

THICKSKIN THEATRE

England & Wales · Charity number 1188196

Details

Other names	THICKSKIN, THICKSKIN PRODUCTIONS
Status	Registered
Legal form	CIO
Registered	2020-02-26
Register	View on the Charity Commission register

Contact

Address	The Engine Room Trencherfield Mill Heritage Way Wigan Lancashire WN3 4BL
Phone	01942410410
Email	admin@thickskintheatre.co.uk
Website	www.thickskintheatre.co.uk

Activities

Objects: TO ADVANCE EDUCATION FOR THE PUBLIC BENEFIT BY THE PROMOTION OF THE ARTS, IN PARTICULAR BUT NOT EXCLUSIVELY THE PERFORMING ARTS THROUGH HIGH QUALITY PRODUCTIONS, EDUCATIONAL WORKSHOPS AND EVENTS.

Activities: We create bold and ambitious theatre; reaching and inspiring young, new and representative audiences across the world through our distinctive physicality and cinematic style. We nurture talent across all areas of theatre-making, providing a springboard for artists who are ready to take a leap.

Classification

- **How:** Provides Services
- **What:** Arts/culture/heritage/science
- **Who:** Children/young People, The General Public/mankind

Geography

- Scotland
- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£558,785	£458,880	£156,547	3
2024-03-31	£406,324	£392,059	-	-
2023-03-31	£495,986	£534,224	-	-
2022-03-31	£248,252	£225,522	-	-
2021-03-31	£193,852	£139,088	-	-

Trustees

Name	Role	Appointed
Elizabeth Anne Pickering	Chair	2023-10-20
Alison Porter		2023-10-20
Gurjinder Singh Kang		2019-12-16
Matthew Eames		2023-10-20
Michelle nicholson		2023-10-20
Verity Overs-Morrell		2023-10-20
Yusuf Khamisa		2023-10-20

THICKSKIN THEATRE

England & Wales - Charity number 1188196

Accounts

Charity number: 1188196

ThickSkin Theatre

Report of the Trustees and Unaudited Financial Statements

For the year ended 31 March 2025

ThickSkin Theatre
Contents Page
For the year ended 31 March 2025

Report of the Trustees	3
Independent Examiner's Report to the Trustees	13
Statement of Financial Activities	14
Statement of Financial Position	15
Statement of Cashflows	16
Notes to the Financial Statements	17 to 24

ThickSkin Theatre
Report of the Trustees
For the year ended 31 March 2025

The Trustees have pleasure in presenting their report and the financial statements for the charity for the year ended 31 March 2025. The Trustees have adopted the provisions of 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 the Republic of Ireland (FRS 102) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

Objectives and aims

The trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

REFERENCE AND ADMINISTRATIVE INFORMATION

Name of Charity	ThickSkin Theatre
Charity registration number	1188196
Principal address	The Engine Room Trencherfield Mill Heritage Way Wigan WN3 4BL

Trustees

The trustees and officers serving during the year and since the year end were as follows:

Inga Hirst (co-Chair)
Gurjinder Singh Kang (Treasurer)
George Danczak
Matthew Eames
Toto Ellis
(Appointed: 14 November 2020)
(Resigned: 15 July 2025)
Yusuf Khamisa
Michelle Nicholson
Verity Overs-Morrell
Elizabeth Pickering (co-Chair)
Dr Alison Porter

Independent examiner	Andrew M Wells FMAAT Counterculture Partnership LLP 23 St Leonards Road Bexhill East Sussex TN40 1HH
-----------------------------	---

ThickSkin Theatre
Report of the Trustees
For the year ended 31 March 2025

INTRODUCTION

ThickSkin is an award-winning theatre company creating bold, ambitious productions from our base in Wigan. All of our work is developed and launched at The Engine Room – our studio in the heart of the town – before touring across the UK. We are reimagining what theatre can be, telling stories through high-quality, future-facing, multi-disciplinary formats. Our work is fearless, collaborative, and driven by diverse voices.

We are committed to opening doors, inviting people in, and empowering artists to think big, take risks and push creative boundaries. Through our year-round artistic programme, we ignite creativity, raise aspirations, and nurture the next generation of theatre-makers.

As articulated in The Forge Cultural Strategy for Wigan 2025–2030:

“ThickSkin Theatre Company is a driving force in Wigan Borough’s growing cultural ecology... ensuring that Wigan is a place where world-class theatre is not just made, but where the next generation of bold, fearless creatives can shape the future.”

In 2024/25, ThickSkin strengthened its foundations in Wigan while continuing to grow local and national audiences and deepen relationships with key regional partners. We moved into a new home – The Engine Room – which provides office and creation space, a small foyer, and a bar, enabling us to develop new work for local audiences and use the venue as a launchpad for national touring.

This year’s programme included new and revival productions, an expanded talent development offer, and continued efforts to improve access to theatre for young people in areas of low cultural engagement. These strands – production, talent, and access – converged in the launch of our Generator Young Company pilot, which we are excited to grow in the years ahead.

Like many in the cultural sector, we have continued to navigate financial pressures, including increased competition for funding, reduced co-production investment, and rising costs. Despite this, we have grown our earned income and successfully secured new funding – including from major donors, the Foyle Foundation, Garfield Weston Foundation, and a touring grant from Arts Council England (ACE). Ongoing multi-year support from the ACE National Portfolio (NPO), Oglesby Charitable Trust, and John Ellerman Foundation has further strengthened our core revenue.

Now in our second full year as an NPO, we have been able to operate more strategically and sustainably. This has improved our reserves and cashflow, increased our national profile, and helped resolve challenges previously faced under a project-by-project funding model.

