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Annual Report 2018/2019
Report of the trustees and financial statements

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Peer Productions – Annual Report Chair's letter

We're proud to make plays and change lives

I am pleased to share with you Peer Productions' Annual Report for 2018/19. We are proud to make plays and change lives and I would like to personally thank you for showing an interest in our amazing youth arts charity. I hope this annual report helps you better understand who we are and what we do, as well as showcasing some of the highlights from 2018/19.

During 2018/19 our financial position strengthened as we continued to deliver all key projects and build a better future – our total incoming revenue remained healthy at over £211,000. Our expenditure for the year in delivering and promoting our objectives decreased by c12% to just over £174,000 which reflects our stronger core organisational and fundraising structure. Most importantly the new model means an increase in available funds of c80% at year end to over £85,000 setting us up very well to continue delivering social impact for the year to come.

As I write this we are in the midst of the global coronavirus pandemic and the work undertaken during 2018/19 has given Peer Productions the creative and financial resilience to weather and indeed evolve through the current crisis, delivering innovative digital projects, which we will be excited to share in coming months and in our next annual report. I want to extend my thanks to Peer Productions' Artistic Director Nina Lemon and Managing Director Ed Simpson, my fellow trustees, the staff of Peer Productions and our young peer educators for their incredible hard work, which is allowing the charity to progress during the pandemic.

Peer Productions is here to stay and to continue our mission to truly transform lives through theatre. There has never been a more important time to focus on the needs of our young beneficiaries, with 43% of young people across the UK feeling that their anxiety levels have increased as a result of the crisis and 32% saying they are overwhelmed by feelings of panic and anxiety on a daily basis (YouGov, 2020). The work we do matters and we cannot thank you enough for your support.

Best wishes
Melanie Laithwaite



With gratitude to all our funders & supporters

Thank you to everyone who has supported our work: every person, community, company and organisation. We could not help young people transform their lives through theatre without you.



Statistics in 2018/2019



Among young people who saw *That Guy we saw* we saw a **95% increase in understanding** what constitutes an unhealthy relationship.



Performed 3 touring productions about important social issues reaching over **12K young people.**

89% of young people who saw *Losing It* felt confident to ask for help if they or a friend were affected by sexual exploitation or rape.



48 Autistic girls/girls with learning disabilities took part in the Generation Girls Programme in **4 different SEN schools.**



11 young people received multimedia training to develop *Forgotten Women* podcasts, adding a further **5 original podcast episodes.**



94% of teachers whose students saw *Hidden* said that their students **gained new knowledge about mental health** and self harm.



Since we started:

Original social change plays touring to **162,500**

83% drama school success rate

4*+ reviews from youth and educator audience

Free course welcoming a diverse range of young artists

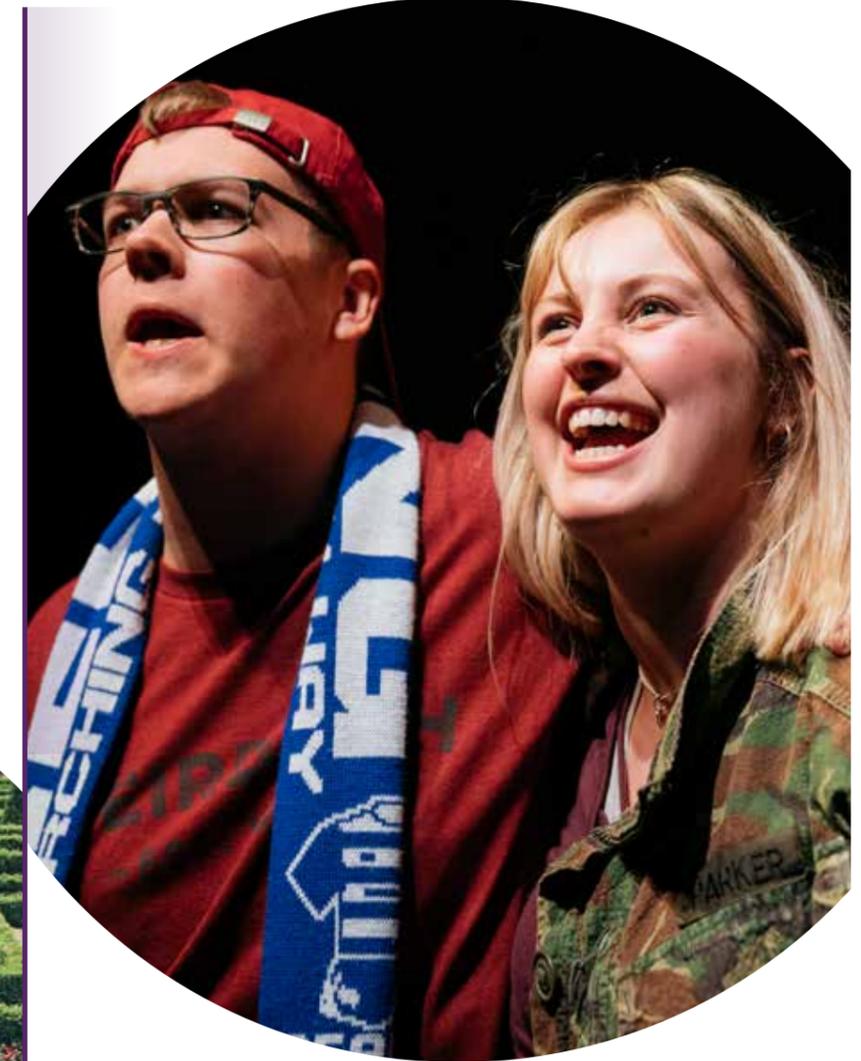
Who we are and what we do

Peer Productions – Make Plays Change Lives

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

Founded in 2006 by Artistic Director and playwright Nina Lemon, Peer Productions is an award-winning youth arts charity specialising in combining high quality arts practice with peer education. Each year we reach around 15,000 young people across the South East of England, enabling them to change the way they think and to make positive life choices. We have developed a unique approach whereby young people are at the centre of every stage of the creative process.

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



We aim to:

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

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

A letter from our Artistic Director



We are an artist-led charity and creative practice is at the heart of everything that we do at Peer Productions.

