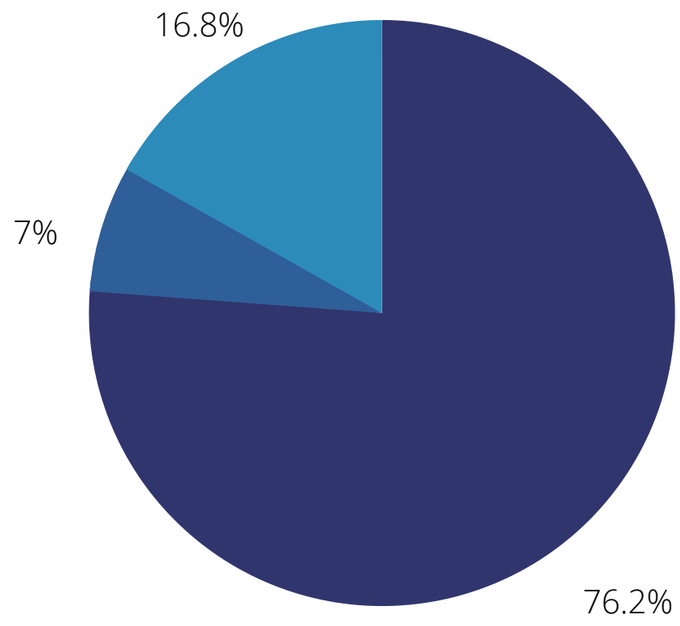
	£
Donations and Voluntary Income	38,319
Charitable Activities	5,584
Income received on formation	56,855
Other Income	4,000
Total	104,758



- During the period PiPA was able to adapt our support services to the sector and retain 90% of our existing Strategic and Charter Partners.
- Strategic partner income of £8,500 is included in donations and voluntary income
- Over the period to 31 March 2021, covered by these accounts, Charter Partners contributed £15,717. £10,133 of this income was carried forward to the year ended 31 March 2022. Hence, the net income received from charitable activities is shown above as £5,584.

EXPENDITURE - NINE MONTHS TO 31 MARCH 2021

	£
Direct project costs	53,216
Fundraising	4,871
Support and governance costs	11,766
Total	69,853



76% of expenditure was on direct project costs.

The Charity held total funds at 31 March 2021 of £34,905. This consisted of designated funds of £16,474, funds used to purchase fixed assets of £3,481 plus free reserves of £14,950. This marks a significant step towards the target reserves of three months' running costs.

Administrative Details

Bankers: Metrobank 65-67 Clapham High Street London SW4 7TG

Independent Examiner: Begbies Chartered Accountants, 9 Bonhill Street, London EC2A 4DJ

INVESTMENT POLICY

- The charity's funds are controlled by the directors, who also act as trustees, who invest with a view to maximising annual investment income while maintaining capital growth in line with market trends. The attached financial statements show the current state of finances which the trustees consider to be sound.
- The trustees can invest any sums or investments received by them in investments in which they are by law authorised to invest money, with power from time to time to change for others of a like nature.

RESERVES

It is PiPA policy to maintain free reserves (unrestricted reserves not invested in fixed assets or designated for specific purposes) at a minimum of three months core overhead costs. The aspirational target figure for 2020-21 was £33,000 rising to £39,991 in 2021-22. Free reserves at 31 March 2021 were £14,950.

PiPA Treasurer, Chair and CEOs are developing a strategy to build up PiPA reserves over the next five years. It is important that we develop a robust reserves policy for the longer term, in order to underpin the Charity’s ability to take the risks which may be required in order to trial innovative solutions to overcoming barriers to supporting carers and parents in performing arts.

The Trustees review the level of designated funds on an annual basis in line with the charity's needs and plans.

RISK MANAGMENT

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

Risks are assessed both from a financial and reputational point of view. The Trustees maintain a risk register and review it annually, along with the measures taken to mitigate and manage these risks. They are satisfied that systems are in place to minimise exposure to risks.

Trustees identified three main risks over the next two years as part of our ongoing development work on a PiPA Risk Register in December 2020. Our short and long-term business planning incorporates work to mitigate and, where possible, over time to nullify, these headline risks. They are:

1. Dependency on relatively few income sources and related lack of core, and long-term funding mitigated by:
    a) Application for multi-year funding from Esmée Fairbairn Foundation (three year grant of £30,000 pa awarded in April 2021)
    b) Review and beginning the redesign of PiPA’s Charter Programme to develop a leaner, more accessible, ‘lighter’ version with the aim of attracting more organisations to participate

2. Funding is becoming increasingly competitive and funder priorities are evolving
    a) PiPA identified the need for impact measurement tools for the Charity to effectively communicate the benefit of the work and develop a strong case for support.