Looking ahead, we will continue to champion culture in our area and advocate for investment in the cultural infrastructure that Wigan urgently needs. Our artistic plans remain rooted in our mission: to improve access to high-quality professional arts experiences for our local community, while also reaching audiences nationwide through touring.

The report and financial statements that follow reflect a year of impact, growth and renewed ambition for the company.

OBJECTIVES AND ACTIVITIES

Principal aims and objects

The charity’s objects, as stated in its governing document, are to advance education for the public benefit through the promotion of the arts – in particular, but not exclusively, the performing arts – via high-quality productions, educational workshops, and events.

Vision

Extraordinary stories told in unexpected ways.

ThickSkin Theatre

Report of the Trustees

For the year ended 31 March 2025

Mission

Our mission is to reinvent theatre for the next generation.

We are reimagining what theatre can be and looking to share human stories through quality, future-facing, multi-disciplined formats. We're developing multi-skilled artists of the future for a world where physical and digital collide in more ways than ever before.

Strategic Aims

- ***Staging extraordinary stories, through high quality, multi-artform productions.***

We inspire audiences across the UK and beyond by producing and touring ambitious new work, created by word-class, multi-skilled creative teams. Our productions include live, digital, and hybrid work across a range of scales.

We attract national partnerships to ensure we reach under-served communities across the UK. Our digital initiatives improve access and deepen engagement with live work. We aim to engage and inspire the next generation of theatre audiences – including young people who may not have experienced theatre before or found it relevant to their lives.

- ***Advancing and influencing the sector by developing multi-skilled artists of the future.***

We seek out and nurture early career artists from the North West. We believe the best form of talent development is paid employment. We offer apprenticeships, assistant and associate roles for artists at the early stages of their careers, enabling them to collaborate with and learn from experienced creative teams.

Through our multi-artform practice, we help emerging artists build a broad skill set for a hybrid creative world – one where physical and digital disciplines increasingly overlap.

This supports artists from under-represented backgrounds to grow in confidence, become excellent collaborators, and build sustainable careers. We also offer ongoing support, networking, and advocacy to help secure opportunities beyond their time with us.

For some, this leads to being commissioned to create new work for ThickSkin or to flourish as independent artists within the wider sector.

- ***Empowering young people through creativity by sharing our professional practice.***

Our mission is to reinvent theatre for the next generation. Through creative activities, we empower young people as changemakers. By working collaboratively with professional artists, young people develop the tools to imagine and shape what theatre can be.

We deliver this through co-creation projects, workshops, and digital resources, taking our work into communities, schools, and online spaces. We share our expertise in collaborative theatre-making, physical devising, and digital arts through creative tasks and behind-the-scenes access.

As a result, some local young people are inspired to pursue careers in the arts and progress with ThickSkin's support toward further opportunities.

Values

Our values underpin our attitude and shape how we approach our work:

MAKE WAVES – inspire and be inspired

FLY HIGH – the sky's the limit

TEAM UP – reach out and collaborate

ThickSkin Theatre
Report of the Trustees
For the year ended 31 March 2025

STAY SLICK – make work that shines

Commitments

Our commitments underpin our process. We are committed to:

- delivering artistic activities that are **relevant, inclusive and accessible**.
- **experimentation and innovation**.
- **environmental sustainability**.

Public benefit

The members of the Board confirm that they have complied with their duty under the Charities Act 2011 to ensure that the charity delivers public benefit. They have had regard to the guidance published by the Charity Commission and are satisfied that the charity's activities during the year have furthered its charitable purposes and provided demonstrable public benefit.

ACHIEVEMENTS AND PERFORMANCE

In 2024/25, we delivered a wide-ranging artistic programme, including two touring productions, a supported artist premiere, a new outdoor commission, and multiple development workshops for future productions. Alongside this, we delivered learning activities for young people, expanded our talent development offer, and grew our reach through digital projects.

Despite our modest scale, we continue to make a strong impact on the cultural sector:

- **132 paid artist engagements**, including creatives, producers, technicians, and arts specialists.
- **23%** of our workforce were under 30; **31%** identified as from under-represented backgrounds in the arts.
- **7,961** people attended our live performances.
- **2,064** engaged with our digital content.
- **1,752** young people and early-career artists participated in workshops or outreach activities.
- **Over 56,000** engaged with our content online and via social media.

We are proud to continue growing our regional and national profile as a small company with big ambitions – producing high-quality, multi-disciplinary theatre and meaningful creative engagement.

Productions:

Driftwood by Tim Foley

(Jan–Mar 2025, mid-scale UK tour, co-produced with Pentabus Theatre)

This visually arresting and emotionally resonant production was remounted following its success in 2023. It tells the story of two brothers navigating grief and division in a crumbling coastal town, stalked by a mysterious figure made of driftwood. Key achievements:

- 29 performances across 12 venues over 6.5 weeks
- 4,727 total audience members
- 301 attendees accessed free or subsidised tickets via our Access to Local Theatre Scheme (Wigan and Stockton-on-Tees)
- 94% of audiences rated the work as “high quality”; 93% said they would attend similar work again
- Fully captioned performances
- Now available via ThickSkin On Demand

The show met 100% of the Intermediate Theatre Green Book targets and 56% of the Advanced targets, reflecting our deepening commitment to environmental sustainability.