Each year, we empower a new generation of young artists to make socially relevant and meaningful work and train our young performers to the very highest standards.

We use creative pedagogical techniques to reach a wide range of young people, including those who are often marginalised or disaffected. We

reach out to a wide range of professional artists who have enriched our creative offer both as trainers and as theatre makers because for us creativity and social change exist hand in hand.

I believe that watching a well crafted, live, theatrical performance, especially when delivered by young actors, can open up conversations about previously taboo issues, encourage young people to seek help for themselves and their friends and, most crucially, can build important empathy skills to help young people navigate the world.

We are living in an increasingly polarised landscape with social media echo chambers only serving to reinforce and not question or challenge our existing beliefs and this is why theatre can be such a dynamic tool for realising social change.

When our audiences watch one of our plays, they are introduced to a range of engaging and honestly portrayed characters. We hope that within the mix there is at least one character or story with which they can relate. When they see a reflection of themselves and their peers on stage and they are given the opportunity to see the story from a range of different view points, this is when they can start to develop a critical understanding of the nuanced and complex issues we explore.

These young audiences can often be cynical and disengaged: they have not chosen to watch a play and they are wary of being preached at. If the work is not presented to the highest possible creative quality – from the performances, the writing, the direction – then we lose them before we have even started.

This year was another exceptional year for the company and I am grateful to my colleagues, trustees and young actors for their continued hard work.

Best wishes,

Nina Lemon



Our impact in 2018/19

In 2018/2019 we continued with our three pillar young person centred approach using peer education and theatre to empower three separate groups of beneficiaries: young peer educators, disadvantaged project participants and young audience members.

We did this by:

- Producing and touring original educational plays about the topics that are most important to young people in the UK. Topics explored in the plays delivered this year were: mental health and self harm, sex, relationships, pornography and consent, and healthy relationships and domestic abuse.
- Training the next generation of performers and theatre makers.
- Delivering drama outreach work for marginalised and vulnerable young people. Most notably we developed a more sustainable model with longer term funding for our groundbreaking Generation Girls programme. This project uses drama to empower Autistic girls and girls with learning disabilities improving their confidence and reducing their risk of sexual exploitation.
- Continuing to develop our first international play – a new project for urban Indian young audiences, LBA – Love, Beauty and Attraction.
- Continuing to deliver and develop the Forgotten Women of History podcast, working with heritage partners The Bishopsgate Institute to bring to life the stories of female/non-binary campaigners who have been pushed into the margins.



Hidden

Why?

- Threefold increase in the number of young people self harming in UK (World Health Organisation – WHO).
- One in five 15-year-olds saying they self-harm – NHS reporting a rise of 30% in the number of children (between 10 and 14) being treated by the NHS as a result of self-harm.
- Local teachers tell us that mental health and self-harm is a high priority issue in their schools.

What?

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

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



How?

The play and teachers' pack:

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

Feedback

- 57% of students learned things that hadn't been spoken about before in school.
- 65% of students have a greater insight into how to help a friend who is struggling with their mental health.
- 69% of students said they were completely absorbed by what was happening in Hidden.
- 94% of teachers felt that the teachers pack was pitched at an appropriate level for their students.
- 100% of teachers stated the play held their students' attention throughout.
- 82% of teachers stated their students actively engaged in conversation about the issues raised in Hidden after they had seen the performance.
- 94% of teachers stated that their students gained knowledge on the issues raised in Hidden as a result of seeing the play.

"I felt happy that the people in the play showed this to us because it really connected with me and what has happened to me in the past such as self harm and mental health such as depression. Thank you for showing this to our school. Thank you."

Year 10 student

"Extremely talented cast! Totally relatable storylines and characters! Thank you all so much!"

Year 9 student

"I think all schools around Surrey should be seeing this play, as it is very helpful to some students."

Year 9 student

"I loved the play so much, I wish it wouldn't end because the actors were really good and it brought an important message to the school and the pupils in it. ...I would, a million percent, recommend you to as many people as possible because I loved the experience so much and I wish that other people could have the same experience while learning about problems that don't get touched on in class."

Year 9 student



Losing It

Why?

- 6 out of 10 teenagers say they have been asked for sexual images or videos.
- 40% have created a sexual image or video.
- 1 in 3 10-year-olds have seen pornography online.
- 1 in 5 women experience some form of sexual violence.

What?

Losing It is a musical play for year 9+, offering sex education as you've never seen it before - "Because there's a bit more to it than sperm meets egg".

All the boys at school seem to be only interested in one thing, so when naive Charlotte meets an older guy online who promises her a fairytale romance, she is sure it's true love. It's up to her friend Ash to try and stop her from making a terrible mistake, but Ash has worries of their own - "Are you a boy or a girl?". When a drunken year 11 house party gets out of control, Tim makes a decision which will affect both him and Seren for the rest of their lives - "She didn't say no!". Meanwhile, Mike's become hooked on internet pornography, David's still a virgin and Rob's fallen in love. We tell the story of a group of 18-year-olds as they look back on their 7 years at secondary school. Developed in partnership with young people from a range of schools, this frank and inclusive, large-scale 90-minute production addresses the questions young people really want answered.



How?

Losing It was developed in response to working directly with young people who told us what they felt was missing from their sex education. The play and detailed Teachers' Pack:

- Shows both healthy and unhealthy relationships providing a starting point for further discussion.
- Offers an inclusive model of sex education where LGBTQ young people are included, often for the first time.
- Explores the emotional impact of sexting.
- Educates young people about the dangers of online relationships and shows how young people can be groomed.
- Looks at how internet pornography can affect relationships.
- Explores in detail consent and the consequences of rape.
- Supports existing teaching on contraception and the dangers of STIs.

Feedback

- 91% of teachers said their students actively engaged in conversation about the issues raised in Losing It.
- 69% increase in student understanding about what it means to give sexual consent and the consequences and effects of sexual assault.
- 89% of students feel confident to ask for help if they thought they or a friend were a victim of sexual exploitation, sexual bullying, assault or rape.
- 70% of teachers said their students actively engaged in conversation about the issues raised in Losing It.
- 70% of teachers said their students have gained further knowledge on the issues raised.
- 79% of teachers say that their students are aware of where they can seek help or guidance about sex and relationships.