3. PiPA does not currently have reserves to use as a cushion if necessary
    a) Reserves policy now in place. We are working with Treasurer to develop a strategy to increase reserves which are a standing item at CEO/ Treasurer monthly finance meetings

STRUCTURE, GOVERNANCE AND MANAGEMENT

The charity is constituted as a CIO - a charitable incorporated organisation, and is governed by a constitution dated 22 June 2020. Although the charity was registered on 22 June 2020, activities only commenced from 1st October 2020, when they were transferred from Parents in Performing Arts, a company limited by guarantee.

TRUSTEES

A complete list of trustees who held office from formation to the date of approval of the accounts is disclosed in the legal and administrative information at the front of this annual report, page two.

Charity governance is a balanced relationship between the co-CEOs and the volunteers who are our trustees. This team is responsible for directing the affairs of the charity, ensuring that it is solvent, well-run, and delivering the intended charitable benefits.

Trustees are the final decision-makers of PiPA, and have final responsibility for its success or failure. The Board of Trustees' main job is to set direction and have oversight of what's going on, offering our co-CEOs strategy, scrutiny, and support. PiPA Trustees are unpaid volunteers, although we do reimburse any reasonable expenses incurred.

The major piece of work for the Board during the nine month period to 31 March 2021 was the development of PiPA's Inclusion and Diversity strategy for which Trustees are publicly accountable.

Inclusion and diversity are core to PiPA. To best deliver our charitable objectives we must operate by the values we promote. PiPA will be an open door to all parents and carers in the industry, enabling true inclusion of all backgrounds and perspectives in our work and how it develops. And we shall also create change across the full diversity of all performing art forms - theatre, opera, orchestra, live music, dance - by engaging with the people who create and work in them.

It is a continuing work in progress, and an active item at our quarterly Board meetings. Each area of PiPA's work is both informed by and measured against the strategy. The joint CEOs and Board members share responsibility for identifying and agreeing measurable criteria against which we can assess our progress.

In addition, we review the strategy in full and formally every two years, to check that it continues to tie back to and strengthen our current strategy and business plan, and that it continues to reflect and develop best practice.

RECRUITMENT AND APPOINTMENT OF NEW TRUSTEES

Trustee recruitment is based on an annual assessment, led by the chair, to identify gaps in representation, both in terms of professional and lived experience, to ensure the PiPA Board has the requisite skills to enable PiPA to deliver its objectives and is representative of the communities we serve, as identified by our Inclusion and Diversity strategy. Candidates are required to complete a formal application process by submitting either a written, video or voice application. All applicants are scored against the recruitment criteria using a standard PiPA recruitment matrix. If successful at application stage, prospective candidates attend an interview, in person or online depending on the individual's circumstances. Interviews are carried out by the Chair, at least two other trustees and one or both of the Co- Chief Executive Officers. The panel prepares a shortlist and conducts a second interview, if necessary, after which they will make their recommendations to all Trustees for discussion at the next Board Meeting. Successful candidates are invited to observe a Board meeting after which a formal offer will be made.

Trustees receive an Induction Pack that includes:

- PiPA Constitution
- Policies and Procedures
- Annual Report and Accounts
- Business Plan and Budget
- Board Calendar and Contact details

Successful candidates are ‘buddied’ with an existing Board member for two informal discussions about the Charity and the work of PiPA Trustees. New Trustees have an on-boarding meeting with Chair. All Trustees have an annual review with the Chair.

Trustees are required to declare any potential conflicts of interests. Trustees receive specific training in the roles and responsibilities of charity trustees and finance. Trustee expenses in connection with their Charity work, such as travel or accommodation required to attend a Board meeting, and/ or child/ elder care related costs, are reimbursed.

FINANCE AND FUNDRAISING

Trustees met monthly throughout the pandemic to ensure PiPA remained in a stable financial position. With a strong cohort of exemplar and committed partner organisations PiPA has been able to retain 90% of our partner organisations throughout the pandemic.

We have started to build the foundations to ensure diverse and sustainable income streams including developing a strong case for support to begin establishing a Giving Circle.