**ThickSkin Theatre
Report of the Trustees
For the year ended 31 March 2025**

“Quite unlike anything I’ve seen before, this is one not to be missed”

★★★★★ National World

“Thanks to the captions being integrated into the show, for the first time I actually got to experience the show just like everyone else”

— Audience member

Only The Beginning by Susan Mulholland
(Nov 2024, co-produced with The Customs House)

This new small-scale work explored the challenges and triumphs of grassroots women’s football, presented in studio and community venues across South Tyneside. Outcomes:

- 334 total participants and audiences
- Strong community engagement and participation

“Only the Beginning is both relevant and refreshing, capturing the challenges and triumphs of its characters in a manner that feels deeply authentic.”

★★★★★ Theatre and Tonic

“The show perfectly captured the struggles many women face in sport. The plot and subplot were gripping and the performance was superb.”

— Audience member

I Really Do Think This Will Change Your Life by Emma-Louise Howell, directed by Hetty Hodgson
(Aug–Oct 2024, Fringe and national tour, produced through our Supported Artist programme)

A bold, fast-paced new work about online financial get-rich-quick, told through immersive video design and creative captioning. Accomplishments include:

- 30 performances across the Pleasance Edinburgh, Pleasance London, and Mercury Theatre
- 1,014 audience members
- Finalist for The Stage Innovation Award 2024
- Press and audience praise highlighted its pioneering form

“A fascinating blueprint for future theatre”

— The Stage

Harbour of Spells

(Aug 2024, Just So Festival, with Wild Rumpus)

A new outdoor, family-friendly installation and performance inspired by folklore and sea myths, reaching 1,500 people across three days.

Commissioning & developing new work

We continued to invest in the future of British theatre through commissions and development work:

- **It Walks Around The House At Night** by Tim Foley – A ghost story for the stage (touring 2025–26); creative team includes Neil Bettles, Pete Malkin, Joshua Pharo.
- **Where the Asteroid Hit (and all that came before)** by Finn Anderson & Stewart Melton – A new musical developed through workshops for further progression next year.
- **When Women Were Dragons** adapted by Anoushka Warden – co-produced with Pentabus for touring in 2027.

Digital projects

We continued to offer our free Walk This Play immersive audio experience with 141 audiences taking part in locations around the UK.

ThickSkin On Demand offered a range of streamed content:

ThickSkin Theatre
Report of the Trustees
For the year ended 31 March 2025

- Full length stage productions, including *How Not To Drown*, *Peak Stuff* and *Petrichor*
- Short films and documentaries
- Reaching 2,064 audiences this year.

“In an industry still grappling with the implications of digital transformation, ThickSkin’s foray into online theatre is both a challenge and an invitation. It’s a call to reimagine what theatre can be, to explore new ways of storytelling, and to bring extraordinary stories to a broader audience.”

— theQR.co.uk

Talent Development:

Generator

Our flagship talent development programme was launched in 2024:

- Led by our Artistic Director and two Associate Artists
- Open auditions for 42 young people in Wigan and local areas.
- 10 performers selected to join the Generator Young Company
- Weekly devising workshops, an intensive rehearsal and performance period
- Audience of 210 people.

The project was thoroughly evaluated, with 100% of participants identifying with protected characteristics and 70% coming from areas with high levels of deprivation. All participants reported learning something new, particularly improving communication and teamwork skills, and rated themselves highly in employability, knowledge of arts careers, and building a creative network.

“The first performance was solely made up of a Wigan audience. The audience was a school and a care centre for disabled people. The audience was captivated, and the feedback was great. This was work like they hadn’t seen before in Wigan. The fact that half the cast were also based in Wigan and created friendships / networks shows that the project worked. It’s about creating future audiences and future artists from the region.”

— Generator member

Supported Artists

Our Supported Artist Programme is designed to celebrate and support multidisciplinary artists who are developing new work and looking to push the boundaries of what theatre can be:

- Support includes seed funding, creation space and in-kind contributions from ThickSkin’s team.
- The current cohort includes Alice Christina Corrigan, Close to Home Productions, Max Emmerson Productions, Danielle Henry, Hetty Hodgson, Ransack Theatre, and Joseph Walsh.
- In addition, a national public recruitment led to the appointment of Maya Shimmin as Associate Artist working on the creation and tour of *Driftwood*.

“It would be no exaggeration to say that ThickSkin have totally changed my life. The skills, learning and opportunities they’ve given me to develop as a multi-faceted, collaborative, 360° artist are unlike any other experience I’ve had. Their confidence in and support of my work and ambition is extraordinary.”

— Hetty Hodgson

Commissions, Workshops and Talks

We collaborate annually with Higher Education partners to help prepare students for careers in the industry. This year, our Artistic Director and Associate Artist Hetty Hodgson worked with second-year BA Acting students at Liverpool Institute of Performing Arts to devise an original production, ***Love Will Tear Us Apart***.

We also delivered over 54 sessions for 196 emerging artists in partnership with institutions including Rose Bruford College, Wigan & Leigh College, Curious Minds, Shakespeare North Playhouse, and various touring venues.

Creative Learning

Our creative learning programme supported schools and youth theatres with workshops, digital resources, and

ThickSkin Theatre
Report of the Trustees
For the year ended 31 March 2025

engagement opportunities linked to our touring work. We reached 228 young people through workshops and 377 through Q&A events.

Our Access To Local Theatre Scheme provided free and £1 tickets, travel bursaries, and workshops for young people in areas of high deprivation. In addition, our online learning resources — including backstage content, playscripts, and more via ThickSkin On Demand — benefited 951 young people and teachers.

“Thank you for giving me the opportunity to work with two brilliant actors who have taught me a lot today.”