"Thank you so much for this, I hope you continue to help young people with these exceptional performances."

Year 11 student

"I'm glad that this play told us the real truth and things that teachers or our school would never tell us."

Year 9 student

That Guy

Why?

- 1 in 5 teenagers have been physically abused by their boyfriend or girlfriend.
- Young people aged 16-23 years are most at risk of domestic abuse.
- 2 women are killed every week by their partner or ex partner.

What?

That Guy is a play for year 7+ that takes on the challenging topic of abuse in intimate teenage relationships, and is designed to educate young people about the dangers of unhealthy relationships.

When 14-year-old Gemma Evans and 17-year-old Mark Whitehead go missing, everyone is concerned for Gemma's safety. As the police question Gemma's friends, it becomes obvious that the boy she may have run away with comes from an abusive family. Could the cycle be about to repeat itself?



How?

This play and Teachers' Pack:

- Tells young people the truth about abusive relationships.
- Debunks the myths surrounding unhealthy relationships, their victims and perpetrators.
- Raises awareness about the warning signs of an abusive relationship.
- Empowers young people to have the confidence and knowledge to make informed decisions about their relationships, promoting a greater sense of responsibility.
- Provides young people with information about the different types of abuse they could encounter.
- Encourages young people to communicate openly with their peer groups and support networks about their concerns and behaviour.

Feedback

- 95% increase in understanding of unhealthy relationships.
- 62% of students have learned new things that hadn't been spoken about in school before.
- 77% of students have a greater insight into how to help a friend if they were in an unhealthy relationship.
- 100% of teachers said their students had gained further knowledge on issues raised in **That Guy** as a result of seeing the production.
- 100% of teachers said their students are aware of where they can seek out help and guidance about healthy relationships.

"I thought that the play was extremely educational and was a very good way for explaining what really does happen to people in these situations if they did not know already."

Year 8 student

"I can now be open more to teachers about the abuse and how this has affected my life and how they could help out."

Year 9 student

"It's a real eye opener to children and to anyone really on how an unhealthy relationship is."

Year 9 student

Training the next generation

One-year, free actor development programme

We trained 11 young artists and all completed the programme. Of these:

- All 11 achieved their Level 4 Creative Practitioner Diploma from RSL with 10 achieving Distinction and 1 achieving Merit.
- All are either working in the creative industries or continuing in higher education – 5 at drama school, 1 studying directing, 2 studying other higher education and other 3 working in the creative industries.
- Drama school places awarded at Rose Bruford, East15, Manchester School of Theatre and The Royal Birmingham Conservatoire.

The Actor Development Programme is made up of:

- Masterclasses and skills-based workshops led by industry professionals.
- Touring high quality theatre in educational productions.
- Developing individual practice and showcasing work.
- Working as creative team for creative lab projects. This year this was the Forgotten Women podcast.
- Working towards accredited qualifications.
- One-to-one mentoring and support with next stage of career development.



Testimonies



Nancy Hannigan (now training at Rose Bruford, European Theatre Arts)

My year with Peer Productions enabled me to understand myself as a performer. The charity did this by offering me a multitude of varying theatrical opportunities, where I could push the boundaries of my own creative identity in a safe and understanding space. Peer Production's outspoken charitable aims, of educating young people on social issues, meant the performance training always remained grounded in the current social landscape.

The ethos 'Make Plays Change Lives' became central to my mindset, as it was easy to engage in the training when we could see the power the work had on our young audiences. For example, when touring our show 'Losing It', we ourselves were educated on the play's themes, which enriched the rehearsal process. Then when it came to touring, we not only performed the play, but also got involved with class workshops to understand the way the audiences engaged with the play's themes.

Rarely, when training at such a young age, do you get the opportunity to experience the entirety of the theatrical process: from research and creation, to actually seeing the performance's effect. This exposure taught me that even outside of TIE: to create powerful theatre you need clear aims you're passionate about. This lesson has proved to be invaluable to me since graduating Peer, even though I no longer work or train in community theatre. I think this is so important for me to bring up because, although each cohort is offered new and different opportunities each year, the passion about the power of theatre remains consistent. Although we worked on specific and detailed projects, the skills I was taught have been transferable.



Abby Wilkinson (recent graduate of East15, Foundation)

Peer Productions was a huge influence in shaping me into the performer I am today. It taught me valuable lessons that I'll be able to take with me into my future training, and hopefully career. These included time management, teamwork, and devising with an ensemble. It allowed me to experiment with a variety of acting techniques, including song, voice, and foley work, all of which I was fairly inexperienced in.

As well as developing myself as a performer, it was also wonderful to be a part of a charity that tackles taboo subjects, such as mental health in young people and sex education, in such a fun way that's accessible for the teenagers that watch the shows. I know I would've appreciated having access to these shows and workshops when I was in school!

Peer Productions was also extremely useful in helping me with preparing for Drama School auditions and interviews. The support was brilliant and without them I don't think I would've achieved what I did in obtaining a place on a foundation course at East 15 Acting School.

I really felt like all of my creative needs were met, and I was able to develop specific areas that I wanted to improve, such as naturalistic and classical acting, which I got to present in the showcase. I was given the chance to perform monologues from published plays, as well as acting in a piece written by another member of the cohort.

The Peer Productions community is great to be a part of and the opportunities I was given remain priceless. Even after graduating, I still feel that I can message the staff with any queries about the industry, as well as being put in contact with any other alumni too – it's such a friendly environment to be a part of and I'd recommend this training to anyone!

Holistic support

In recent years we have noticed a marked increase in the amount of mental health challenges reported by young people attending our programme. In response, moving forward we will be:

- Providing all learners with access to the Health Assured app, which provides access to information, advice and guidance on a range of topics as well as confidential self-referral for counselling and mental health support.

- We have employed an adolescent mental health expert to provide regular sessions on mental resilience and self-care.
- We have increased the amount of one-to-one support sessions offered to each learner through a pastoral tutor.
- We have started a learner voice scheme with learner reps elected by their peers.

