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# **PiPA's Annual Report and Financial Statements for the period to 31 March 2021**

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## Reference and Administrative Details

Registered Company number: CE022260

Registered Charity number: 1190045

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

Registered office: 109A High Street, London, SE20 7DT

## PiPA Trustees:

Sarah Jackson OBE, Chair	<i>(Appointed 12 August 2020)</i>
Vick Bain	<i>(Appointed 12 August 2020)</i>
Federico Bonelli	<i>(Appointed 2 October 2020)</i>
Daniel Buckroyd	<i>(Appointed 12 August 2020)</i>
Kirsty Doubleday	<i>(Appointed 12 August 2020)</i>
Laura Harvey	<i>(Appointed 5 July 2021)</i>
Shazia Mustafa	<i>(Appointed 5 July 2021)</i>
Constance Oak	<i>(Appointed 5 July 2021)</i>
James Preston, Treasurer	<i>(Appointed 5 July 2021)</i>
Deborah Sawyerr	<i>(Appointed 5 July 2021)</i>
Stephanie Sirr, Vice-Chair	<i>(Appointed 12 August 2020)</i>
Indy Vidyalkara	<i>(Appointed 2 October 2020)</i>
Natalie Williams	<i>(Appointed 12 August 2020)</i>

## Co-Founders & Joint CEOs

Anna Ehnold-Danailov  
Cassie October Raine



# TABLE OF CONTENTS

## REPORT OF THE TRUSTEES

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- 4 CHAIR'S STATEMENT
- 5 OBJECTIVES AND ACTIVITIES
- 6 PUBLIC BENEFIT
- 7 KEY AIMS

## ACHIEVEMENTS AND PERFORMANCE FOR PIPA'S FIRST NINE MONTHS AS A CHARITY

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- 9 RESEARCH AND POLICY
- 10 COMMUNICATIONS
- 11 SERVICES AND BEST PRACTICE
- 12 CHARTER PROGRAMME
- 14 SUPPORT FOR INDIVIDUALS
- 15 SUPPORTING FUNCTIONS

## FINANCIAL REVIEW

---

- 16 FINANCIAL REVIEW
- 18 STRUCTURE, GOVERNANCE AND MANAGEMENT
- 18 TRUSTEES
- 19 FINANCE AND FUNDRAISING
- 19 REMUNERATION
- 20 STATEMENT OF TRUSTEES' RESPONSIBILITIES
- 21 FINANCIAL STATEMENTS
- 36 12 MONTH STATEMENT OF FINANCIAL ACTIVITIES AND BALANCE SHEET

## CHAIR'S STATEMENT

Before the pandemic hit the UK and the first lockdown began, the directors of PiPA's predecessor not-for-profit organisation had been anticipating a straightforward transition to charitable status (granted in June 2020). The PiPA not-for-profit had over the previous five years built up a significant programme of work and influence in the industry, and the Board of Directors had felt that its objectives could be better and more accountably delivered with charitable status.

The impact of Covid-19 on the Performing Arts sector was huge. Building closures, the sudden need to work from home, furloughing, unemployment, redundancy were compounded by the need to look after and educate children at home, additional care responsibilities for elderly or disabled relatives and rapid adjustments to working flexibly in a domestic environment. At first it was uncertain whether our industry partners would be able to continue to support our work, and the Board of the not-for-profit initially had to shift its focus to survival.

We would like to thank Arts Council England and Actor's Childrens' Trust as well as all our Charter Partners and Strategic Partners, whose immediate and ongoing support enabled us to carry on operating, demonstrating the continuing relevance and importance of our work, even as the industry faced and continues to face existential challenges.

We were able to make use of the furlough scheme, and were particularly pleased to see the introduction of part-time furlough options, which may have contributed to many organisations in the industry coming to a new understanding of how part time or reduced working patterns can still be effective, which we hope may result in improved future opportunities for parents and carers.

The new Charity therefore was able to begin operating on 1st October 2020 with confidence that it was a going concern and able to deliver support to our Charter Partners and the wider industry, to enable better employment and opportunities for parents and carers who have been significantly impacted by the mass sectoral upheaval brought about by the pandemic.

**- Sarah Jackson OBE, Chair of Trustees**



## OBJECTIVES AND ACTIVITIES

**PIPA BELIEVES THAT A TRULY WORLD CLASS PERFORMING ARTS IS INCLUSIVE OF ALL TALENTS AND CIRCUMSTANCES.**

### **We work together to amplify the voices of parents and carers**

We commit to reaching, hearing and understanding the full diversity of parents and carers, including those who might experience disadvantage because of their age, disability, gender reassignment, race, religion or belief, sex, sexual orientation, marriage or civil partnership, pregnancy or maternity, or socio-economic disadvantage.



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

We commit to ensuring that the examples, case studies and illustrations we use reflect and promote the diversity of parents and carers working in the performing arts

### **We show what's possible**

We commit to authentically doing ourselves what we ask others to do, in our employment practice, recruitment, governance and conduct as an organisation.



### **We respect and value what everyone brings to PiPA**

We commit to creating an environment where everyone feels that they have a voice, whether staff, trustees, ambassadors, service users, industry partners, funders or donors of time or money.

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

The Objects of the CIO are:

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

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



## PUBLIC BENEFIT

The Trustees confirm that they have referred to the Charity Commission's general guidance on Public Benefit when reviewing and shaping the charity's aims and objectives for the year and planning future activities. The charity works to ensure that its programmes are inclusive, accessible and responsive to the needs of its beneficiaries.

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

### Research and policy:

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

Everything we do at PiPA is a direct response to need, underpinned with a programme of rigorous research. Our grassroots understanding of the needs of parents and carers - combined with our strategic work with unions, employers' bodies, membership organisations and funders - as well as direct service provision to performing arts organisations, provides crucial insight across the cultural landscape, driving our core research agenda. We are then able to directly influence union/employer agreements, monitoring and evaluation criteria and best practice. Lobbying is becoming an increasing focus for the charity and PiPA's reports have been cited in parliament and our research often quoted in other national campaigns.

### Services and Best Practice:

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

We work in partnership with industry bodies and partners to provide freely available resources including tools and training for the performing arts sector to support organisations to become more family friendly employers. The PiPA Best Practice Charter programme is a monitoring and evaluation framework designed to support employers working towards the PiPA Best Practice Charter. This deep dive programme of paid-for consultancy is divided into three areas of focus: policies, working practices and resources.

We are working towards launching a Charter Foundations Programme and PiPA Standards in 2021/22 which will provide tiered access to PiPA resources to increase our reach and impact. Through our programmes we can monitor, analyse and influence change across the performing arts as we support employers and industry bodies to implement targeted, practical solutions and strategies.

Through our partner organisations, and increasingly independently, PiPA provides tools, resources, coffee mornings and networking opportunities for individuals. Our research has highlighted gaps in career development opportunities and provision for mid-career performing arts workers who have needed to take time out for family and caring commitments. Our work in Scotland, funded by the Scottish Government's Workplace Equality Fund, developed from PiPA's experience of direct service provision for individuals focussed on coaching and peer-to-peer learning opportunities. PiPA is increasingly becoming the go-to organisation for individuals looking for resources and signposting.