— Workshop Participant

Organisational Development

This year, we continued to deliver against our 2024–2028 strategic plan with a focus on investing in people and talent. Following the departure of our General Manager in September 2024, we restructured our team — promoting our long-standing Administrator to Associate Producer and appointing a new part-time Administrator. We continued to work with an experienced Fundraising Consultant and engaged other freelancers to support marketing and communications. We commissioned new artistic work and provided paid development roles for early-career creatives, alongside casual employment opportunities for local young people in front-of-house and bar roles. This investment in people has yielded a positive financial return, through increased fundraised and earned income.

Support from Wigan Council has been vital. We were offered tenancy at The Engine Room (formerly Mill at the Pier), providing us with a dedicated creation space. This venue now supports both our work and that of local creatives, with a strong focus on nurturing emerging talent. We are working with the council to secure long-term capital investment to develop the space into a state-of-the-art production hub, aligned with Wigan’s Cultural Strategy.

ThickSkin remains an active contributor to Wigan’s cultural life — as members of the Cultural Partnership Steering Group and through our input into the borough’s successful bid for Arts Council England Place Partnership funding (2025–2028). Our continued touring success and audience growth have also led to an increase in earned income.

FINANCIAL REVIEW

Income

Turnover for the year was £558,785 (2024: £406,324), comprising:

- £415,508 in fundraised income (2024: £292,678)
- £141,344 from charitable activities (2024: £111,426)
- £1,649 from other activities (2024: £2,220)
- £284 in bank interest

This includes £40,598 of theatre tax credits claimed against eligible productions. Notably, 76% of income was unrestricted.

We are extremely grateful to all our funders (listed in Note 2 of the accounts), as well as those who support us through partnerships, programming, and ticket sales. In particular, we acknowledge continued multi-year support from Arts Council England, the John Ellerman Foundation, and the Oglesby Charitable Trust, along with new major donations from the Foyle Foundation and Garfield Weston Foundation.

Expenditure

Total expenditure was £458,880 (2024: £392,059), including:

- £447,962 on charitable activities (2024: £389,456)
- £10,918 on fundraising (2024: £2,603)

The majority of spend was on production activity (£362,347). Talent development grew significantly to £66,249. Other charitable activity included Access, Learning & Engagement (£10,366) and general programme costs (£9,000).

ThickSkin Theatre
Report of the Trustees
For the year ended 31 March 2025

Funds Held at Year End

At year-end, the charity held total funds of £156,547 (2024: £56,642), comprising:

- £31,268 in restricted funds
- £125,279 in general funds

Of the general funds, trustees have designated £75,000 for the following purposes:

- £15,000: Production Fund (to support cashflow and risk management of produced work)
- £10,000: Capital Purchases (towards electrics and heating installation to be spent in 2025/26)
- £50,000: Artistic Programme Fund (for activities being delivered in 2025/26)

The remaining £50,279 is held as free reserves in line with the reserves policy.

The year-end funds are larger than previous years as a result of improving our fundraising timelines to mitigate cashflow risks. This has enabled us to close the credit facility (with associated fees) that we had previously been reliant on.

Reserves Policy

Trustees have set a target for free unrestricted reserves as a contingency fund equivalent to three months of operating costs, currently estimated at £50,000. The charity's free reserves meet this target.

Treasury Policy

Cash assets exceeding day-to-day working capital are invested in fixed-term or notice-period deposit accounts offering higher returns than instant access. This policy is reviewed by trustees in line with detailed cashflow forecasts and grant payment schedules.

Risk Management

ThickSkin's Directors have undertaken a full review of the major risks facing the organisation. A formal risk register is maintained and reviewed quarterly by the Board of Trustees, with financial risks receiving additional scrutiny from the Finance & Risk Committee at each meeting. Where appropriate, systems and procedures have been implemented to mitigate key risks.

It is encouraging to report that two significant risks identified in the previous year have been addressed:

- **Cashflow** has improved through growth in general reserves.
- **Staffing capacity** has been strengthened via a restructure and new appointments, ensuring greater resilience across the team.

Looking ahead, the primary risks for the organisation are as follows:

1. Risk: Inability to secure high-quality deals with co-producers and receiving venues

Impact: This could affect both the reach and financial viability of future productions.

Mitigation:

- We are developing artistic plans with longer lead times and building a pipeline of new work over an extended timeframe, making it easier to attract co-producers and programmers.
- Our new venue in Wigan provides a valuable platform for testing and showcasing work locally before scaling to national tours.
- The Artistic and Executive Directors maintain strong relationships with producers and venues, supported by increased leadership capacity following recent staff recruitment.

2. Risk: Failure to embed Equality, Diversity and Inclusion (EDI) across our programme and operations

Impact: This could undermine our organisational values and damage stakeholder trust.

Mitigation:

- Our trustees and staff team reflect a broad range of backgrounds and experiences, enabling EDI to be embedded at both strategic and operational levels.
- Staff receive regular EDI training and are directly involved in the delivery and review of our EDI Action Plan.

ThickSkin Theatre
Report of the Trustees
For the year ended 31 March 2025

- We aim to improve how we evaluate the breadth of our activity in order to identify challenges, implement strategies for improvement, and highlight success stories.
- 3. **Risk: Managing the demands of future capital development and operating a venue**
Impact: Expansion of physical infrastructure could expose the organisation to new financial and operational risks.
Mitigation:
 - Plans are being developed gradually and in close partnership with Wigan Council, which continues to be a strong advocate and supporter.
 - Our leadership and trustees bring experience in managing capital projects and operational change.
 - We continue to operate with a lean staffing model and low fixed-cost base, ensuring we remain agile and responsive as development progresses.
 - We hold healthy reserves and designated funds to support this transition, supplemented by an operational contingency fund within the annual budget.