Generation Girls

We delivered drama outreach work for marginalised and vulnerable young people.

Having successfully run multiple pilots of our groundbreaking Generation Girls programme, we were delighted to receive three-year funding from Children in Need to deliver Generation Girls in a more sustainable way. Generation Girls uses drama to empower Autistic girls and girls with learning disabilities, improving their confidence and reducing their risk of sexual exploitation.

Why?

There are multiple factors which make this group vulnerable to sexual exploitation and domestic abuse:

- As women, they are more likely to experience sexual exploitation and domestic abuse than their male peers (with women aged 16-24 years most at risk).
- Many attend schools where, because Autism and other learning disabilities are more highly diagnosed in males, they are in the minority and can lack a strong female network of friends.
- Many attend schools further away from home than their mainstream counterparts, so may lack a local supportive network.
- MLD (moderate learning difficulties) schools are usually small and rarely offer sixth form provision. This means that these young women often attend larger mainstream sixth form colleges and are often ill-equipped to cope in this new environment.

- Young people with disabilities are often infantilised and desexualised, and this means that some adults feel uncomfortable talking to them about sex and relationships, meaning they are often more naive than their non-disabled counterparts, and less likely to receive education about being LGBTQ.
- In the schools in which we currently work, up to 20% of the girls come from the traveller community where young women are culturally discouraged from talking about sex.
- Some people with Autism and learning disabilities can struggle with the nuanced thinking required to navigate sexual behaviours and can be prone to see things in a way where gender roles, intentions and obligations are black and white.
- The behavioural strategies used for well-meant reasons with children with additional needs can inadvertently reinforce the importance of 'good' behaviour, which means compliant behaviour. As a result, the girls are often unable to protect themselves from abuse as they have been conditioned to do as they are told. One young woman told us, "I would not shout out as shouting is against the rules".

Through the use of drama and performance we educate, inform and empower to make positive decisions and recognise the signs of abuse.

The programme is informed by evidence from Barnado's 2015 'Unprotected: Overprotected' report, which highlighted the specific vulnerabilities to sexual exploitation of young people with learning disabilities. It also highlighted inadequate resources and sex education for this group, and the specific need for intervention for girls on the Autistic spectrum.



What?

Generation Girls is a targeted, drama-based empowerment programme for self identified girls who are Autistic or/and have learning disabilities, aged 11-19 years.

This 10-week programme is delivered in special schools.

It is designed to increase these young women's confidence talking about themselves, their bodies and their relationships, and to ultimately reduce their risk of sexual exploitation. The programme offers sessions on a range of topics relevant to the target group and this includes body image and eating disorders, healthy relationships and consent, and all aspects of mental health, including anxiety and low mood.

How?

Specially trained young female creative practitioners, supported by trained peer educators, deliver sessions with girls in their schools with the support of female teachers and teaching assistants.

The sessions are designed to be fun and engaging, but to also tackle those topics which are most important for these vulnerable girls.

During this year, we ran the project in 4 SEN schools in Surrey.

At the end of the year, all girls were invited to a Generation Girls celebration day at South Hill Park Arts Centre.

Case Studies

All names and identifying features changed.

Case Study 1

Lola is a girl with Down syndrome who took part in Generation Girls at her school for students with additional learning disabilities. She was considered to be the most likely to not complete the course as facilitators were told by her teachers she had the mental age of a 5-year-old and wouldn't understand. Lola quietly sat through the sessions, enjoying the competitive games and opportunities to write, but didn't contribute much up until we started talking about body image and puberty. She offered thoughtful and complex suggestions about why girls might not like their bodies and also said that "drugs and alcohol" made it very difficult to feel like you could say no - opening up a great group discussion on peer pressure. Lola was never left out of our sessions, although we kept getting told it may get a bit "too grown up for her" and through adapting exercises to meet her needs, she completed the course with her team. This proved that, regardless of ability, it is vital for all young girls to have the opportunity to be part of the conversation.

Case Study 2

Lilly is an Autistic year 10 student at a special school for students with moderate learning disabilities. She took part in a ten-week Generation Girls programme at school led by two specialist facilitators and a peer educator as part of a group of eight girls selected by the school.

Lilly struggles with anxiety. She worries a lot and usually finds it difficult to talk about personal things. She can get upset quite easily and worries about what other people think of her.

With consistent reassurance and support from both facilitators and the other girls in the group, Lilly was slowly able to come out of her shell. A genuine trust was established in the group and Lilly found that she felt safe enough to ask questions, even about topics (including menstruation hygiene and sexual relationships) which she had felt too embarrassed to ask anyone before. Her confidence grew and her previously very low self-esteem started to improve. By the end of the programme, Lilly was able to attend our celebration day and was able to take part in workshops alongside girls she had not previously met. She even felt confident enough to raise her hand and answer a question in front of a large group before proudly coming up to collect her certificate and yellow rose to mark her achievement. She even asked her teaching assistant to photograph her, which is something she has previously felt very anxious about.

Feedback

"All our girls gained a huge amount from this group as it allowed them to be themselves and talk freely in a completely safe setting. They enjoyed spending time with just girls when their school environment is largely boys.

"One of our year 8 girls, 'Ruby', particularly benefited as she got to interact with the older students who were more able to talk about subjects that she found difficult. It meant that she also spent time with people (both older students and the peers) who were good role models for her."

Sharon T, The Park School - TA

Forgotten Women

“Each time a girl opens a book and reads a womanless history, she learns she is worth less” - Dr Myra Pollack Sadker, educator, researcher, author and professor.

Why?

Socially:

- According to Girl Guiding's Girls' Attitudes 2016 Survey, 70% of girls aged 11-21 say sexism is so widespread that it affects most areas of their lives. History could be a powerful tool in the fight against sexism, if utilised more effectively. There is currently a wide gap in female representation within history.
- According to the UK National database of Public Monuments & Sculpture Association, there is a total of 925 statues in the UK. There are more statues in the UK of men named John (43) than there are of historical non-royal women (25). In 2013, Mary Seacole became the first (and currently only) memorial statue of a named black woman in the UK.
- It's a similar story with the Blue Plaque scheme, where only 13% of the Londoners recognised are women and just 4% of the 900 plaques commemorate BAME figures (regardless of gender).