Up until becoming a Charity, PiPA has predominantly received project grants. This presented challenges in terms of growth, staff retention and sustainability, particularly of key staff who become highly specialised through their work and training at PiPA. The Actors’ Children’s Trust and Arts Council England (ACE) have been core financial supporters of PiPA since its inception which has enabled us to retain our key staff as well as delivering project work. PiPA Trustees and CEOs are proactively moving towards a more sustainable multi-year funding model which was progressed this year through the ACE Elevate Award and a commitment by the Actor’s Childrens’ Trust for a further two years funding. We also applied for three-year funding from the Esmée Fairbairn Foundation which was later confirmed in April 2021.

A formal fundraising policy is currently being developed, taking account of the Code of Fundraising Practice issued by the Fundraising Regulator and will be in place by the end of 2021. PiPA CEO Cassie Raine leads on Fundraising activity and we engage fundraising consultancy ArtReach as external fundraisers for support with major applications. Led by PiPA Chair Sarah Jackson, supported by Trustees Federico Bonelli, Laura Harvey and Kirsty Doubleday, we are currently developing longer term plans for a major donor programme of Giving Circles.

We are very grateful for the support given by all our funders and donors. PiPA believes that fundraising should be an open, honest and respectful process. We aim to build and maintain solid partnerships with our supporters and donors, based on mutual understanding and shared values.

REMUNERATION

When setting remuneration for its staff, PiPA takes account of market rates and other relevant data relating to charities of a similar size, operational activity and work place location. The remuneration of the Senior Management is the responsibility of the Trustees and is set in the light of the skills and competencies required for particular roles and within the constraints of affordability.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

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

The law applicable to charities in England and Wales requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources of the charity for that six month period.

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

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

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

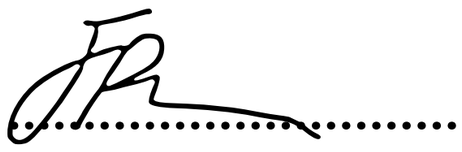
The Trustees' report was approved by the Board of Trustees and signed on their behalf by:



CHAIR

13.12.2021

DATED



TREASURER

13.12.2021

DATED

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

I report to the Trustees on my examination of the financial statements of Parents and Carers in Performing Arts (PiPA) (the charity) for the 9 month period ended 31 March 2021.

Responsibilities and basis of report

As the Trustees of the charity you are responsible for the preparation of the financial statements in accordance with the requirements of the Charities Act 2011 (the 2011 Act).

I report in respect of my examination of the charity's financial statements carried out under section 145 of the 2011 Act. In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Your attention is drawn to the fact that the charity has prepared financial statements in accordance with Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has now been withdrawn.

I understand that this has been done in order for financial statements to provide a true and fair view in accordance with Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.

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

1 accounting records were not kept in respect of the charity as required by section 130 of the 2011 Act; or

2 the financial statements do not accord with those records; or

3 the financial statements do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination.

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



Katherine Dee (FCA)
Begbies Chartered Accountants

9 Bonhill Street
London
EC2A 4DJ

Dated: 14 December 2021

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE 9 MONTH PERIOD ENDED 31 MARCH 2021

	Notes	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £
Income from:				
Donations and voluntary income	**3**	37,558	761	38,319
Charitable activities	**4**	5,584	-	5,584
Income received on formation	**5**	37,150	19,705	56,855
Other income	**6**	4,000	-	4,000
Total income		84,292	20,466	104,758
Expenditure on:				
Raising funds	**7**	5,253	-	5,253
Charitable activities	**8**	44,895	19,705	64,600
Total resources expended		50,148	19,705	69,853
Net incoming resources before transfers		34,144	761	34,905
Gross transfers between funds		761	(761)	-
Net income for the period/ Net incoming resources		34,905	-	34,905
Extraordinary item memo - included in income - see note 21		*37,150*	*19,705*	*56,855*
Net movement in funds		34,905	-	34,905
Fund balances at 22 June 2020		-	-	-
Fund balances at 31 March 2021		34,905	-	34,905

The statement of financial activities includes all gains and losses recognised in the 9 month period.

All income and expenditure derive from continuing activities.