© Abby Warren Photography

## KEY AIMS

### KEY AIMS HAVE BEEN DEVELOPED AS A ROUTE MAP FOR THE CHARITY THROUGH TO 2023

#### EXTERNAL

- Develop a research strategy that will continue to enhance and deepen the evidence base which is the foundation of PiPA's reputation as the leading organisation for data collection on carers and parents in the performing arts.
- Collect data relevant to employment of parents and carers that meets gaps in knowledge and establishes the role of PiPA as the lead organisation advocating an inclusive workforce.
- Establish an effective mechanism for the Foundations Programme to monitor and evaluate impact on participating partner organisations.
- Deliver strong and effective advocacy and lobbying activity that has national and local profile and impact.
- Further develop and establish PiPA's work in music and dance.

#### INTERNAL

- Continuously identify and develop new opportunities for activity and delivery that support the PiPA mission.
- Enhance existing and develop new partner working relationships (including funding relationships) with sector support organisations, aligned organisations, corporate partners and other campaigning organisations.
- Achieve increasing numbers of PiPA Charter Partners taking the full Charter Programme as well as the Foundations Programme.
- Increase funding from a range of grant giving and private sources to ensure the organisation's work is deliverable and the long-term sustainability of the organisation in all eventualities.
- Ensure the PiPA team and Board has the requisite skills and experience that a) reflect the diverse community which they represent and b) have the skills and knowledge required to effectively manage the organisation through this period of rapid growth.

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## **Achievements and Performance for PiPA's first nine months as a Charity**

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## ACHIEVEMENTS AND PERFORMANCE FOR PiPA'S FIRST NINE MONTHS AS A CHARITY

The impact of Covid-19 on PiPA and closure of live performing arts organisations meant that we had to adapt our model of delivery and service provision to the rapidly evolving needs of the sector and its workforce. The impact on parents and carers that work in the industry, and by extension on their families, has been immediate and profound. A less formal approach was required for the PiPA Best Practice Charter programme during the pandemic as the charity became significantly more responsive to immediate needs of parents, carers and organisations. Many staff were still on furlough or had been made redundant and those who were still in place necessarily focussed on the survival of their organisation. The PiPA agenda became focussed on providing data on the specific challenges facing carers and parents, responding with immediate tools and guidelines for support and providing free information for employers to support the workforce.

## RESEARCH AND POLICY

PiPA's research is highly regarded and helps us to retain our reputation as thought leaders in inclusion and diversity in the sector. In the nine months (June 2020 - March 2021) we undertook and published a number of research pieces and resources available for the wider sector including:

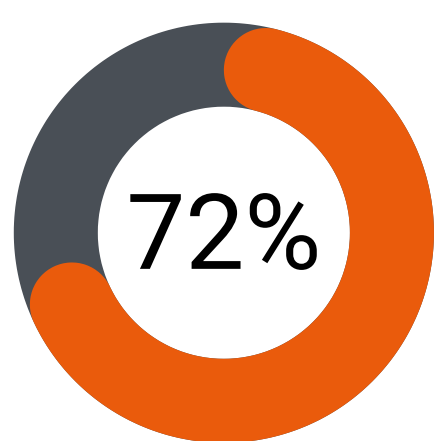
### Covid Research

A follow up piece of research to continue the narrative following the submissions made to the DCMS about the impact of Covid-19. The PiPA Covid Research launched with a survey in October 2020.



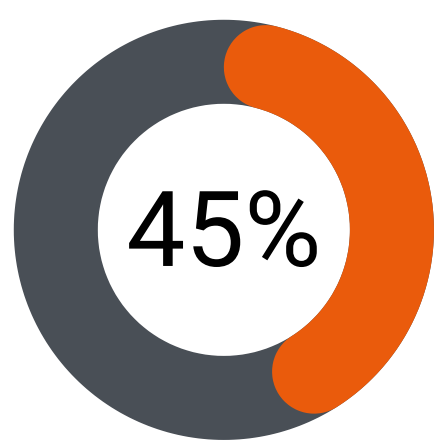
The PiPA Covid Research survey focussed on the intersectionality of caring responsibilities and received 500 responses, revealing that the COVID pandemic is having a devastating impact on parents and carers working in the performing arts. Particularly affected are women, D/deaf and disabled people with caring responsibilities and solo parents.

### KEY FINDINGS INCLUDED:



**72%** of parents and carers are considering abandoning their career in performing arts.

**1 in 4 mothers and female carers** are doing 90% of childcare, severely impacting their ability to work.



**45%** of D/deaf and disabled parents and carers and solo parents are experiencing a mental health crisis.

The Research Report was published on 1st Feb 2021 here: <https://pipacampaign.org/research/covidreport>

## COVID REPORT CONTINUED

- A round table discussion was held with key stakeholders to discuss industry strategies, support wider dissemination of research findings and build a pipeline of new Charter Partners;
- PiPA hosted two dissemination and learning events for sector leaders, HR and executives to discuss the findings of the report, the impacts for the performing arts sector, and what can be done to address the issues. Speakers from organisations participating in PiPA's pioneering Charter Programme, including New Adventures, Mercury Theatre, National Theatre Scotland and Birds of Paradise, shared their learnings and best practice with over 80 attendees. A recording of the free event is available here: <https://pipacampaign.org/resource/key-practices-to-modernise-the-way-we-work-seminar>
- The PiPA / Help Musicians UK (HMUK) and The Musicians' Union funded research into the challenges facing carers and parents working in Classical Music was restarted.

## COMMUNICATIONS

Advocacy and events are a key part of PiPA's strategy to disseminate our research findings, promote best practice and consult with the wider workforce. During the nine month period (June 2020 – March 2021) we provided:

**Seven** online learning seminars for PiPA Charter Partners, covering topics including:

- returning senior leaders after parental leave
- returning the parent and carer workforce post after Covid
- an introduction to the PiPA Toolkit
- flexible working
- incorporating learning from lockdown into future plans to support parents and carers

We also held **two** public seminars, highlighting the work our Charter Partners did throughout the pandemic in supporting their parent and carer workforce, and what policies, practices and resources the wider industry should consider moving forward.

We conducted annual reviews with Charter Partners.

We participated in industry events including:

- [Linecheck Music and Parenting panel](#)
- Podcast with HMUK and artist [Juanita Stein](#)
- Equity discussing support strategies for Equity members who are parents and carers.
- Three events with Stage Management Association (SMA) and event with Costume In Theatre, Entertainment & Arts (CiTEA) discussing support for freelancers, through job shares
- Women of the World Festival (WOW)'s Creative Women's Forum
- PiPA organised and co-hosted Edinburgh Fringe Festival event *Making the Festival More Family Friendly*

## SOCIAL MEDIA AND WEBSITE STATISTICS

(developments from September 2020 to March 2021)



500 new Twitter followers



1018 Average website visitors per month



78 new Facebook followers



120 new newsletter subscribers



280 new LinkedIn followers

### Key achievements:

- Implementation of a comprehensive regular reporting system for PiPA website and social media, including installation of Google Analytics & Google Tag Manager which allow us to track resource downloads
- Developed PiPA's dormant LinkedIn page
- Creation of templates and processes for key communications activities – e.g. campaign templates, brand colour palette, inclusive recruitment process and key copy
- Creation of [Covid Support Hub](#) to streamline and centralise urgent support
- Development of inclusive recruitment process
- Redesign of newsletter format

## SERVICES AND BEST PRACTICE

During the COVID-19 pandemic, the Charter Programme has been providing a responsive approach to supporting our Charter Partners. The PiPA team have already produced a [Home Working Guidance](#), [Reduced Working Guidance](#) and [Working from Home with Children](#) resource to support adjustments and transitions; launched a [webpage](#) to collate the most useful, up-to-date information and connected Charter Partners to one another to share best practice. Regular Zoom meetings are hosted by the Programme Manager to support continuous learning and exchange. This has been supported by a [call for support](#) and an [article](#) celebrating the best practice achievements that have come from our Charter Partners in response to the COVID-19 pandemic.