Creatively:

- We want to develop our young theatre makers' skills to empower them to be able to respond to heritage materials creatively. We want them to be detailed researchers as well as creative story tellers.
- We want to work with a wider range of artists, particularly those from groups who are under-represented in the arts.
- We want to develop our young artists' voice and production skills, giving them the tools to make and disseminate their own work in the future.



What?

With generous support from the Heritage Lottery Fund and Arts Council England, we developed and created The Forgotten Women Podcast series dedicated to remembering female activists of 20th century Britain.

Having recorded 6 episodes in the previous year, in 18/19 we produced a further 5 episodes, including three written by young artists.

We believe it is so important for women to be visible through history, so have created this project, which is a creative collaboration between Peer Productions and Bishopsgate Institute. Delving into the archives, we want to uncover and provide a platform for women who have been left out of the history books because of their sexuality, age, race, disability or simply gender.

Women have a long-lasting narrative of being erased from the history books. Knowing the stories of women, acknowledging their contributions and giving recognition to their achievements helps us to learn who we are and where we've come from.

How?

We did this by:

- Building a meaningful partnership with Bishopsgate Institute.
 - Successfully applying to Heritage Lottery Fund and Arts Council England Funding for a two-year project.
 - Up-skilling our team in heritage and podcasting skills.
 - Sharing our podcast across multiple platforms and creating a designated web space.
- www.forgottenwomenofhistory.co.uk



Moving forwards

- Preparation & approval of 2021-2024 Strategic Plan.
- Governance – proposal to Board of new Articles of Association allowing expansion of education objects to encompass wide digital media, training the trainer and international work.
- Branding & marketing – we have a compelling and proven track record and will articulate this through clearer branding to reach young actors and potential donors.
- Growth strategy – we are proud of our products and proven success, but seek to make our work accessible to a wider audience. We are developing our growth strategy, including considering the viability of international projects building on our pilot work in India.
- Funding evolution – we will continue to develop longer-term partnerships and community involvement to support our fundraising.
- Inclusion – we will work in partnership, start conversations and listen and actively seek to provide opportunities for creatives from under-represented backgrounds.
- Focusing-on our mission – we will continue making a difference in the lives of our beneficiaries, employees, volunteers and the wider community.



Green Class

Green Class was written by Peer Productions' Artistic Director Nina Lemon. It tells the story of learning disability activist and mother Judy Fryd. Nina interviewed members of Judy's family to gain an insight into the personality and story of Judy, who founded Mencap, and her daughter Felicity, who would now almost certainly have been diagnosed with Autism.

The story was close to Nina's heart as she is a parent of two Autistic daughters and she used this experience as inspiration, interweaving Judy's story with that of her own and her fellow special needs mums at the nursery school gate.

This podcast gave us the opportunity to work with two extraordinary, professional artists: actor Emma Selwyn, who is Autistic, played Felicity and classical singer Charlotte Rowley, who has learning disabilities, voiced Felicity's aria.

2020 Reality - COVID-19 impact

It is important to note the current and ongoing impact of the COVID-19 crisis on the charity, and the sector more broadly.

Work undertaken in 18/19 to further secure the financial security of the charity and to build partnerships with fund holders and key stakeholders, and more recently to invest in our staff team, allowed Peer Productions to respond nimbly to the sudden and dramatic impact of COVID-19.

Our team were quickly able to migrate teaching online and to develop several new and highly innovative digital projects to complement and enhance our live delivery.

We were also able to secure a range of emergency grant funds to mitigate against our lost income.

Registered Charity Number: 1151156

Registered Company Number: 05898510 (England & Wales)

Peer Productions report of the trustees and financial statements for the year ended 31st August 2019

Governance and Statement of Directors/Trustees' Responsibilities for the year ended 31st August 2019

The trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31st August 2019.

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Finance Reporting Standard for Smaller Entities (effective January 2015) and the Companies Act 2006.

REFERENCE AND ADMINISTRATIVE DETAILS

Charity Name:	Peer Productions	Trustees:	Joanna Atkinson Tim Hargrave Melanie Laithwaite, Chair - appointed 20.1.19 Nina Lemon Michael Philippson, Chair - resigned 24.11.18 Daniel Reeves – appointed 7.12.18 Laura Sercombe Karen Sturgess – appointed 20.1.19 Roger Whiteman – appointed 7.12.18
Company Registration number:	05898510 (England and Wales)		
Charity Registration number:	1151156		
Date of Charity Incorporation:	8 th March 2013		
Date of Company Incorporation:	7 th August 2006		
Registered Office and Operational Address:	Peer Productions Suite 286 14 Chertsey Road Woking Surrey GU21 5AH	Bankers:	Barclays Bank plc Town Gate House Church Street East Woking GU21 6AE
		Independent Examiner:	Yvette How MAAT (MIP) That's How Accountancy & Bookkeeping 6 Frailey Close Maybury Woking GU22 8EB

Structure, governance and management

Nature of the governing document and constitution of the Charity

The Charity is constituted as a company limited by guarantee and is therefore governed by a memorandum and articles of association. The directors of the company are also trustees of the Charity. Eligibility for membership of the Charity and membership of the Board of Trustees is governed by the memorandum and articles of association. There are no restrictions in the governing documents on the operation of the Charity or on its investment powers, other than those imposed by general charity law.

The methods adopted for the recruitment and appointment of new trustees

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

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

The new trustee is invited to visit the Charity at its operational base South Hill Park, Bracknell and interviewed by staff and trustees prior to being invited to join the Board. The new trustee is also invited to a Board meeting and expected to read the Charity Commission guidelines and memorandum and articles of association.

