



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 Vidyalkara (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

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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

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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:



Promoting and advancing better working practices



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



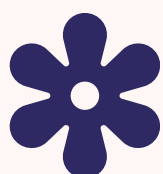
To develop our offer to support individual parents and carers

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

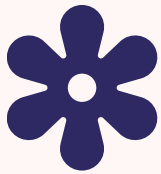
As part of PiPA's Charter Partner Programme, organisations benefit from tailored support and sector-leading resources that empower them to lead the way in family-friendly working practices. Our specialised Development & Relationship Managers provide bespoke support and consultancy, working groups, Partner 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.



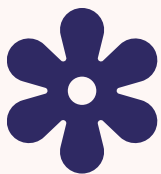
Providing responsive one-to-one support

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



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

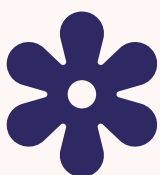
Parents and Carers have directly benefited

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

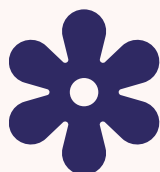
PiPA Foundations

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:



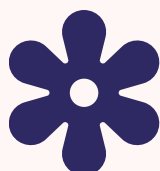
Events

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



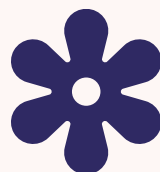
Participations

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



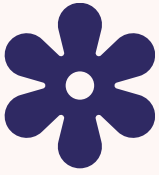
Toolkit

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



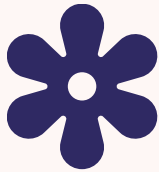
Partner Recruitment

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



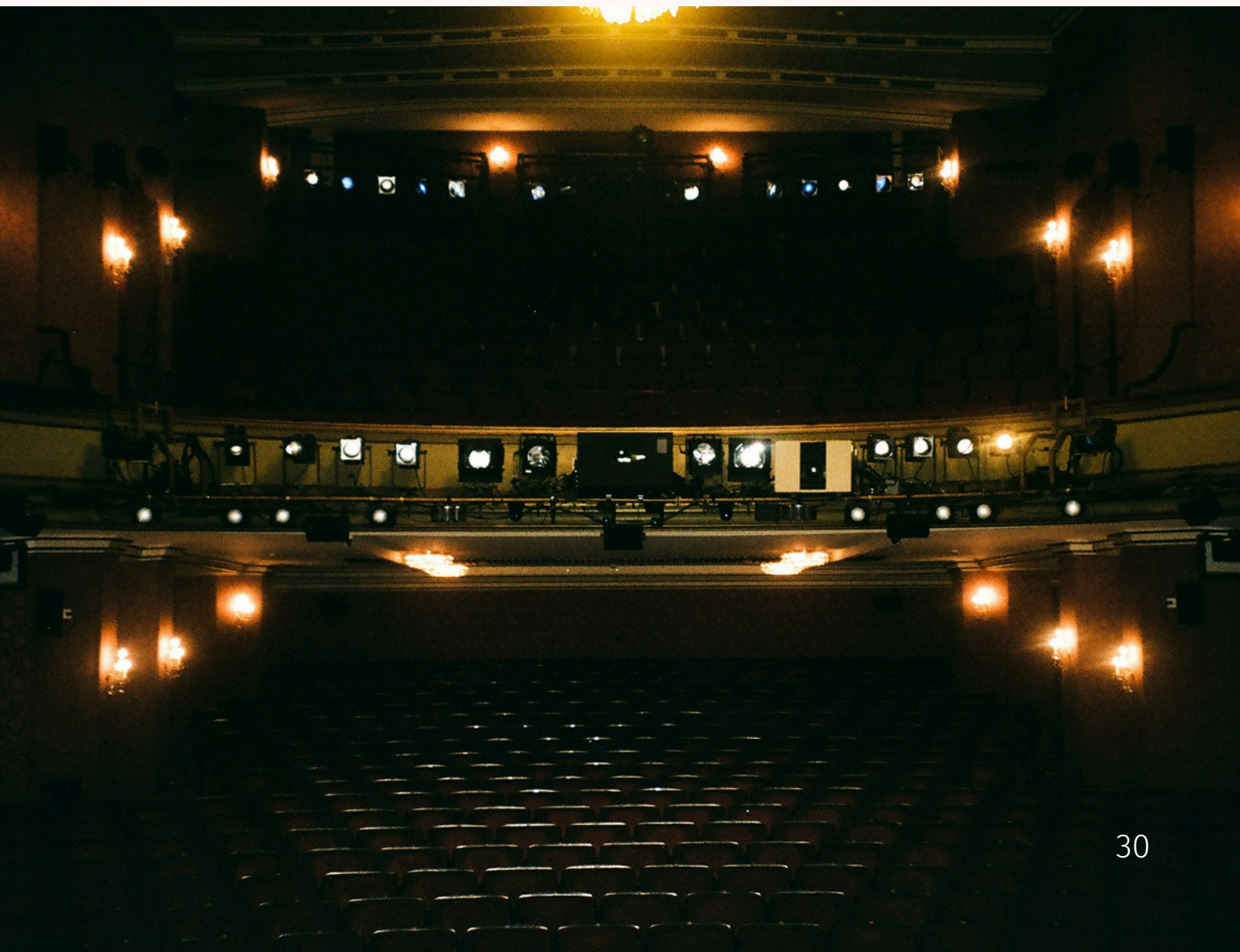
Freelancer Engagement

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 1 st 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.

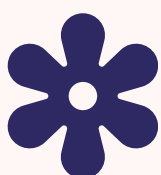
Decision Making

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.

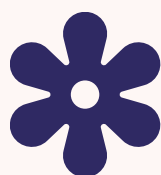
Trustees and staff are expected to always conduct the business of PiPA with integrity. Trustees are required to disclose all relevant conflicts of interest, to register them in accordance with PiPA’s policy, and to withdraw from decisions where a conflict of interest arises. Any relevant gift or hospitality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



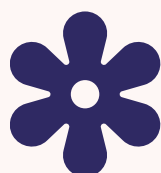
Finance Committee

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	<p>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.</p> <p>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.</p>
Reputation	<p>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.</p> <p>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.</p>

Risk Area	
Compliance	<p>Our key regulators are:</p> <p>Health and Safety Executive, HM Customs and Excise, Information Commissioners Office (ICO), Charity Commission</p>
Financial	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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

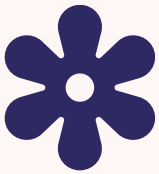
An annual budget is approved by the Board before the beginning of the financial year. All expenditure is checked against budget and authorised by the budget holder who is responsible for ensuring that the expenditure remains within the agreed limits. Financial and management reports are analysed at the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

Statement of Trustee Responsibilities

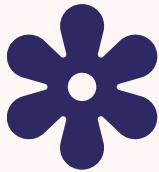
Report of the Trustees for the Year Ended 31st March 2025

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.

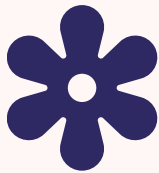
In preparing these financial statements, the Trustees are required to:



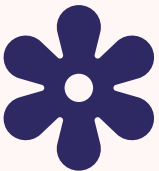
Select suitable accounting policies and then apply them consistently



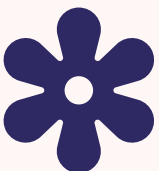