“Thanks so much for sending this – of all the COVID-19 information sent to me today, this has been the most useful, human, and comprehensive, so just thank you!”

- Liverpool Everyman and Playhouse



PiPA continued to offer free resources for the wider sector including:

- Webinar with Sarah Jackson and Matt Harper-Hardcastle on Flexible Working for UK Theatre's *Theatre Means Business* platform. Link [here](#)
- *Strengthening Foundations: Part 1* Action planning event for Scottish Performing Arts organisations, as part of the Workforce Equality Fund (WEF).
- *Strengthening Foundations: Part 2* Evaluation and learning from the programme

***It is worth noting that from the 47 taking part in the Charter Programme only three organisations requested to pause the programme participation, whilst 94% continued with the paid programme throughout arguably the worst financial and management crisis many organisations have endured.***

Charter Partners have taken real learning from the necessary shift in working practices throughout lockdown that they are now able to apply.



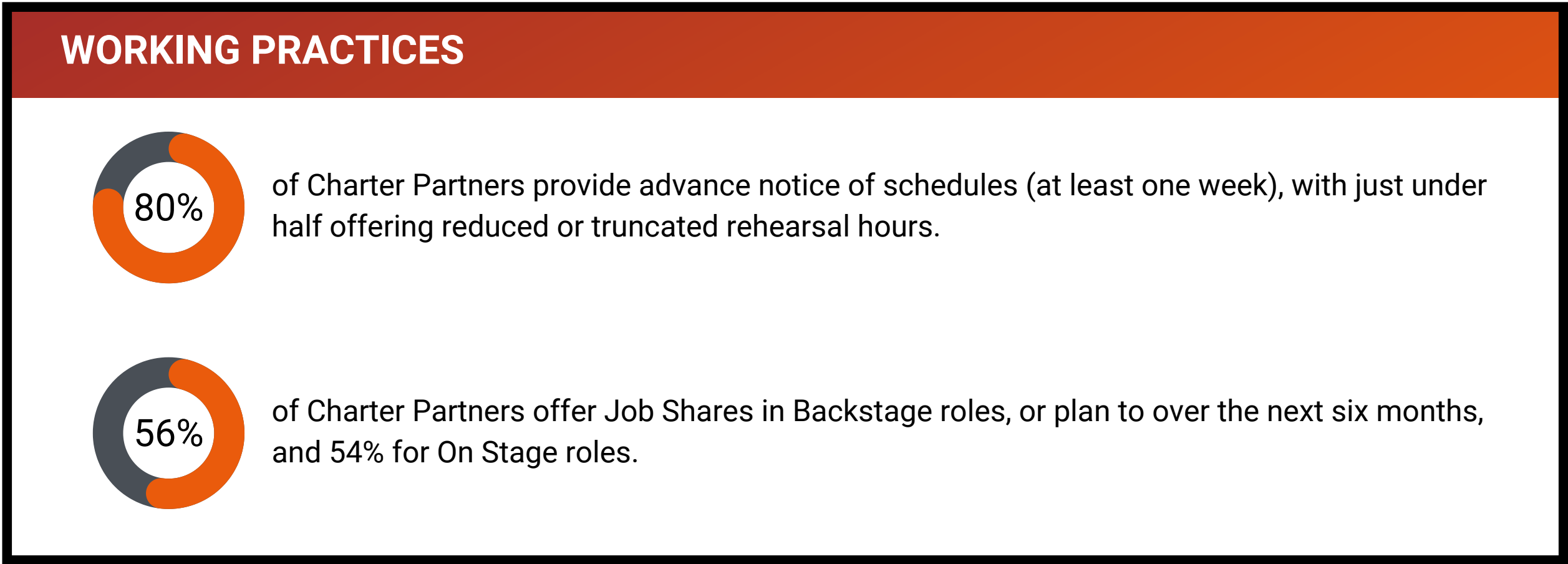
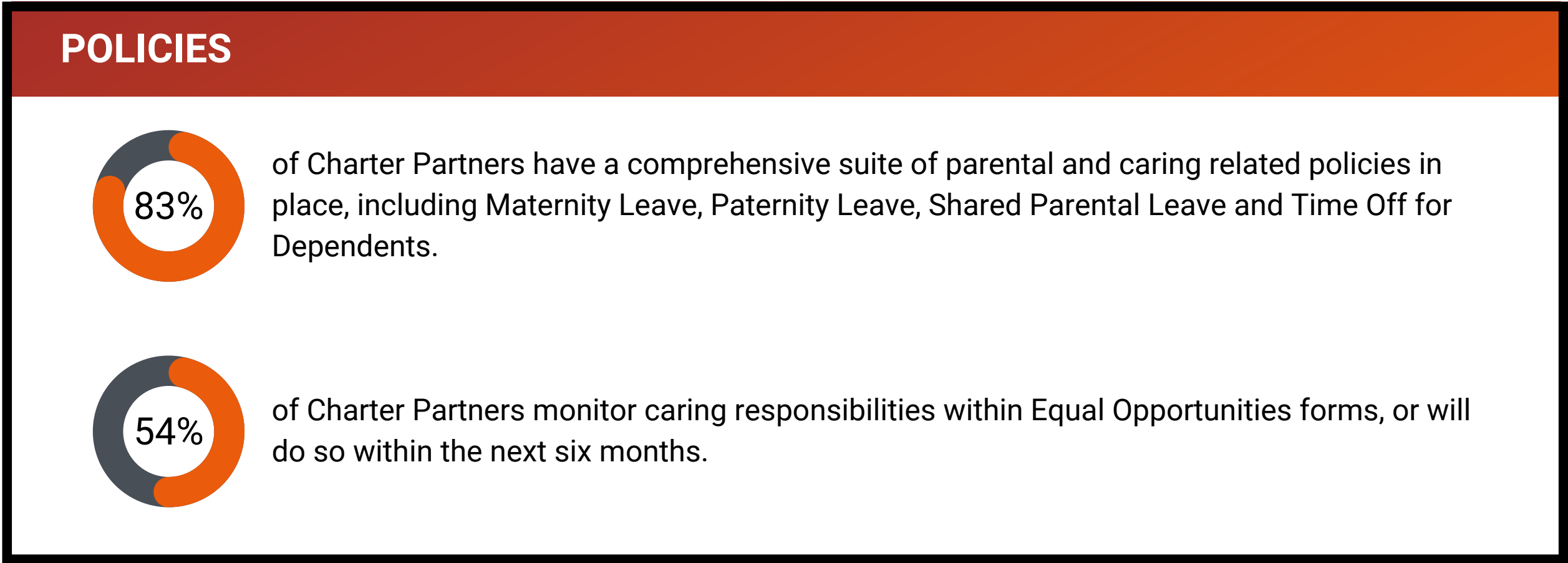
## CHARTER PROGRAMME

Our mission is to enable employers to attract and retain a more diverse and flexible workforce inclusive of carers and parents by leveraging family friendly working practices to increase operational and sectoral resilience. In order to do this the PiPA Best Practice Charter Programme provides organisations with a roadmap and supporting resources to work towards achieving the 10 points of the PiPA Best Practice Charter. The programme is supported by PiPA’s research activities and grassroots insight, increasing our knowledge and expertise of how policies and practice currently work in the performing arts and identifying opportunities for innovation. We are working towards increasing our Charter Partner reach as well as developing a lighter touch programme to allow a greater diversity of size and scale of organisations to benefit from PiPA resources.