The organisation structure of the Charity and how decisions are made

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

The Board of Trustees reviews risks on an ongoing basis through our Trustee Board Meetings. This allows us to mitigate against and to identify new risks. We consider the likelihood and impact of every risk. For the relevant period we identified 3 significant risks based on our external environment:

- Sales-generated income is falling due to tightened Schools Budgets – to date, we are covering this by gaining an increase in Grant-funded performances for schools. However, continuous efforts are needed to maintain this support, which we are mitigating with an increase in fundraising support.
- Managing the impact of the General Data Protection Regulations – we have undertaken a comprehensive review of our requirements and obligations, and a plan is well underway to ensure our ongoing compliance.
- Managing ongoing compliance with all safeguarding requirements for our work with young people – we have undertaken a comprehensive review of our Safeguarding Policies and ensured all training is in place.
- Creating staff resource plan to provide ongoing support needed for growing workload of charity – we developed comprehensive new structure and job descriptions during this period and commenced a recruitment drive to fill new positions.

Financial Review

Policy on reserves

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

To avoid closure if cash flow reduced materially, the Peer Productions Board is committed to establishing reserves that cover three months core costs. The reserves will allow staff to continue working to deliver both Peer Productions charitable activities and in order to continue further fundraising to allow operations to continue.

Once reserves to cover three months core costs are established, the position will be re-assessed with a view to increase the amount further.

Reserves are built from unrestricted income over a number of years with a target of increasing by up to £10k per annum to meet operating requirements going forward. As at 31st August 2019 unrestricted funds stood at £40,264, which was an increase of £7,462 over the previous 12 months.

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

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

Statement of trustees' responsibilities

The Charities and the Companies Acts require the Board of Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity as at the end of the financial year and of the surplus or deficit of the charity. In preparing those financial statements, the Board is required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP;
- make judgements and estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will not continue on that basis.

The trustees are responsible for maintaining proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Transactions and Financial position

Total incoming resources of £211,932 for the year (2018: £228,022) represented a decrease of c7% over the previous year. The unrestricted income of £94,444 is applied in continuing the Charity's direct work in promoting and furthering its objectives. Successful applications in the year saw grant income increase to £178,473, an increase of c1% on the previous year (2018: £176,393) with significant projects undertaken with funding from Sridhar Anand 'India Project' £22,500, Surrey Education Trust £20,000, National Heritage £19,880 and Community Foundation Surrey £19,800.

During the year, the Charity's expenditure was £174,220 (2018: £198,033), representing a decrease of c12%. The restricted income of the Charity is available only for the specific purposes as determined by the sponsors. In the previous year, increase in projects undertaken saw a rise in consultancy fees, this year projects have become more self-sustainable £25,462 (2018: £38,321). Permanent staff numbers and costs remained broadly flat, and will be increasing during 2020/21.

Share capital

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

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

Method of preparation of accounts

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

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

Melanie Laithwaite - Chair

Date: 20th June 2020

Nina Lemon - Trustee

Date: 20th June 2020

Independent Examiner's Report to the Trustees on the Financial Statements for the year ended 31st August 2019

I report on the accounts of the company for the year ended 31st August 2019, which are set out on pages 26 to 35.

Respective responsibilities of trustees and examiner

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

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

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

Basis of Independent Examiner's report

My examination was carried out in accordance with the general directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a 'true and fair view', and the report is limited to those matters set out in the statement below.

Independent Examiner's Statement

In connection with my examination, no matter has come to my attention: a) which give me reasonable cause to believe that in any material respect the requirements

- to keep accounting records in accordance with section 386 of the Companies Act 2006; and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice Accounting and Reporting by Charities have not been met, or
- b) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

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

Date: 26th June 2020

Statement of Financial Activities for the year ended 31st August 2019

	Notes	Unrestricted Funds £	Restricted Funds £	Total Funds 2019 £	Total Funds 2018 £
Income & Endowments:					
Donations and legacies	2	60,985	117,488	178,473	176,987
Charitable Activities	3	12,580	-	12,580	15,041
Other	4	20,879	-	20,879	35,994
Total Income		94,444	117,488	211,932	228,022
Expenditure:					
Raising Funds	5	11,812	-	11,812	10,764
Charitable Activities	6	75,170	87,238	162,408	187,269
Total Expenditure		86,982	87,238	174,220	198,033
Net Income/(Expenditure)		7,462	30,250	37,712	29,989
Transfers between Funds		-	-	-	-
Net Movement in Funds		7,462	30,250	37,712	29,989
Total funds as at 1 st September 2018		32,802	14,750	47,552	17,563
Total Funds as at 31st August 2019		40,264	45,000	85,264	47,552

All income and expenditure derives from continuing activities.

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

The notes form part of the financial statements

 Balance Sheet as at 31st August 2019

	Notes	Total 2019 £	Total 2018 £
Fixed Assets		2,496	-
Current Assets			
Debtors	13	37,011	45,538
Cash at bank and in hand		48,099	7,547
		85,110	51,085
Liabilities			
Creditors: Amounts falling due within one year	14	(2,342)	(3,533)
Net Assets	15	85,264	47,552
Funds:			
Unrestricted	18	40,264	32,802
Restricted	18	45,000	14,750
	18	85,264	47,552

The directors are satisfied that for the financial year ended 31st August 2019 the charitable company was entitled to exemption from the requirement to obtain an audit under section 477 of the Companies Act 2006. The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006 and under section 144 of the Charities Act 2011.

Under section 145 of the Charities Act 2011 the accounts have been examined by an independent examiner, whose report appears on page 25.

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

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

The financial statements were approved by the Board of Trustees on 20th June 2020 and were signed on its behalf by:

Melanie Laithwaite - Chair

The notes form part of the financial statements.

Notes to the Financial Statements for the year ended 31st August 2019

1. Accounting policies

Basis of Preparation of Accounts

The financial statements of the Charity, which is a public benefit entity, have been prepared in accordance with the Charities SORP (FRS102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Ireland (effective 1st January 2015) (the SORP), Financial Reporting Standard 102 (FRS102) and the Charities Act 2011. The financial statements have been prepared under the historical cost convention.

Exemption from preparing a cash flow statement

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

Fund accounting

Restricted Funds are those received for undertaking an activity specified by the donor when making the gift. The Charity makes an administrative charge for the operation of some restricted funds, which is included in the cost of raising funds. The amounts for administration are also shown as restricted fund expenditure.

General Funds are unrestricted funds given freely to the Charity that can be applied at the discretion of the trustees in accordance with the objectives of the Charity.