Observe the methods and principles in the Charities SORP



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

S.T. Mustafa

Shazia Mustafa (Interim Co-Chair)

Date: Dec 15 2025

Treasurer's Signature and Date

Glyne

Gemma Jeynes (Treasurer)

Date: Dec 16 2025

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

UNAUDITED

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

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PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

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 PI London SE1 2AU

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

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's Trustees, 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's Trustees as a body, for my work or for this report.

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

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

Signed: 

Dated: Dec 16 2025

Hetal Mistry

FCA

124 Finchley Road, London, NW3 5JS

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

**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.

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

BALANCE SHEET AS AT 31 MARCH 2025

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

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

S.T. Mustafa

Shazia Mustafa

Dec 15 2025

Glynne

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.

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

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.

1.9 Financial 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.

1.10 Retirement 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.

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

**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	

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

**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

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

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
	<u>7,410</u>	<u>7,410</u>	<u>10,347</u>

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
	<u>238,546</u>	<u>73,715</u>	<u>312,261</u>	<u>322,516</u>
Total 2024	<u>234,120</u>	<u>88,396</u>	<u>322,516</u>	

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

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

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
	<u>179,125</u>	<u>59,421</u>	<u>238,546</u>	<u>234,120</u>
Total 2024	<u>175,191</u>	<u>58,929</u>	<u>234,120</u>	

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
	<u>73,715</u>	<u>73,715</u>	<u>88,396</u>

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

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

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
	<u>236,356</u>	<u>216,869</u>

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

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

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
	<u>13.8</u>	<u>11.7</u>

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 Cyclescheme, 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.

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

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

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

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

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

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
	<u>39,534</u>	<u>29,661</u>

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).

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

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

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

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

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

PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

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

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.



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**CHARITY COMMISSION
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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