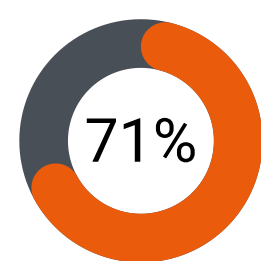
Since September 2020 four new performing arts organisations have joined the Charter Programme, which has now over **50 online resources**, including **eight sample policies, 45 Case Studies and How-to-Guides** as well as video recordings of interviews and seminars.

### IMPACT DATA:

We are working towards an annual Impact Report to benchmark Charter Partners’ progress. The data below is from an analysis of Charter Partner PiPA initiatives conducted in June 2021. It has been included here because, due to the closure of the sector, this data also represents the period covered by this report. For the 40 PiPA Charter Partners whose data was shared with PiPA, the following policies were in place:



RESOURCES



of Charter Partners have a Pipa Champion in place\*  
*\*(designated member of staff for parent and carer related enquiries)*

PiPA CHARTER AND STRATEGIC PARTNERS (as of 31/03/2021)

- |   |                                      |
|---|--------------------------------------|
| Actors Children's Trust                         | National Theatre                     |
| Ambassador Theatre Group                        | National Theatre Scotland            |
| Association of British Orchestras               | National Theatre Wales               |
| Association of Lighting Designers               | Next Door But One                    |
| Ballet Rambert Limited                          | Norther Ballet                       |
| Balbir Singh Dance Company                      | Nottingham Playhouse                 |
| BASCA   | One Dance                            |
| BECTU   | Opera North                          |
| Birds of Paradise Theatre                       | Brixton House (Ovalhouse)            |
| Birmingham Rep                                  | Rambert Dance Company                |
| Bristol Old Vic                                 | RashDash                             |
| Chichester Festival Theatre                     | Royal Lyceum Edinburgh               |
| Dance Base                                      | Royal Shakespeare Company            |
| Dance Umbrella                                  | Sadler's Wells                       |
| Dancers Professionals Fund                      | Scottish Ballet                      |
| Dancers' Career Development                     | Scottish Opera                       |
| Derby Theatre                                   | Stage Directors UK                   |
| Donmar Warehouse                                | Shakespeare's Globe                  |
| Edinburgh Festival Fringe Society               | Sheffield Theatres                   |
| English National Ballet                         | Sonia Friedman Productions           |
| English National Opera                          | Society of London Theatre/UK Theatre |
| English Touring Theatre                         | Spotlight                            |
| Equity  | Stellar Quines                       |
| Federation of Scottish Theatre                  | Tangled Feet                         |
| Help Musicians                                  | Theatr Genedlaethol Cymru            |
| Hull Truck Theatre                              | The Old Vic                          |
| ITC Arts  | The Royal Ballet                     |
| Liverpool and Merseyside Theatres Trust Limited | The Royal Opera House                |
| Liverpool Everyman & Playhouse                  | Theatr Clwyd                         |
| The Lyceum Theatre                              | Tutti Frutti Productions             |
| Lyric Hammersmith                               | Theatre Royal Wakefield              |
| LW Theatres                                     | UK Theatre                           |
| Mercury Theatre Colchester                      | Welsh National Opera                 |
| Middle Child Theatre                            | Writers Guild Great Britain          |
| Musicians Union                                 | Young Vic                            |
| New Adventures                                  |                                      |
| National Union of Journalists                   |                                      |

## SUPPORT FOR INDIVIDUALS

The Covid crisis expedited PiPA's aim to provide more direct resources for individual parents and carers not affiliated with any of the performing arts organisations we work with. The PiPA website now hosts [free resources to download for individuals](#), as well as links to organisations that can provide further support, including [financial aid for parents and carers](#).

During the crisis we adapted our running projects and programme to deliver direct interventions for individuals with caring responsibilities.

### Workplace Equality Fund

The aim of this Scottish Government funded work was to introduce PiPA's work in Scotland, establish strong partnerships and a network through which to deliver and support this strategic work in the longer term. To meet this aim, the project included a range of activities aimed at organisations and freelancers, including:

- Career coaching provided by professional coaches for parents and carers working in the Scottish performing arts ('individuals')
- Regular network meetings ('Coffee Mornings') for individuals
- Connection events with Scottish performing arts organisations discussing their available engagement opportunities and support for performing arts professionals with caring responsibilities

Previous PiPA research has identified that parents and carers often self-select out of opportunities, potentially losing overview of available offers. They can find it hard to re-enter the industry, for example after becoming a parent. Therefore, raising confidence, and increasing awareness of opportunities is key. This project was an investigation into different mechanisms for support, through confidence building and peer to peer support.

In partnership with employers taking part in the programme, PiPA provided coaching sessions to 17 parents and carers working in the Scottish performing arts sector and networking opportunities.

### QUOTES FROM PARTICIPANTS

"Really useful to connect to other parents in a similar position and for your needs to be recognised. I also learned a lot about policy and parenting."

"As a parent-to-be this was useful for me to hear from Scotland based organisations on their policies, plans and ethics around supporting artists parents/carers, giving me an idea of what support is out there when it comes to returning to work and navigating what support is available."

"It is the first time in years I felt less alone in my circumstances, and that gives you strength and practical information."

"It was my only opportunity to connect with others and to find out what support was available to me"



## KEY OUTCOMES OF THE WORK IN SCOTLAND:

- Effectiveness of working with both freelancers and a range of organisations across different scales to influence change - connecting strategy with responsiveness and perspectives on the ground.
- Positive impact of working with decentralised models and more bespoke, smaller scale interventions.
- Opportunity for PiPA to maximise its own and other organisations' resources through collaborative, consultative and networked activity.
- Covid has revealed a lot of useful learning, both for PiPA and for organisations in the sector, which is outlined throughout the report.
- Opportunity to further develop profiling and working with carers, as well as increasing the geographic reach, diversity and intersectionality of the parents and carers that PiPA engages with.
- Need and appetite for PiPA's work to continue in Scotland has been strongly demonstrated through ongoing engagement and final evaluation.
- PiPA has secured additional funding from Creative Scotland to continue our work in Scotland.

## PRO-BONO COACHING

PiPA has since extended its coaching offer to our wider Charter Partner cohort offering pro-bono coaching sessions with Ayesha Murray for Charter Partners to offer to their workforce, both freelance and employed. Seven Charter Partners took part in the pilot.

"The coaching session . . . made such a difference to my mindset as I got ready to return to work after a year's maternity leave. (...) I felt reassured after speaking to (the coach) and importantly, came away with action points to take forward. I know others could benefit hugely from her coaching and I would thoroughly recommend her to any parent returning from leave."

- *Coaching beneficiary*

Charter Partners who took part in this, noted the benefit to both the individuals and the organisation, seeking future opportunities for their parent and carer workforce to be supported, whilst also feeding into the organisational change, based on lived-experience.

## SUPPORTING FUNCTIONS

### PEOPLE

Thanks to PiPA's Arts Council England Elevate Award commencing in January 2020 PiPA has been able to invest in infrastructure, including two key personnel appointments. The Finance Manager role was restructured into two part-time roles in order to manage the increasing demands in both functions and both a Finance Manager and Operations Manager were appointed. In March 2021 we also began the recruitment process for additional Trustees. The role of the two Chief Executives was formalised as a 70 hours pw job-share and the job descriptions of both senior positions reviewed and adjusted.