Structure, governance and management

ThickSkin operates under the name of ThickSkin Theatre, formally constituted as a Charitable Incorporated Organisation (Registered Charity no: 1188196) on 26 February 2020.

In accordance with the charity's constitution, the Board must comprise a minimum of three trustees. Should the number fall below this, the remaining trustee(s) may only act to appoint a new trustee or convene a meeting of the Board. The maximum number of trustees is ten, and no appointments may be made that would exceed this limit.

Trustees (other than the founding members) are appointed for a term of three years by resolution at a properly convened meeting. In appointing new trustees, the Board considers the skills, knowledge and experience required for the effective governance of the CIO. We operate an inclusive trustee induction and onboarding process, aligned with sector best practice. This includes meeting access and participation costs (e.g. travel, caring responsibilities), allocating a training budget for trustees, and providing a Board Buddy for mentoring and support.

The Board is jointly chaired by Inga Hirst and Elizabeth Pickering and meets quarterly, with an additional annual review and planning day. Financial scrutiny is delegated to the Finance and Risk Sub-Committee, comprising six trustees. This sub-committee meets ahead of each Board meeting and plays a key role in the annual audit process. The Board operates within an agreed governance framework, including the Constitution, Board Terms of Reference, and a Register of Responsibilities outlining the division of authority between the Board and Executive.

We manage conflicts of interest in line with our Conflicts of Interest Policy. This includes annual (or ad-hoc) updates to individual Conflict of Interest forms, a combined Register of Interests covering trustees and executive staff, and a standing item on Declarations of Interest at every Board meeting.

The Artistic and Executive Directors are independent of the Board but accountable to it. They report at Board meetings and undergo an annual appraisal with the Chair(s), which includes setting objectives, agreeing professional development plans, and ensuring wellbeing and access needs are met.

The staff team drafts all key organisational policies, ensuring legal compliance and alignment with sector good practice. These are reviewed and approved by the Board on a scheduled cycle. Regular reports on areas such as health and safety and safeguarding enable trustees to fulfil their legal responsibilities.

Safeguarding concerns or disclosures are managed by the Associate Producer (Designated Safeguarding Officer), with Board-level oversight provided by Inga Hirst (Board Safeguarding Lead). Any actions taken follow the Wigan Safeguarding Children's Board Needs and Response Assessment Framework. Reports to the Board are anonymised to protect individuals at risk.

ThickSkin Theatre
Report of the Trustees
For the year ended 31 March 2025

Our Board members bring expertise across theatre (including artists, producers and venue managers), Arts Council England NPO funding, communications, business law, finance and risk management. A skills audit and succession plan are in place, with new trustee recruitment planned for late 2025 as our founding trustees approach the end of their second term in 2026.

The recruitment process will prioritise community representation, refreshed skills, and governance continuity. We are committed to open and transparent recruitment, advertising widely through sector networks, partners, and communities. This approach builds on our growing profile and ensures a fair and inclusive selection process.

Approved by the Board of Trustees and signed on its behalf by



Inga Hirst (co-Chair).....
Trustee
9th September 2025

ThickSkin Theatre
Independent Examiners Report to the Trustees
For the year ended 31 March 2025

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

Responsibilities and basis of report

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

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

Independent examiners statement

Since the Charity's gross income exceeded £250,000, your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination by virtue of my membership of AAT, which is one of the listed bodies.

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 accounts do not accord with those records; or
3. the accounts 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 accounts to be reached.



Andrew M Wells FMAAT
Counterculture Partnership LLP 9th September 2025
23 St Leonards Road
Bexhill
East Sussex
TN40 1HH

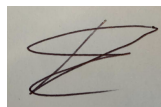
ThickSkin Theatre
Statement of Financial Activities
For the year ended 31 March 2025

	Notes	Unrestricted funds £	Restricted funds £	2025 £	2024 £
Income and endowments from:					
Donations and legacies	2	278,609	136,899	415,508	292,678
Charitable activities	3	141,344	-	141,344	111,426
Other trading activities	4	1,649	-	1,649	2,220
Investments	5	284	-	284	-
Total		421,886	136,899	558,785	406,324
Expenditure on:					
Raising funds		(10,918)	-	(10,918)	(2,603)
Charitable activities	6/7	(333,080)	(114,882)	(447,962)	(389,456)
Total		(343,998)	(114,882)	(458,880)	(392,059)
Net income		77,888	22,017	99,905	14,265
Reconciliation of funds					
Total funds brought forward		47,391	9,251	56,642	42,377
Total funds carried forward		125,279	31,268	156,547	56,642

ThickSkin Theatre
Statement of Financial Position
As at 31 March 2025

	Notes	2025 £	2024 £
Fixed assets			
Tangible assets	11	39,697	21,143
		39,697	21,143
Current assets			
Stocks		730	-
Debtors	12	37,412	84,752
Cash at bank and in hand		119,838	1,255
		157,980	86,007
Creditors: amounts falling due within one year	13	(41,130)	(50,508)
Net current assets		116,850	35,499
Total assets less current liabilities		156,547	56,642
Net assets		156,547	56,642
The funds of the charity			
Restricted income funds	14	31,268	9,251
Unrestricted income funds	14	125,279	47,391
Total funds		156,547	56,642

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:



Elizabeth Pickering (co-Chair) 9th September 2025
Trustee

ThickSkin Theatre

**Cashflow Statement
For the period ended 31 March 2025**

	2025	2024
Cash flow from operating activities		
Cash generated from operations	147,366	14,826
Dividends, interest and rent from investments	-	-
Purchase of tangible assets	<u>(28,683)</u>	<u>-</u>
	<u>(28,683)</u>	<u>-</u>
	118,683	1,255
Cash and cash equivalents at beginning of year	<u>1,255</u>	<u>-</u>
Cash and cash equivalents at end of year	<u>119,938</u>	<u>1,255</u>
 Cash generated from operations		
Net movement in funds	99,905	14,265
Adjustments for:		
Depreciation and amortisation of fixed assets	10,129	6,397
Dividends, interest and rent from investments	-	-
Movement in working capital		
(Increase)/decrease in stocks	(730)	
(Increase)/decrease in debtors	47,440	86,580
Increase/(Decrease) in creditors	<u>(9,378)</u>	<u>(92,416)</u>
 Cash generated from operations	<u>147,366</u>	<u>14,826</u>

ThickSkin Theatre
Notes to the Financial Statements
For the year ended 31 March 2025

1. Accounting Policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Charities Act 2011.

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

Going concern

The financial statements are prepared, on a going concern basis, under the historical cost convention.

Funds

The charity maintains a general unrestricted fund which represents funds which are expendable at the discretion of the trustees in furtherance of the objects of the charity. Such funds may be held in order to finance both working capital and capital investment.

Restricted funds have been provided to the charity for particular purposes, and it is the policy of the board of trustees to carefully monitor the application of those funds in accordance with the restrictions placed upon them.

Incoming resources

All incoming resources are included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy.

Resources expended

Resources expended are recognised in the year in which they are incurred inclusive of irrecoverable VAT and are allocated to the headings in the Statement of Financial Activities based on their nature. Costs have been apportioned on the basis of time spent by individuals on the relevant costs and usage of resources.

Costs of generating voluntary income includes expenditure relating to the raising of funds.

Expenditure relating to charitable activities includes all the costs relating to the delivery of its activities and services to its beneficiaries.

Support costs are overheads with the allocation of support salary costs and other administration costs.

Governance costs are those incurred in connection with administration of the charity and compliance with constitutional and statutory requirements.

Allocation and appointment of costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs may include any back office costs, finance, personnel, payroll and governance costs which support the charities programmes and activities.

Taxation

As a registered charity, the company is exempt from income and corporation tax to the extent that its income and gains are applicable to charitable purposes only.

Tangible fixed assets

Tangible fixed assets, other than freehold land, are stated at cost or valuation less depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost or valuation of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Capital equipment

20% Straight line

ThickSkin Theatre
Notes to the Financial Statements Continued
For the year ended 31 March 2025

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2025	2024
	£	£	£	£
Donations received	1,109	-	1,109	-
Grants received	277,500	136,899	414,399	292,678
	278,609	136,899	415,508	292,678

Analysis of grants received

	2025	2024
	£	£
Artist Funds	39,899	-
Arts Council England	242,000	180,000
Backstage Trust	-	40,000
Chance To See Fund	2,000	-
Duchy of Lancaster Benevolent Fund	1,000	-
Foyle Foundation	25,000	-
Garfield Weston Foundation	30,000	-
Granada Foundation	2,000	-
Jonh Ellerman Foundation	35,000	35,000
Oglesby Charitable Trust	32,500	36,500
Other funds	-	1,178
Three Monkeys Trust	5,000	-
	414,399	292,678

3. Income from charitable activities

	2025	2024
	£	£
Unrestricted funds		
<i>Productions</i>		
Income from charitable activities	131,412	107,506
<i>Talent Development</i>		
Income from charitable activities	9,624	2,090
<i>Access, Learning & Engagement</i>		
Income from charitable activities	308	1,830
	141,344	111,426

ThickSkin Theatre
Notes to the Financial Statements Continued
For the year ended 31 March 2025

4. Income earned from other activities

	2025	2024
	£	£
Unrestricted funds		
Other activities for generating funds	1,649	2,220
	<u>1,649</u>	<u>2,220</u>

5. Investment income

	2025	2024
	£	£
Unrestricted funds		
Bank interest receivable	284	-
	<u>284</u>	<u>-</u>

6. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2025	2024
	£	£	£	£
Productions	204,888	101,899	306,787	323,455
Artistic Programme	-	7,000	7,000	7,614
Talent Development	56,345	2,000	58,345	7,201
Access, Learning & Engagement	6,785	2,000	8,785	7,952
Support costs	65,062	1,983	67,045	43,234
	<u>333,080</u>	<u>114,882</u>	<u>447,962</u>	<u>389,456</u>

7. Costs of charitable activities by activity type

	Activities undertaken directly	Support costs	2025	2024
	£	£	£	£
Support costs				
Productions	306,787	55,560	362,347	361,106
Artistic Programme	7,000	2,000	9,000	10,014
Talent Development	58,345	7,904	66,249	8,056
Access, Learning & Engagement	8,785	1,581	10,366	10,280
	<u>380,917</u>	<u>67,045</u>	<u>447,962</u>	<u>389,456</u>

ThickSkin Theatre
Notes to the Financial Statements Continued
For the year ended 31 March 2025

8. Staff costs and emoluments

Total staff costs for the year ended 31 March 2025 were:

	2025	2024
	£	£
Salaries and wages	128,191	120,185
Social security costs	8,337	7,192
Pension costs	3,196	2,778
	139,724	130,155

There were no employees whose annual emoluments were £60,000 or more. (2024 : nil)

	2025	2024
Staff numbers	3	4
	3	4

9. Trustee remuneration and related party transactions

None of the trustees (or any persons connected with them) received any remuneration or expenses during the year (2024: £nil).