Designated Funds are funds set aside by the trustees out of the unrestricted funds for specific purposes. The trustees can un-designate such funds at their discretion.

Income

All income, including donations, is included in the Statement of Financial Activities where the Charity is entitled to the income and the amount can be quantified with reasonable accuracy.

All grants and contractual payments are included on a receivable basis. Contractual income is recognised as performance obligations are satisfied. Grant income with performance-related conditions received in advance of delivering specified services, or income with a time restriction placed on it by the donor, is deferred until the donor stipulated criteria are met. Income is also deferred if it is probable it could become refundable or if it is received in advance for a future accounting period.

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

Expenditure

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

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

Expenditure on raising funds includes the direct costs of fundraising activities and freelance fundraiser fees.

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

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

Tangible Fixed Assets

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

Debtors

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

Creditors

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

Taxation

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

Pension costs

Since 1st May 2017, the Charity has incurred costs in relation to the defined contribution scheme, operated by NEST, which are included in staff pension costs. The contributions are in line with current legislation; 2% Employer's and 3% Employee's, increasing to 3% Employer's and 5% Employee's during 2019/20. Costs recognised are equivalent to the contributions in the period on an accruals basis and any unsettled amounts are included in other creditors.

Deferred grants

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

Transfer between funds

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

Notes to the Financial Statements for the year ended 31st August 2018

2. Donations

	Unrestricted General Fund £	Restricted Funds £	Total 2019 £	Total 2018 £
South Hill Parks Art Centre	-	-	-	500
Local Giving.com	-	-	-	94
	-	-	-	594

All of the £594 received in 2018 was unrestricted fund

Grants

	Unrestricted General Fund £	Restricted Funds £	Total 2019 £	Total 2018 £
Arbonne Charitable Foundation	-	5,050	5,050	-
Arts Council England	-	-	-	13,495
Children in Need 'Generation Girls'	-	10,000	10,000	-
Community Foundation for Surrey	-	19,800	19,800	12,059
DM Thomas Foundation	-	5,000	5,000	-
Foyle Foundation	-	10,000	10,000	-
Garfield Weston Foundation 'Hidden/Losing it/That Guy'	-	10,000	10,000	-
Heathrow Community Fund 'Losing it'	-	483	483	160
Heathrow Community Fund 'Hidden' Tour	-	4,825	4,825	9,168
High Sheriff Youth Awards 'That Guy'	-	1,950	1,950	2,000
Jancett Childcare & JACE Training	38,485	-	38,485	25,957
National Lottery Heritage Fund	-	19,880	19,880	24,850
National Lottery Awards for All - 'Losing It' project	-	-	-	9,098
St James's Place Charitable Foundation	-	7,500	7,500	2,500
Phase 4 Peer Planet Res & Dev (asura FZE) 'India Project'	22,500	-	22,500	46,106
Surrey Education Trust	-	20,000	20,000	20,000
Surrey Youth Justice	-	-	-	7,000
The Bailey Thomas Charity Fund	-	-	-	2,000
The Shanly Foundation 'Equipment Fund'	-	-	-	2,000
Thomas Flack Foundation via Mole Valley District Council	-	3,000	3,000	-
Total Grants	60,985	117,488	178,473	176,393

3. Income from charitable activities

	Unrestricted General Fund £	Restricted Funds £	Total 2019 £	Total 2018 £
Theatre Fees & Shows	9,300	-	9,300	9,041
Outreach Work	3,280	-	3,280	6,000
	12,580	-	12,580	15,041

All of the £15,041 received in 2018 was unrestricted funds

4. Other income

Included in other income is accrued income for a claim made to HMRC under the Theatre Tax Relief scheme.

A total of £20,500 has been accrued, made up of £9,500 for 2017/18 and £11,000 for 2018/19.

Other income not relating to HMRC claim totalled £379.

5. Cost of raising funds

	Direct Costs £	Support Costs £	Total 2019 £	Total 2018 £
Staff Costs	6,093	-	6,093	4,726
Fundraising Consultancy Fees	3,950	-	3,950	4,390
Printing, Publicity & Advertising	1,769	-	1,769	1,648
	11,812	-	11,812	10,764

All of the £10,764 expended in 2018 was unrestricted funds

6. Expenditure on charitable activities

	Direct Costs £	Support Costs £	Total 2019 £	Total 2018 £
Peer Productions Core Services	17,378	38,277	55,655	81,043
Outreach Work/Shows	66,112	2,574	68,686	81,610
Theatre Shows	34,294	3,773	38,067	24,616
	117,784	44,624	162,408	187,269

7. Analysis of direct costs

	Raising Funds £	Charitable Activities £	Total 2019 £	Total 2018 £
Staff Costs	6,093	73,325	79,418	77,570
Consultancy Fees	3,950	21,512	25,462	38,321
Recruitment	-	-	-	-
Artistic Consumables	-	2,954	2,954	23,271
Non Capitalised Equipment	-	3,520	3,520	3,451
Advertising	1,769	-	1,769	1,648
Staff Training	-	1,579	1,579	81
Student Training	-	2,757	2,757	3,647
Staff Travel	-	2,252	2,252	1,759
Student Travel/Mileage	-	256	256	-
Volunteer Travel/Mileage	-	2,262	2,262	855
Van Fuel	-	389	389	46
Moderation Fees	-	3,472	3,472	3,827
Website/Promotion	-	3,228	3,228	-
Subscriptions	-	-	-	556
Telephone	-	123	123	-
Stationery	-	155	155	310
	11,812	117,784	129,596	155,341