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

BALANCE SHEET

AS AT 31 MARCH 2021

	Notes	2021 £	£
Fixed assets			
Tangible assets	**13**		3,481
Current assets			
Debtors	**14**	8,013	
Cash at bank and in hand		38,418	
		46,431	
Creditors: amounts falling due within one year	**15**	(15,007)	
Net current assets			31,424
Total assets less current liabilities			34,905
Income funds			
Unrestricted funds			
Designated funds	**19**	16,474	
General unrestricted funds		18,431	
			34,905
			34,905

The Financial Statements were approved by the Board of Trustees and signed on their behalf by:

.....	13.12.2021 .....
CHAIR	**DATED**
.....	13.12.2021 .....
TREASURER	**DATED**

1 Accounting policies

PiPA was granted charitable status as a Charitable Incorporated Organisation (CIO) on 22 June 2020. Its first trustees were appointed on 12 August 2020. It received the assets and liabilities of Parents in Performing Arts, a company Limited by guarantee, company number 10949206 on 30th Sept 2020, and took over its activities. The charity began to operate on 1st October 2020 and as such the current period represents six months activity only.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's constitution the Charities Act 2011 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)". The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a true and fair view. This departure has involved following the Statement of Recommended Practice for charities applying FRS 102 rather than the version of the Statement of Recommended Practice which is referred to in the Regulations but which has since been withdrawn.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the Trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the Trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of their charitable objectives.

Designated funds are unrestricted funds which have been set aside by the Trustees for a specific purpose.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation. Strategic Partnership income is in substance a donation, and is recognised on receipt.

Charter Partner contributions are recognised in line with the membership subscription. Income received in advance is deferred.

1 Accounting policies **(Continued)**

1.5 Expenditure

Liabilities are recognised as resources expended where there is a legal and constructive obligation committing the charity to the expenditure. All expenditure is accounted for on an accruals basis and includes attributable value added tax which cannot be recovered.

All other expenditure is charged on an accruals basis and is analysed between direct charitable and other expenditure as detailed in the Statement of Financial Activities.

Costs of raising funds comprise those costs directly attributable to raising voluntary income.

Charitable activities is divided into two categories - Research and Policy, and Services and Best Practice. Costs directly attributable to each category are allocated to that category, including direct staff time. Each charitable activity includes an apportionment of support costs based on the proportion of direct staff time dedicated to that charitable activity.

Support costs include the general overheads of the charity, not attributable to direct charitable activities such as the website, office overheads and the finance function.

Governance costs include those incurred in the governance of the charity and its assets are primarily associated with constitutional and statutory requirements.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Office equipment	5 years
Computers	5 years

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1 Accounting policies **(Continued)**

1.9 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors are initially recognised at transaction price. Financial liabilities classified as payable within one year are not amortised.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.10 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.11 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the Trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Donations and voluntary income

	Unrestricted funds	Restricted funds	Total
	2021	2021	2021
	£	£	£
Donations and gifts	50	-	50
Grants and Strategic Partner donations	37,508	761	38,269
	37,558	761	38,319
Grants receivable for core activities			
Department of Work and Pensions Access to Work	-	761	761
Actors' Children's Trust	25,000	-	25,000
Strategic Partner contributions	8,500	-	8,500
Coronavirus Job Retention Scheme – furlough	4,008	-	4,008
	37,508	761	38,269

4 Charitable activities

	Services & Best Practice 2021
	£
Charter Partner contributions	15,717
Less: deferred income	(10,133)
	5,584

5 Income received on formation

The charity received the assets and liabilities of Parents in Performing Arts on 30th September 2020. Further details are disclosed in note 21-22. The charity received these assets and liabilities without charge. Under the terms of the agreement the assets comprised both restricted and unrestricted income.

6 Other income

	Unrestricted funds 2021 £
Employment Allowance	4,000

7 Raising funds

	Unrestricted funds 2021 £
Fundraising and publicity	
Consultancy	2,880
Staff costs	1,991
Governance costs	79
Support costs	303
	5,253

8 Charitable activities

	Services and Best Practice 2021 £	Research and Policy 2021 £	Total 2021 £
Staff costs	31,381	19,699	51,080
IT Software and consumables	1,091	-	1,091
Subscriptions	44	-	44
Access- British Sign Language, captioning etc	240	-	240
Consultancy fees	761	-	761
	33,517	19,699	53,216
Share of support costs (see note 10)	5,525	3,503	9,028
Share of governance costs (see note 10)	1,442	914	2,356
	40,484	24,116	64,600
Analysis by fund			
Unrestricted funds	40,484	4,411	44,895
Restricted funds	-	19,705	19,705
	40,484	24,116	64,600

9 Description of charitable activities

Services and Best Practice

Working with employers to assist them in introducing a framework that provides the organisation with the tools, resources and policies to implement family-friendly working practices.

