



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



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

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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 Vidyalkara

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.



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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. This 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 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 Vidyalkara, 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 **82% 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.



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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



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)	Resource 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 manage 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.



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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:


.....
CHAIR Sarah Jackson

26 July 2023
.....
DATED


.....
TREASURER James Preston

26 July 2023
.....
DATED

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 C Oak	(Resigned 14th October 2022) (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**

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

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

All income and expenditure derive from continuing activities.

BALANCE SHEET

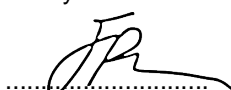
AS AT 31 MARCH 2023

	Notes	2023 £	£	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	
		<u>75,343</u>		<u>123,005</u>	
Creditors: amounts falling due within one year	15	<u>(24,339)</u>		<u>(21,652)</u>	
Net current assets			51,004		101,353
Total assets less current liabilities			<u>56,099</u>		<u>107,035</u>
Income funds					
Restricted funds	18		10,600		51,182
<u>Unrestricted funds</u>					
Designated funds	19	-		9,804	
General unrestricted funds		<u>45,499</u>		<u>46,049</u>	
			45,499		55,853
			<u>56,099</u>		<u>107,035</u>

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
	<u>94,350</u>	<u>79,359</u>	<u>173,709</u>	<u>93,130</u>	<u>134,510</u>	<u>227,640</u>
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
Esmée 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
	<u>93,750</u>	<u>79,359</u>	<u>173,109</u>	<u>92,918</u>	<u>134,510</u>	<u>227,428</u>

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
	<u>31,526</u>	<u>45,349</u>

5 Other income

	Unrestricted funds 2023 £	Unrestricted funds 2022 £
Employment Allowance	<u>5,000</u>	<u>4,000</u>

6 Raising funds

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

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
	<u>140,433</u>	<u>66,429</u>	<u>206,862</u>	<u>127,416</u>	<u>43,103</u>	<u>170,519</u>
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
	<u>172,593</u>	<u>79,451</u>	<u>252,044</u>	<u>148,497</u>	<u>46,567</u>	<u>195,064</u>
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
	<u>172,593</u>	<u>79,451</u>	<u>252,044</u>	<u>148,497</u>	<u>46,567</u>	<u>195,064</u>

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	-	-	-
	<u>43,406</u>	<u>3,108</u>	<u>46,514</u>	<u>23,016</u>	<u>1,977</u>	<u>24,993</u>
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
	<u>43,406</u>	<u>3,108</u>	<u>46,514</u>	<u>23,016</u>	<u>1,977</u>	<u>24,993</u>

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

Increased bookkeeping and 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.

Independent 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	2022
	Number	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
	<u>174,414</u>	<u>156,458</u>

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
	<u>17,224</u>	<u>12,059</u>
Deferred income at 31 March 2023	<u>17,224</u>	<u>12,059</u>

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)	-	-	-	-
	<u>134,510</u>	<u>(83,328)</u>	<u>51,182</u>	<u>79,359</u>	<u>(119,941)</u>	<u>10,600</u>

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

PARENTS AND CARERS IN PERFORMING ARTS (PiPA)**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	Incoming	Resources	Resources
	1 April 2021	resources	expended	expended 31 March 2023
	£	£	£	£
Best Practice	1,986	-	(1,986)	-
Match Funding for ACE Elevate grant	14,488	5,000	(9,684)	(9,804)
	<u>16,474</u>	<u>5,000</u>	<u>(11,670)</u>	<u>(9,804)</u>
	<u><u>16,474</u></u>	<u><u>5,000</u></u>	<u><u>(11,670)</u></u>	<u><u>(9,804)</u></u>

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

PARENTS AND CARERS IN PERFORMING ARTS (PiPA)**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
	<u>45,499</u>	<u>-</u>	<u>10,600</u>	<u>56,099</u>	<u>46,049</u>	<u>9,804</u>	<u>51,182</u>	<u>107,035</u>

At the balance sheet date the free reserves stood at £40,404.

PARENTS AND CARERS IN PERFORMING ARTS (PiPA)

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.