10. Comparative for the Statement of Financial Activities

	Unrestricted funds	Restricted funds	2024
	£	£	£
Income and endowments from:			
Donations and legacies	247,728	44,950	292,678
Charitable activities	111,426	-	111,426
Other trading activities	2,220	-	2,220
Total	361,374	44,950	406,324
Expenditure on:			
Raising funds	(2,603)	-	(2,603)
Charitable activities	(353,757)	(35,699)	(389,456)
Total	(356,360)	(35,699)	(392,059)
Net income	5,014	9,251	14,265
Reconciliation of funds			
Total funds brought forward	42,377	-	42,377
Total funds carried forward	47,391	9,251	56,642

ThickSkin Theatre
Notes to the Financial Statements Continued
For the year ended 31 March 2025

11. Tangible fixed assets

Cost or valuation	Capital equipment £
At 01 April 2024	40,366
Additions	28,902
Disposals	(505)
At 31 March 2025	68,763
Depreciation	
At 01 April 2024	19,223
Disposals	(286)
Charge for year	10,129
At 31 March 2025	29,066
Net book values	
At 31 March 2025	39,697
At 31 March 2024	21,143

12. Debtors

	2025 £	2024 £
Amounts due within one year:		
Trade debtors	26,094	22,458
Prepayments and accrued income	7,973	52,644
Other debtors	3,345	9,650
	37,412	84,752

13. Creditors: amounts falling due within one year

	2025 £	2024 £
Trade creditors	5,009	15,027
Amounts due to subsidiary and associated undertakings	-	13,384
Other creditors	3,003	3,431
Accruals and deferred income	33,118	18,666
	41,130	50,508

ThickSkin Theatre
Notes to the Financial Statements Continued
For the year ended 31 March 2025

14. Movement in funds

Unrestricted Funds

	Balance at 01/04/2024	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2025
	£	£	£	£	£
<i>General</i>					
Designated	4,315	-	-	70,685	75,000
Unrestricted	43,076	421,886	(343,998)	(70,685)	50,279
	47,391	421,886	(343,998)	-	125,279

Unrestricted Funds - Previous year

	Balance at 01/04/2023	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2024
	£	£	£	£	£
<i>General</i>					
Designated	4,315	-	-	-	4,315
Unrestricted	38,062	361,374	(356,360)	-	43,076
	42,377	361,374	(356,360)	-	47,391

Purpose of unrestricted Funds

Designated

Production Contingency fund - towards cashflow and unexpected risks arising from producing and touring
Capital fund: cash to be used towards capital improvement
Artistic Programme fund: towards activity planned in 2025/26

Unrestricted

Free reserves: equivalent to three-months operating costs.

Restricted Funds

	Balance at 01/04/2024	Incoming resources	Outgoing resources	Balance at 31/03/2025
	£	£	£	£
Access, Learning & Engagement	-	3,000	(2,000)	1,000
Artistic Programme	-	25,000	(7,000)	18,000
Core	9,251	-	(1,983)	7,268
Productions	-	101,899	(101,899)	-
Talent Development	-	7,000	(2,000)	5,000
	9,251	136,899	(114,882)	31,268

ThickSkin Theatre
Notes to the Financial Statements Continued
For the year ended 31 March 2025

Restricted Funds - Previous year

	Balance at 01/04/2023	Incoming resources	Outgoing resources	Balance at 31/03/2024
	£	£	£	£
Access, Learning & Engagement	-	450	(450)	-
Artistic Programme	-	30,000	(30,000)	-
Core	-	14,000	(4,749)	9,251
Productions	-	500	(500)	-
	-	44,950	(35,699)	9,251

Purpose of restricted funds

Productions

Funds to be used for theatrical productions, including touring.

Artistic Programme

Funds that can be used towards any areas of our artistic programme.

Core

Funds restricted to core costs, such as salaries and overheads.

Talent Development

Funds for our work to develop early career artists.

Access, Learning & Engagement

Funds restricted to activities that improve accessibility of our work, including creative participation.

15. Analysis of net assets between funds

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
Unrestricted	39,697	85,582	125,279
Restricted funds			
Access, Learning & Engagement	-	1,000	1,000
Artistic Programme	-	18,000	18,000
Core	-	7,268	7,268
Talent Development	-	5,000	5,000
	39,697	116,850	156,547

ThickSkin Theatre
Notes to the Financial Statements Continued
For the year ended 31 March 2025

Previous year

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
Unrestricted	21,143	35,499	56,642
Restricted funds			
	21,143	35,499	56,642

THICKSKIN THEATRE

England & Wales - Charity number 1188196

Accounts

CHARITY REGISTRATION NUMBER 1188196

THICKSKIN THEATRE
CONSOLIDATED ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2024

THICKSKIN THEATRE

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees

Inga Hirst (Chair)
Gurjinder Singh Kang (Treasurer)
George Danczak
Matthew Eames
Toto Ellis
Yusuf Khamisa
Michelle Nicholson
Verity Overs-Morrell
Elizabeth Pickering
Dr Alison Porter

Charity number

1188196

Registered office

ThickSkin Theatre
Mailbox 16, Unit 2
263 Woodhouse Lane
Wigan
WN6 7NR

Independent examiner

Andrew Wells
Counterculture Partnership LLP
Unit 115 Ducie House
Ducie Street
Manchester
M1 2JW

THICKSKIN THEATRE

CONTENTS

	Page
Trustees' report	1 – 8
Independent examiner's report	9
Consolidated statement of financial activities	10
Statement of financial activities	11
Consolidated balance sheet	12
Balance sheet	13
Notes to the accounts	14 – 24

THICKSKIN THEATRE

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

The Trustees have pleasure in presenting their report and the financial statements for the charity for the year ended 31 March 2024. The Trustees have adopted the provisions of 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 the Republic of Ireland (FRS 102) (effective 1 January 2019).