Research and Policy

Research carried out into the disadvantages faced by those in the performing arts who have caring responsibilities. Influencing policy at a sectoral and Government level is a key focus for PiPA as we seek to embed change across the creative landscape.

10 Support costs

	Support costs 2021 £	Governance costs 2021 £	Total 2021 £
Staff costs	6,158	-	6,158
Depreciation	321	-	321
Accountancy	2,083	-	2,083
Office costs	769	-	769
Independent Examination fees	-	1,800	1,800
Legal and professional	-	635	635
	9,331	2,435	11,766
Analysed between			
Fundraising	303	79	382
Charitable activities	9,028	2,356	11,384
	9,331	2,435	11,766

11 Trustees

None of the Trustees (or any persons connected with them) received any remuneration, expenses or benefits from the charity during the 9 month period. See note 21 for further related party transaction disclosure.

12 Employees

The average monthly number of employees during the 9 month period was:

	2021 Number
Actual	5
Full-time equivalent	3
Total	5

Employment costs	2021 £
Wages and salaries	53,905
Social security costs	4,206
Other pension costs	1,118
	59,229

12 Employees **(Continued)**

The above full-time equivalent staff members is based on a 37.5 hour week and excludes hours during which an employee was furloughed.

There were no employees whose annual remuneration was £60,000 or more, or who earned more than £30,000 over the six month period.

The Trustees consider key management personnel to include the joint Chief Executives. Key management salaries total £36,342 during the six months, which includes employer's pension and national insurance contributions.

13 Tangible fixed assets

	Office equipment	Computers	Total
	£	£	£
Cost			
Additions	577	3,226	3,803
At 31 March 2021	577	3,226	3,803
Depreciation and impairment			
Depreciation charged in the 9 month period	58	264	322
At 31 March 2021	58	264	322
Carrying amount			
At 31 March 2021	519	2,962	3,481

14 Debtors

	2021
Amounts falling due within one year:	**£**
Trade debtors	2,049
Other debtors	5,964
	8,013

15 Creditors: amounts falling due within one year

	Notes	2021
		£
Deferred income	**16**	10,133
Trade creditors		1,283
Accruals		3,591
		15,007

16 Deferred income

	2021 £
Deferred income from Charter Partners	10,133

17 Retirement benefit schemes

Defined contribution schemes
The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

The charge to the Statement of Financial Activities in respect of defined contribution schemes was £1,118.

18 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

		Movement in funds			
	Balance at 22 June 2020 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 March 2021 £
Fixed assets	-	761	-	(761)	-
Arts Council England – Elevate	-	19,705	(19,705)	-	-
	-	20,466	(19,705)	(761)	-

The restricted funds are intended to be used for the following purposes:

Fixed asset fund	- money received for specific fixed assets
Arts Council England – Elevate	- income from Arts Council England as part of the Elevate programme to strengthen organisational resilience

19 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

		Movement in funds			
	Balance at 22 June 2020	Incoming resources	Resources expended	Transfers	Balance at 31 March 2021
	£	£	£	£	£
Best Practice	-	-	-	1,986	1,986
Match Funding for ACE Elevate grant	-	17,705	(3,217)	-	14,488
	-	17,705	(3,217)	1,986	16,474

The designated funds are intended to be used for the following purposes:

Best Practice	- to invest in the expansion of the charter programme
Match Funding for Elevate Grant	- reserves set aside to meet our match funding commitments

20 Analysis of net assets between funds

	Unrestricted funds 2021	Designated funds 2021	Restricted funds 2021	Total 2021
	£	£	£	£
Fund balances at 31 March 2021 are represented by:				
Tangible assets	3,481	-	-	3,481
Current assets/(liabilities)	14,950	16,474	-	31,424
	18,431	16,474	-	34,905

At the balance sheet date the free reserves stood at £14,950.

21 Related party transactions

There were no disclosable related party transactions during the period aside from below, and none of the trustees received any travel expenses or remuneration.

The charity received the assets of Parents in Performing Arts, a company Limited by guarantee, company number 10949206, on 30th September 2020, and took over the activities of the not for profit company. The assets comprised cash of £54,230 and £2,625 of tangible fixed assets. This donation is shown as an extraordinary item in the Statement of Financial Activates, as this transaction will not be repeated.