8. Analysis of support costs

	Raising Funds £	Charitable Activities (incl. Governance) £	Total 2019 £	Total 2018 £
Staff Costs	-	12,686	12,686	16,454
Staff Travel	-	139	139	615
Staff Welfare	-	509	509	-
Volunteer Travel/Mileage	-	-	-	-
Rent & Rates	-	12,600	12,600	13,288
Moving/Relocation Costs	-	-	-	-
Insurance	-	1,339	1,339	2,672
Accountancy	-	553	553	695
Subscriptions	-	418	418	689
IT	-	2,908	2,908	2,410
Professional Fees	-	5,350	5,350	1,560
Web Design/hosting	-	103	103	727
Meeting Expenses	-	-	-	-
Non capitalised Equipment	-	-	-	174
Postage	-	371	371	64
Telephone	-	965	965	182
Stationery	-	307	307	273
Printing	-	721	721	572
Bank Charges	-	96	96	20
Board Expenses	-	297	297	87
Governance Costs (see note 9)	-	2,013	2,013	1,763
Van Maintenance inc Tax& insurance	-	1,399	1,399	447
Van Fuel	-	22	22	-
Van Depreciation	-	999	999	-
Van Hire	-	833	833	-
	-	44,624	44,624	42,693

9. Governance costs

	Unrestricted General Fund £	Restricted Funds £	Total 2019 £	Total 2018 £
Independent Examiners Fee	2,000		2,000	1,750
Legal & Professional Fees	13		13	13
Trustees Expenses	-		-	-
Total	1,763	-	1,763	1,763

10. Net income/(expenditure)

	2019	2018
Net income/(expenditure) for the year is stated after charging:		
Independent Examiners' Remuneration	2,000	1,750

11. Trustees' remuneration and benefits

The trustees neither received nor waived any emoluments during the year (2018: £Nil)

Trustees' Expenses

No trustees were reimbursed during the year 2018/19. (£Nil 2017/18)

12. Staff Costs

	2019 £	2018 £
Wages & Salaries	83,387	85,215
Employer's NI Costs	7,207	6,788
Staff pension Costs	1,510	2,021
	92,104	94,024

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

Since 1st May 2017 The Charity has incurred costs in relation to the defined contribution scheme, operated by NEST, which are included in staff pension costs. The contributions are in line with current legislation; 2% Employer's and 3% Employee's. Increasing to 3% Employer's and 5% Employee's in 2018/19.

One employee is also a volunteer trustee on the Board.

The average number of employees (part-time and full-time) during the year was as follows:

	2019	2018
	No.	No.
Direct charitable activities	3.75	2.75
Raising funds	0.2	0.2
Management & administration	1.25	1.25
	5.2	4.2

13. Debtors

	2019 £	2018 £
Trade Debtors	3,415	3,704
Prepayments and Accrued income	39,596	39,834
	37,011	43,538

Prepayments and accrued income includes HMRC rebate as detailed in note 11 above £20,500 (2018: £35,266); invoices to funders raised after year end £10,128 (2018: £3,119, and immaterial prepayments for insurance and annual subscriptions).

14. Creditors: Amounts falling due within one year

	2019 £	2018 £
Trade Creditors	2,340	1,691
Accruals and Deferred Income	2	1,841
Social Security costs	-	-
	2,342	3,533

15. Analysis of Net Assets between Funds

	Unrestricted General Fund £	Designated Funds £	Restricted Funds £	Total 2019 £
2019				
Fixed Assets	2,496	-	-	2,496
Current Assets	40,110	-	45,000	85,110
Current Liabilities	(2,342)	-	-	(2,342)
	40,264	-	45,000	85,264

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

	Unrestricted General Fund £	Designated Funds £	Restricted Funds £	Total 2018 £
Current Assets	7,548	-	11,600	19,148
Current Liabilities	(1,585)	-	-	(1,585)
	5,963	-	11,600	17,563

16. Related party transactions

During the year, one employee, who is also a volunteer trustee, worked on the India project as an artistic consultant and was paid £2,000 (2018: £10,788). Expenses were reimbursed totalling £250 (2018: £2,858). There were no other related party transactions.

17. Capital commitments

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

18. Movement in Funds

	Balance 01-Sep-18 £	Incoming Resources £	Outgoing Resources £	Transfers	Balance 31-Aug-19 £
2019					
Unrestricted Funds:					
General Fund	32,802	94,444	86,982	0	40,264

Restricted Funds:					
Arbonne Charitable Foundation	-	5,050	5,050	-	-
Arts Council England	2,000	-	2,000	-	-
Children in Need 'Generation Girls'	-	10,000	-	-	10,000
Community Foundation for Surrey	-	19,800	9,800	-	10,000
DN Thomas Foundation	-	5,000	5,000	-	-
Foyle Foundation	-	10,000	10,000	-	-
Garfield Weston 'Hidden/Losing It/That Guy'	-	10,000	10,000	-	-
Heathrow Community Fund 'Losing It' project	-	483	483	-	-
Heathrow Community Fund 'Hidden' tour	-	4,825	4,825	-	-
High Sheriff Youth Awards	-	1,950	1,950	-	-
National Heritage	12,000	19,880	26,880	-	5,000
National Lottery Awards for All - 'Losing It' project	-	-	-	-	-
St James' Trust 'Losing It/That Guy'	-	7,500	7,500	-	-
Education	750	20,000	750	-	20,000
Thomas Flack Foundation via Mole Valley District Council	-	3,000	3,000	-	-
Sub Total Restricted Funds	14,750	117,488	87,238	-	45,000
Total All Funds	47,552	211,932	174,220	-	85,264

	Balance 01-Sep-17 £	Incoming Resources £	Outgoing Resources £	Transfers	Balance 31-Aug-18 £
2018					
Unrestricted:					
General Fund	5,963	137,192	108,601	(1,752)	32,802

Restricted Funds:					
Arbonne Charitable Foundation	9,650	-	9,650	-	-
Arts Council England	-	13,495	11,495	-	2,000
Community Foundation for Surrey	-	12,059	12,059	-	-
Community Matters Partnership	1,950	-	1,950	-	-
Heathrow Community Fund 'Losing It' Project	-	160	160	-	-
Heathrow Community Fund 'Hidden' tour	-	9,168	9,168	1,752	-
High Sheriff Youth Awards	-	2,000	2,000	-	-
National Heritage	-	24,850	12,850	-	12,000
National Lottery Awards for All - 'Losing It' project	-	-9,098	9,098	-	-
St James' Trust 'Development Officer'	-	-	-	-	-
Surrey Education Trust	-	20,000	19,250	-	750
Sub Total Restricted Funds	11,600	90,830	89,432	1,752	14,750
Total All Funds	17,563	228,022	198,033	-	47,552