We would like to thank Mark Oglesby, Dorothy Dalton, Jo Coleman, Matt Dean and Ayesha Murray for their generous pro bono support in both time and energy.

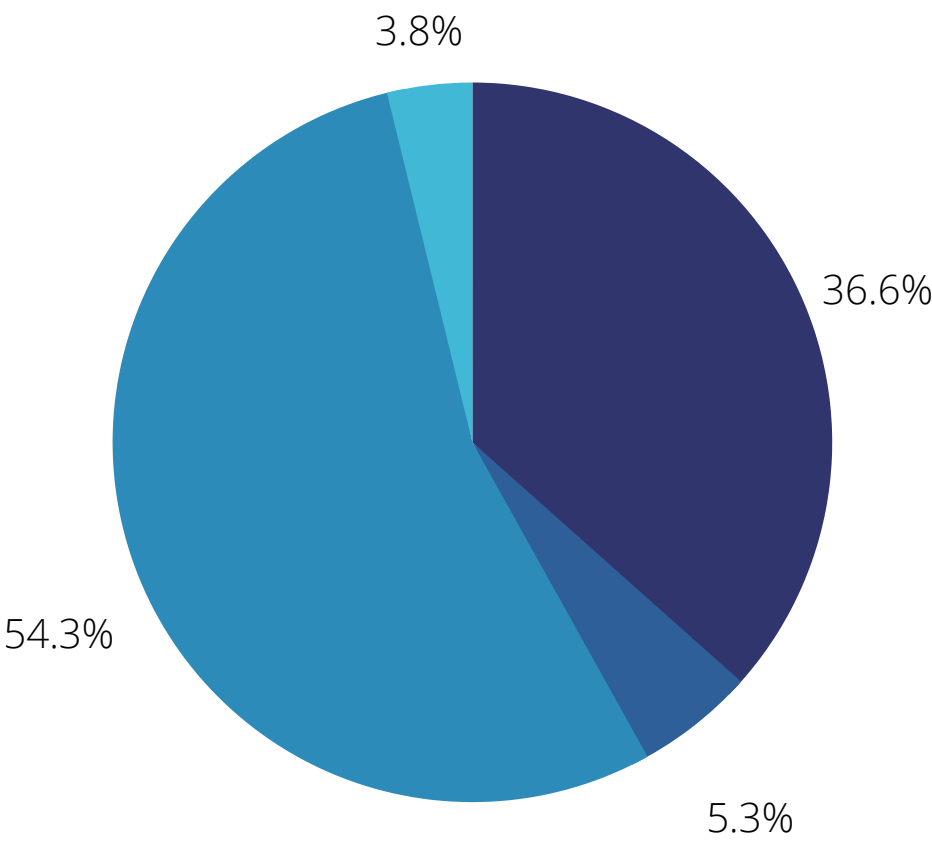
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## FINANCIAL REVIEW

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INCOME - NINE MONTHS TO 31 MARCH 2021

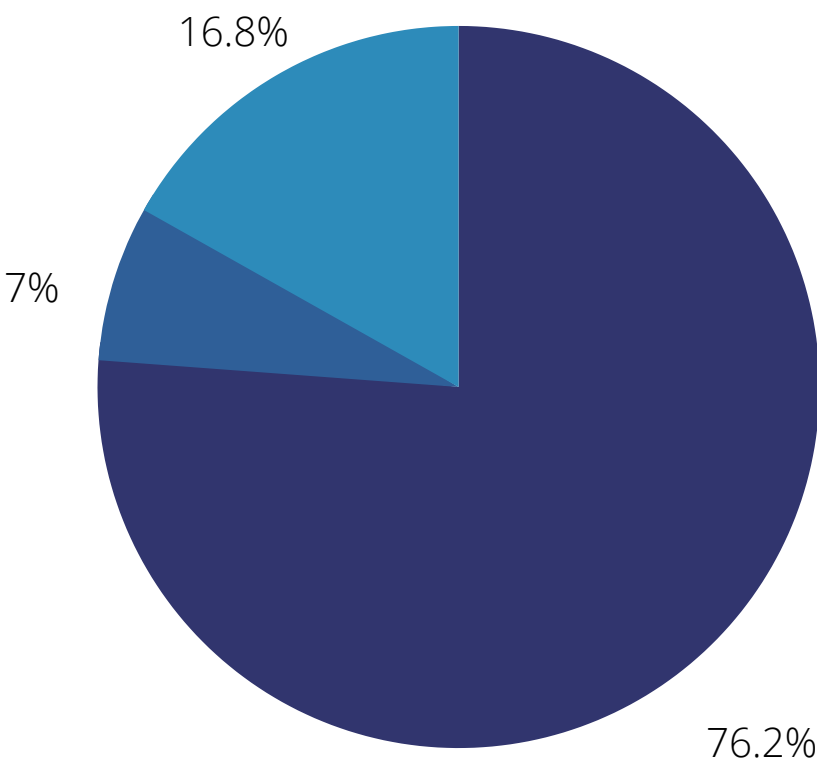
	£
Donations and Voluntary Income	38,319
Charitable Activities	5,584
Income received on formation	56,855
Other Income	4,000
Total	104,758



- During the period PiPA was able to adapt our support services to the sector and retain 90% of our existing Strategic and Charter Partners.
- Strategic partner income of £8,500 is included in donations and voluntary income
- Over the period to 31 March 2021, covered by these accounts, Charter Partners contributed £15,717. £10,133 of this income was carried forward to the year ended 31 March 2022. Hence, the net income received from charitable activities is shown above as £5,584.

EXPENDITURE - NINE MONTHS TO 31 MARCH 2021

	£
Direct project costs	53,216
Fundraising	4,871
Support and governance costs	11,766
Total	69,853



76% of expenditure was on direct project costs.

The Charity held total funds at 31 March 2021 of £34,905. This consisted of designated funds of £16,474, funds used to purchase fixed assets of £3,481 plus free reserves of £14,950. This marks a significant step towards the target reserves of three months’ running costs.

Administrative Details

Bankers: Metrobank 65-67 Clapham High Street London SW4 7TG  
Independent Examiner: Begbies Chartered Accountants, 9 Bonhill Street, London EC2A 4DJ



## INVESTMENT POLICY

- The charity's funds are controlled by the directors, who also act as trustees, who invest with a view to maximising annual investment income while maintaining capital growth in line with market trends. The attached financial statements show the current state of finances which the trustees consider to be sound.
- The trustees can invest any sums or investments received by them in investments in which they are by law authorised to invest money, with power from time to time to change for others of a like nature.

## RESERVES

It is PiPA policy to maintain free reserves (unrestricted reserves not invested in fixed assets or designated for specific purposes) at a minimum of three months core overhead costs. The aspirational target figure for 2020-21 was £33,000 rising to £39,991 in 2021-22. Free reserves at 31 March 2021 were £14,950.

PiPA Treasurer, Chair and CEOs are developing a strategy to build up PiPA reserves over the next five years. It is important that we develop a robust reserves policy for the longer term, in order to underpin the Charity's ability to take the risks which may be required in order to trial innovative solutions to overcoming barriers to supporting carers and parents in performing arts.

The Trustees review the level of designated funds on an annual basis in line with the charity's needs and plans.