22 Contingent liabilities

The charity received the assets of Parents in Performing Arts, a company Limited by guarantee, company number 10949206, on 30th September 2020, and took over the activities, contracts and intellectual property of the not for profit company.

As part of the agreement to transfer the assets, the charity undertook to indemnify Parents in Performing Arts against future costs which may arise as a result of the transfer. At the date of approval of these accounts, no further costs are known or expected.

23 Separate results of component entities

As stated in note 21, the assets of Parents in Performing Arts were transferred to the Charity on 30th September 2020. The Charity commenced activities on the 1st October 2020. The table below splits the Statement of Financial Activates and Balance Sheet into the elements donated and the activities of the Charity for the remainder of the accounting period.

Statement of Financial Activities	**Donated by Parents in Performing Arts**	**Transactions of the Charity for 6 months**	**Total**
	£	**£**	**£**
Income from:			
Donations and voluntary income		38,319	38,319
Charitable activities		5,584	5,584
Income received on formation	56,855	-	56,855
Other income	-	4,000	4,000
Total income	56,855	47,903	104,758
Expenditure on:			
Raising funds	-	5,253	5,253
Charitable activities	-	64,600	64,600
Total resources expended	-	69,853	69,853
Net movement in funds	56,855	(21,950)	34,905
Fund balances at 22 June 2020	-	-	-
Fund balances at 31 March 2021	56,855	(21,950)	34,905

23 Separate results of component entities **(Continued)**

Balance Sheet	Donated by Parents in Performing Arts £	Transactions of the Charity for 6 months £	Total £
Tangible fixed assets	2,625	856	3,481
Current assets			
Debtors	-	8,013	8,013
Cash at bank and in hand	54,230	(15,812)	38,418
	54,230	(7,799)	46,431
Creditors: amounts falling due within one year			
Other creditors	-	4,874	4,874
Deferred income	-	10,133	10,133
	-	15,007	15,007
Net current assets	54,230	(22,806)	31,424
Total net assets	56,855	(21,950)	34,905
Income funds			-
Restricted funds	19,705	(19,705)	-
Unrestricted funds	37,150	(2,245)	34,905
	56,855	(21,950)	34,905

24 Merger accounting principles

The transfer of assets to the Charity does not qualify to be treated as merger under the accounting standards due to only two of the trustees of the new entity being directors of Parents in Performing Arts at the date of transfer, and the transaction not taking place between two charities.

Had the Charity been eligible to apply merger accounting, the activities of the two entitles would have been presented in the accounts as if they had continued uninterrupted, using the new Charity financial year end as a reference date. The following tables illustrate how the Statement of Financial Activities and Balance Sheet would have been presented under merger accounting principles.

The figures in this note have been presented voluntarily, for clarity, in order to help show what the trend would have been over both 12 month periods, had these activities been undertaken by a single entity

Statement of Financial Activities	**Company 6 months**	**Charity 6 months**	**Total for the year to 31/3/21**	**Company funds 12 months**	**Charity pre formation**	**Total for the year to 31/3/20**
	£	**£**	**£**	**£**	**£**	**£**
Income and endowments from:						
Donations and voluntary income	78,664	38,319	116,983	168,810	-	168,810
Charitable activities	9,833	5,584	15,417	25,931	-	25,931
Other income		4,000	4,000	-	-	-
Total income	88,497	47,903	136,400	194,741	-	194,741
Expenditure on:						
Raising funds	8,810	5,253	14,063	18,172	-	18,172
Charitable activities	67,067	64,600	131,667	132,334	-	132,334
Total resources expended	75,877	69,853	145,730	150,506	-	150,506
Net movement in funds	12,620	(21,950)	(9,330)	44,235	-	44,235
Fund balances at 1 April 2020	44,235	-	44,235	-	-	-
Fund balances at 31 March 2021	56,855	(21,950)	34,905	44,235	-	44,235

24 Merger accounting principles **(Continued)**

Balance Sheet	Total for the year to 31/3/21 £	Total for the year to 31/3/20 £
Tangible fixed assets	3,481	2,931
Current assets		
Debtors	8,013	5,620
Cash at bank and in hand	38,418	43,131
	46,431	48,751
Creditors: amounts falling due within one year		
Other creditors	4,874	7,447
Deferred income	10,133	-
	15,007	7,447
Net current assets	31,424	41,304
Total net assets	34,905	44,235
Income funds		
Restricted funds	-	-
Unrestricted funds	34,905	44,235
	34,905	44,235