## RISK 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.

Risks are assessed both from a financial and reputational point of view. The Trustees maintain a risk register and review it annually, along with the measures taken to mitigate and manage these risks. They are satisfied that systems are in place to minimise exposure to risks.

Trustees identified three main risks over the next two years as part of our ongoing development work on a PiPA Risk Register in December 2020. Our short and long-term business planning incorporates work to mitigate and, where possible, over time to nullify, these headline risks. They are:

1. Dependency on relatively few income sources and related lack of core, and long-term funding mitigated by:
  - a) Application for multi-year funding from Esmée Fairbairn Foundation (three year grant of £30,000 pa awarded in April 2021)
  - b) Review and beginning the redesign of PiPA's Charter Programme to develop a leaner, more accessible, 'lighter' version with the aim of attracting more organisations to participate
2. Funding is becoming increasingly competitive and funder priorities are evolving
  - a) PiPA identified the need for impact measurement tools for the Charity to effectively communicate the benefit of the work and develop a strong case for support.
3. PiPA does not currently have reserves to use as a cushion if necessary
  - a) Reserves policy now in place. We are working with Treasurer to develop a strategy to increase reserves which are a standing item at CEO/ Treasurer monthly finance meetings

## STRUCTURE, GOVERNANCE AND MANAGEMENT

The charity is constituted as a CIO - a charitable incorporated organisation, and is governed by a constitution dated 22 June 2020. Although the charity was registered on 22 June 2020, activities only commenced from 1st October 2020, when they were transferred from Parents in Performing Arts, a company limited by guarantee.

## TRUSTEES

A complete list of trustees who held office from formation to the date of approval of the accounts is disclosed in the legal and administrative information at the front of this annual report, page two.

Charity governance is a balanced relationship between the co-CEOs and the volunteers who are our trustees. This team is responsible for directing the affairs of the charity, ensuring that it is solvent, well-run, and delivering the intended charitable benefits.

Trustees are the final decision-makers of PiPA, and have final responsibility for its success or failure. The Board of Trustees' main job is to set direction and have oversight of what's going on, offering our co-CEOs strategy, scrutiny, and support. PiPA Trustees are unpaid volunteers, although we do reimburse any reasonable expenses incurred.

The major piece of work for the Board during the nine month period to 31 March 2021 was the development of PiPA's Inclusion and Diversity strategy for which Trustees are publicly accountable.

Inclusion and diversity are core to PiPA. To best deliver our charitable objectives we must operate by the values we promote. PiPA will be an open door to all parents and carers in the industry, enabling true inclusion of all backgrounds and perspectives in our work and how it develops. And we shall also create change across the full diversity of all performing art forms - theatre, opera, orchestra, live music, dance - by engaging with the people who create and work in them.

It is a continuing work in progress, and an active item at our quarterly Board meetings. Each area of PiPA's work is both informed by and measured against the strategy. The joint CEOs and Board members share responsibility for identifying and agreeing measurable criteria against which we can assess our progress.

In addition, we review the strategy in full and formally every two years, to check that it continues to tie back to and strengthen our current strategy and business plan, and that it continues to reflect and develop best practice.

### RECRUITMENT AND APPOINTMENT OF NEW TRUSTEES

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

Trustees receive an Induction Pack that includes:

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

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

Trustees are required to declare any potential conflicts of interests. Trustees receive specific training in the roles and responsibilities of charity trustees and finance. Trustee expenses in connection with their Charity work, such as travel or accommodation required to attend a Board meeting, and/ or child/ elder care related costs, are reimbursed.

## FINANCE AND FUNDRAISING

Trustees met monthly throughout the pandemic to ensure PiPA remained in a stable financial position. With a strong cohort of exemplar and committed partner organisations PiPA has been able to retain 90% of our partner organisations throughout the pandemic.

We have started to build the foundations to ensure diverse and sustainable income streams including developing a strong case for support to begin establishing a Giving Circle.

Up until becoming a Charity, PiPA has predominantly received project grants. This presented challenges in terms of growth, staff retention and sustainability, particularly of key staff who become highly specialised through their work and training at PiPA. The Actors' Children's Trust and Arts Council England (ACE) have been core financial supporters of PiPA since its inception which has enabled us to retain our key staff as well as delivering project work. PiPA Trustees and CEOs are proactively moving towards a more sustainable multi-year funding model which was progressed this year through the ACE Elevate Award and a commitment by the Actor's Children's Trust for a further two years funding. We also applied for three-year funding from the Esmée Fairbairn Foundation which was later confirmed in April 2021.

A formal fundraising policy is currently being developed, taking account of the Code of Fundraising Practice issued by the Fundraising Regulator and will be in place by the end of 2021. PiPA CEO Cassie Raine leads on Fundraising activity and we engage fundraising consultancy ArtReach as external fundraisers for support with major applications. Led by PiPA Chair Sarah Jackson, supported by Trustees Federico Bonelli, Laura Harvey and Kirsty Doubleday, we are currently developing longer term plans for a major donor programme of Giving Circles.

We are very grateful for the support given by all our funders and donors. PiPA believes that fundraising should be an open, honest and respectful process. We aim to build and maintain solid partnerships with our supporters and donors, based on mutual understanding and shared values.

## REMUNERATION

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



STATEMENT OF TRUSTEES' RESPONSIBILITIES

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

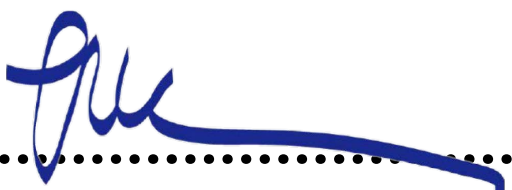
The law applicable to charities in England and Wales requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources of the charity for that six month period.

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

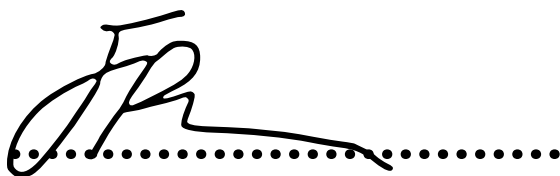
- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

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

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



CHAIR



TREASURER

13.12.2021  
.....  
DATED

13.12.2021  
.....  
DATED

# PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

## INDEPENDENT EXAMINER'S REPORT

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

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I report to the Trustees on my examination of the financial statements of Parents and Carers in Performing Arts (PiPA) (the charity) for the 9 month period ended 31 March 2021.

#### **Responsibilities and basis of report**

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

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

#### **Independent examiner's statement**

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

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

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

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

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



Katherine Dee (FCA)  
Begbies Chartered Accountants

9 Bonhill Street  
London  
EC2A 4DJ

Dated: 14 December 2021

# PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

## STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT FOR THE 9 MONTH PERIOD ENDED 31 MARCH 2021

		Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £
	Notes			
<u>Income from:</u>				
Donations and voluntary income	3	37,558	761	38,319
Charitable activities	4	5,584	-	5,584
Income received on formation	5	37,150	19,705	56,855
Other income	6	4,000	-	4,000
<b>Total income</b>		84,292	20,466	104,758
<u>Expenditure on:</u>				
Raising funds	7	5,253	-	5,253
Charitable activities	8	44,895	19,705	64,600
<b>Total resources expended</b>		50,148	19,705	69,853
<b>Net incoming resources before transfers</b>		34,144	761	34,905
Gross transfers between funds		761	(761)	-
<b>Net income for the period/ Net incoming resources</b>		34,905	-	34,905
<i>Extraordinary item memo - included in income - see note 21</i>		37,150	19,705	56,855
<b>Net movement in funds</b>		34,905	-	34,905
Fund balances at 22 June 2020		-	-	-
<b>Fund balances at 31 March 2021</b>		34,905	-	34,905

The statement of financial activities includes all gains and losses recognised in the 9 month period.

All income and expenditure derive from continuing activities.



# PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

## BALANCE SHEET

AS AT 31 MARCH 2021

	Notes	2021 £	£
<b>Fixed assets</b>			
Tangible assets	13		3,481
<b>Current assets</b>			
Debtors	14	8,013	
Cash at bank and in hand		38,418	
		<u>46,431</u>	
<b>Creditors: amounts falling due within one year</b>	15	(15,007)	
		<u></u>	
Net current assets			31,424
<b>Total assets less current liabilities</b>			<u>34,905</u>
			<u></u>
<b>Income funds</b>			
<u>Unrestricted funds</u>			
Designated funds	19	16,474	
General unrestricted funds		18,431	
		<u></u>	
			34,905
			<u>34,905</u>
			<u></u>

The Financial Statements were approved by the Board of Trustees and signed on their behalf  
by:



CHAIR



TREASURER

13.12.2021

DATED

13.12.2021

DATED

# PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

## NOTES TO THE FINANCIAL STATEMENTS

### FOR THE 9 MONTH PERIOD ENDED 31 MARCH 2021

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#### 1 Accounting policies

PiPA was granted charitable status as a Charitable Incorporated Organisation (CIO) on 22 June 2020. Its first trustees were appointed on 12 August 2020. It received the assets and liabilities of Parents in Performing Arts, a company Limited by guarantee, company number 10949206 on 30th Sept 2020, and took over its activities. The charity began to operate on 1st October 2020 and as such the current period represents six months activity only.

##### 1.1 Accounting convention

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

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

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

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

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

##### 1.2 Going concern

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

##### 1.3 Charitable funds

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

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

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

##### 1.4 Income

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

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

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

# PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

**FOR THE 9 MONTH PERIOD ENDED 31 MARCH 2021**

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### **1 Accounting policies**

**(Continued)**

#### **1.5 Expenditure**

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

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

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

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

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

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

#### **1.6 Tangible fixed assets**

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

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

Office equipment	5 years
Computers	5 years

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

#### **1.7 Impairment of fixed assets**

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

#### **1.8 Cash and cash equivalents**

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



# PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE 9 MONTH PERIOD ENDED 31 MARCH 2021

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### 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.

# PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE 9 MONTH PERIOD ENDED 31 MARCH 2021

### 3 Donations and voluntary income

	Unrestricted funds	Restricted funds	Total
	2021 £	2021 £	2021 £
Donations and gifts	50	-	50
Grants and Strategic Partner donations	37,508	761	38,269
	<u>37,558</u>	<u>761</u>	<u>38,319</u>
<b>Grants receivable for core activities</b>			
Department of Work and Pensions Access to Work	-	761	761
Actors' Children's Trust	25,000	-	25,000
Strategic Partner contributions	8,500	-	8,500
Coronavirus Job Retention Scheme – furlough	4,008	-	4,008
	<u>37,508</u>	<u>761</u>	<u>38,269</u>

### 4 Charitable activities

	Services & Best Practice 2021 £
Charter Partner contributions	15,717
Less: deferred income	(10,133)
	<u>5,584</u>

### 5 Income received on formation

The charity received the assets and liabilities of Parents in Performing Arts on 30th September 2020. Further details are disclosed in note 21-22. The charity received these assets and liabilities without charge. Under the terms of the agreement the assets comprised both restricted and unrestricted income.

# PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

**FOR THE 9 MONTH PERIOD ENDED 31 MARCH 2021**

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### 6 Other income

#### Unrestricted funds

2021  
£

Employment Allowance	4,000
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### 7 Raising funds

#### Unrestricted funds

2021  
£

#### Fundraising and publicity

Consultancy	2,880
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Staff costs	1,991
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Governance costs	79
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Support costs	303
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5,253
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# PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE 9 MONTH PERIOD ENDED 31 MARCH 2021

### 8 Charitable activities

	Services and Best Practice 2021 £	Research and Policy 2021 £	Total 2021 £
Staff costs	31,381	19,699	51,080
IT Software and consumables	1,091	-	1,091
Subscriptions	44	-	44
Access- British Sign Language, captioning etc	240	-	240
Consultancy fees	761	-	761
	<u>33,517</u>	<u>19,699</u>	<u>53,216</u>
Share of support costs (see note 10)	5,525	3,503	9,028
Share of governance costs (see note 10)	1,442	914	2,356
	<u>40,484</u>	<u>24,116</u>	<u>64,600</u>
<b>Analysis by fund</b>			
Unrestricted funds	40,484	4,411	44,895
Restricted funds	-	19,705	19,705
	<u>40,484</u>	<u>24,116</u>	<u>64,600</u>

### 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.

# PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE 9 MONTH PERIOD ENDED 31 MARCH 2021

### 10 Support costs

	Support costs 2021 £	Governance costs 2021 £	Total 2021 £
Staff costs	6,158	-	6,158
Depreciation	321	-	321
Accountancy	2,083	-	2,083
Office costs	769	-	769
Independent Examination fees	-	1,800	1,800
Legal and professional	-	635	635
	<u>9,331</u>	<u>2,435</u>	<u>11,766</u>
Analysed between			
Fundraising	303	79	382
Charitable activities	9,028	2,356	11,384
	<u>9,331</u>	<u>2,435</u>	<u>11,766</u>

### 11 Trustees

None of the Trustees (or any persons connected with them) received any remuneration, expenses or benefits from the charity during the 9 month period. See note 21 for further related party transaction disclosure.

### 12 Employees

The average monthly number of employees during the 9 month period was:

	2021 Number
Actual	5
Full-time equivalent	3
Total	<u>5</u>

#### Employment costs

	2021 £
Wages and salaries	53,905
Social security costs	4,206
Other pension costs	1,118
	<u>59,229</u>

# PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE 9 MONTH PERIOD ENDED 31 MARCH 2021

### 12 Employees

(Continued)

The above full-time equivalent staff members is based on a 37.5 hour week and excludes hours during which an employee was furloughed.

There were no employees whose annual remuneration was £60,000 or more, or who earned more than £30,000 over the six month period.

The Trustees consider key management personnel to include the joint Chief Executives. Key management salaries total £36,342 during the six months, which includes employer's pension and national insurance contributions.

### 13 Tangible fixed assets

	Office equipment £	Computers £	Total £
<b>Cost</b>			
Additions	577	3,226	3,803
At 31 March 2021	577	3,226	3,803
<b>Depreciation and impairment</b>			
Depreciation charged in the 9 month period	58	264	322
At 31 March 2021	58	264	322
<b>Carrying amount</b>			
At 31 March 2021	519	2,962	3,481

### 14 Debtors

	2021 £
<b>Amounts falling due within one year:</b>	
Trade debtors	2,049
Other debtors	5,964
	8,013

### 15 Creditors: amounts falling due within one year

	Notes	2021 £
Deferred income	16	10,133
Trade creditors		1,283
Accruals		3,591
		15,007

# PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE 9 MONTH PERIOD ENDED 31 MARCH 2021

### 16 Deferred income

	2021 £
Deferred income from Charter Partners	10,133

### 17 Retirement benefit schemes

#### Defined contribution schemes

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

The charge to the Statement of Financial Activities in respect of defined contribution schemes was £1,118.

### 18 Restricted funds

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

	Movement in funds			
	Balance at 22 June 2020	Incoming resources	Resources expended	Transfers
	£	£	£	£
Fixed assets	-	761	-	(761)
Arts Council England – Elevate	-	19,705	(19,705)	-
	-	20,466	(19,705)	(761)

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

Fixed asset fund	- money received for specific fixed assets
Arts Council England – Elevate	- income from Arts Council England as part of the Elevate programme to strengthen organisational resilience



**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)**  
***FOR THE 9 MONTH PERIOD ENDED 31 MARCH 2021***

## 19 Designated funds

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

		Movement in funds			
	Balance at 22 June 2020	Incoming resources	Resources expended	Transfers	Balance at 31 March 2021
	£	£	£	£	£
Best Practice	-	-	-	1,986	1,986
Match Funding for ACE Elevate grant	-	17,705	(3,217)	-	14,488
	<u>-</u>	<u>17,705</u>	<u>(3,217)</u>	<u>1,986</u>	<u>16,474</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

## 20 Analysis of net assets between funds

	Unrestricted funds	Designated funds	Restricted funds	Total
	2021	2021	2021	2021
	£	£	£	£
Fund balances at 31 March 2021 are represented by:				
Tangible assets	3,481	-	-	3,481
Current assets/(liabilities)	14,950	16,474	-	31,424
	<u>18,431</u>	<u>16,474</u>	<u>-</u>	<u>34,905</u>

At the balance sheet date the free reserves stood at £14.950.

## 21 Related party transactions

There were no disclosable related party transactions during the period aside from below, and none of the trustees received any travel expenses or remuneration.

The charity received the assets of Parents in Performing Arts, a company Limited by guarantee, company number 10949206, on 30th September 2020, and took over the activities of the not for profit company. The assets comprised cash of £54,230 and £2,625 of tangible fixed assets. This donation is shown as an extraordinary item in the Statement of Financial Activities, as this transaction will not be repeated.

# PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE 9 MONTH PERIOD ENDED 31 MARCH 2021

#### 22 Contingent liabilities

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

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

#### 23 Separate results of component entities

As stated in note 21, the assets of Parents in Performing Arts were transferred to the Charity on 30th September 2020. The Charity commenced activities on the 1st October 2020. The table below splits the Statement of Financial Activities and Balance Sheet into the elements donated and the activities of the Charity for the remainder of the accounting period.

Statement of Financial Activities	Donated by Parents in Performing Arts £	Transactions of the Charity for 6 months £	Total £
Income from:			
Donations and voluntary income		38,319	38,319
Charitable activities		5,584	5,584
Income received on formation	56,855	-	56,855
Other income	-	4,000	4,000
<b>Total income</b>	<b>56,855</b>	<b>47,903</b>	<b>104,758</b>
Expenditure on:			
Raising funds	-	5,253	5,253
Charitable activities	-	64,600	64,600
<b>Total resources expended</b>	<b>-</b>	<b>69,853</b>	<b>69,853</b>
<b>Net movement in funds</b>	<b>56,855</b>	<b>(21,950)</b>	<b>34,905</b>
Fund balances at 22 June 2020	-	-	-
<b>Fund balances at 31 March 2021</b>	<b>56,855</b>	<b>(21,950)</b>	<b>34,905</b>

# PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE 9 MONTH PERIOD ENDED 31 MARCH 2021

### 23 Separate results of component entities

(Continued)

Balance Sheet	Donated by Parents in Performing Arts £	Transactions of the Charity for 6 months £	Total £
<b>Tangible fixed assets</b>	2,625	856	3,481
<b>Current assets</b>			
Debtors	-	8,013	8,013
Cash at bank and in hand	54,230	(15,812)	38,418
	<u>54,230</u>	<u>(7,799)</u>	<u>46,431</u>
<b>Creditors: amounts falling due within one year</b>			
Other creditors	-	4,874	4,874
Deferred income	-	10,133	10,133
	<u>-</u>	<u>15,007</u>	<u>15,007</u>
Net current assets	54,230	(22,806)	31,424
<b>Total net assets</b>	<u>56,855</u>	<u>(21,950)</u>	<u>34,905</u>
<b>Income funds</b>			-
Restricted funds	19,705	(19,705)	-
Unrestricted funds	37,150	(2,245)	34,905
	<u>56,855</u>	<u>(21,950)</u>	<u>34,905</u>

# PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE 9 MONTH PERIOD ENDED 31 MARCH 2021

#### 24 Merger accounting principles

The transfer of assets to the Charity does not qualify to be treated as merger under the accounting standards due to only two of the trustees of the new entity being directors of Parents in Performing Arts at the date of transfer, and the transaction not taking place between two charities.

Had the Charity been eligible to apply merger accounting, the activities of the two entities would have been presented in the accounts as if they had continued uninterrupted, using the new Charity financial year end as a reference date. The following tables illustrate how the Statement of Financial Activities and Balance Sheet would have been presented under merger accounting principles.

The figures in this note have been presented voluntarily, for clarity, in order to help show what the trend would have been over both 12 month periods, had these activities been undertaken by a single entity

Statement of Financial Activities	Company 6 months	Charity 6 months	Total for the year to 31/3/21	Company funds 12 months	Charity pre formation	Total for the year to 31/3/20
	£	£	£	£	£	£
Income and endowments from:						
Donations and voluntary income	78,664	38,319	116,983	168,810	-	168,810
Charitable activities	9,833	5,584	15,417	25,931	-	25,931
Other income		4,000	4,000	-	-	-
<b>Total income</b>	<b>88,497</b>	<b>47,903</b>	<b>136,400</b>	<b>194,741</b>	<b>-</b>	<b>194,741</b>
Expenditure on:						
Raising funds	8,810	5,253	14,063	18,172	-	18,172
Charitable activities	67,067	64,600	131,667	132,334	-	132,334
<b>Total resources expended</b>	<b>75,877</b>	<b>69,853</b>	<b>145,730</b>	<b>150,506</b>	<b>-</b>	<b>150,506</b>
<b>Net movement in funds</b>	<b>12,620</b>	<b>(21,950)</b>	<b>(9,330)</b>	<b>44,235</b>	<b>-</b>	<b>44,235</b>
Fund balances at 1 April 2020	44,235	-	44,235	-	-	-
<b>Fund balances at 31 March 2021</b>	<b>56,855</b>	<b>(21,950)</b>	<b>34,905</b>	<b>44,235</b>	<b>-</b>	<b>44,235</b>



# PARENTS AND CARERS IN PERFORMING ARTS (PIPA)

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE 9 MONTH PERIOD ENDED 31 MARCH 2021

### 24 Merger accounting principles

(Continued)

#### Balance Sheet

	Total for the year to 31/3/21 £	Total for the year to 31/3/20 £
<b>Tangible fixed assets</b>	3,481	2,931
<b>Current assets</b>		
Debtors	8,013	5,620
Cash at bank and in hand	38,418	43,131
	<u>46,431</u>	<u>48,751</u>
<b>Creditors: amounts falling due within one year</b>		
Other creditors	4,874	7,447
Deferred income	10,133	-
	<u>15,007</u>	<u>7,447</u>
Net current assets	31,424	41,304
<b>Total net assets</b>	<u>34,905</u>	<u>44,235</u>
<b>Income funds</b>		
Restricted funds	-	-
Unrestricted funds	34,905	44,235
	<u>34,905</u>	<u>44,235</u>