INTRODUCTION

ThickSkin is an award-winning touring company, producing bold and ambitious theatre across live and digital platforms. We nurture the best new talent to develop 360° artists of the future. Through movement-led, multifaceted, multidimensional work, ThickSkin is reinventing theatre for the next generation. Our ambitious artistic programme of productions, training and creative learning activities is delivered locally in Wigan and nationally through our touring work. Our long-term aim is to influence the future of theatre, ensuring its relevance in a fast-changing world, whilst creating space for under-represented young people and homegrown talent to be heard and celebrated across the UK.

The year 2023/24 has been momentous for our organisation. This is our first full year as an Arts Council England National Portfolio Organisation (ACE NPO), with a new base in Wigan. Moving away from a project-funded model by significantly increasing our unrestricted core funding has created stability and the ability to work more strategically with a long-term view. During the year, we launched a new five-year strategic plan. We invested in skills and capacity by growing our Board of Trustees to ten members and appointing a General Manager. We offered paid development opportunities through apprenticeships and associate roles and commissioned new work by teams of exceptionally talented early-career artists, showcased through our national touring productions. We produced and toured two new live productions, created a new immersive audio experience for Wigan and offered substantial outreach and creative learning activities alongside each project. We exceeded targets across all key areas, including beneficiary engagement, impact, turnover and reserves position.

The year was not without challenges. The shake-up of ACE's national portfolio meant that one of our co-producing partners for the year lost funding and closed its doors. The sudden loss of the partnership income, resources and skills required us to pivot quickly to find solutions. This was further compounded by a noticeable lack of infrastructure in Wigan, where a lack of physical spaces to make and present professional theatre productions led to increased costs and creative solutions to transform non-traditional venues into performance spaces. With significant in-kind support from Wigan Borough Council, we were able to navigate these challenges and deliver the full ambition of our artistic plans for the year.

We secured a substantial multi-year grant through John Ellerman Foundation and a top-up grant from Backstage Trust towards purchasing capital equipment for our productions. This new investment, alongside ongoing multi-year support Oglesby Charitable Trust, has significantly boosted our core revenue and made it more possible to respond to challenges. The support from our major funders, including ACE, has been invaluable and enabled us to continue as a fleet-of-foot organisation, quick to respond to opportunities and able to navigate a difficult external landscape.

In this short time, we have played an active role in supporting creativity and culture in Wigan. We are members of Wigan's Local Cultural Partnership Steering Group and will be part of an upcoming ACE Place Partnership bid for the borough. Our strong relationship with Wigan Borough Council has enabled us to contribute towards a feasibility study for launching a new cultural venue in Wigan town. This will potentially lead to us embarking on a large-scale capital project for a new arts centre in the coming years. The venue will be dedicated to supporting artists to create innovative new performance work, becoming a creative hub for multi-disciplinary arts and a launchpad for culture in the North West. For the year ahead, our artistic plans continue to focus on our local remit of improving access to high-quality professional arts activities for our local community, while also reaching audiences through national touring productions.

With the recent appointment of a new government, we are unsure how priorities will change for our major stakeholders – notably ACE and Wigan Council. We understand that the Levelling Up for Culture agenda may be scrapped or evolve, and this might impact investment in Wigan. However, we will continue to play our part in loudly championing culture in our local area and advocating for investment in cultural infrastructure which is desperately needed.

THICKSKIN THEATRE

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

The following report and financial statements conclude ThickSkin's third year as a charitable incorporated organisation, during which we have built a strong foundation for the ensuring reach and impact of our work.

"I was born and raised in Wigan and any access to art and theatre in my hometown was unheard of. To see you guys pioneering theatre in Wigan, and actively looking to develop and guide artists from there is mad inspiring. The town and its young people have desperately needed creative expression. I think what you're doing is great for those young and aspiring creatives like me, who may not otherwise have the means or opportunities." Local artist

OBJECTIVES AND ACTIVITIES

Principal aims and objects

Our charitable objects as stated in our governing document is to advance education for the public benefit by the promotion of the arts, in particular but not exclusively the performing arts through high quality productions, educational workshops and events.

Vision

Extraordinary stories told in unexpected ways.

Mission

Our mission is to reinvent 'theatre'* for the next generation.

We are reimagining what theatre can be and looking to share human stories through quality, future-facing, multi-disciplined formats. We're developing 360° artists ** of the future for a hybrid world where physical and digital collide in more ways than ever before.

**multi-faceted, multi-form, multi-accessible, multi-skilled intersection of physical + digital.*

***theatre-makers with multi-disciplined practice*

Strategic Aims

- **Staging extraordinary stories, through high quality, multi-artform productions.**

We INSPIRE audiences across the UK and beyond by producing and touring ambitious new work, created by world-class, multi-skilled creative teams. We are reimagining what theatre can be and looking to share human stories through quality, future-facing, multi-disciplined formats. This includes live, digital and hybrid work across a range of scales.

We attract national partnerships to ensure we reach under-served communities across the UK. Our digital initiatives improve access and deepen engagement with live work. We aim to engage and inspire the next generation of theatre audiences. This includes young people who might not have experienced theatre before or found it relevant to their lives.

- **Advancing and influencing the sector by developing 360° artists of the future.**

We seek out and NURTURE early career artists from the North West. We believe the best form of talent development is paid employment. We offer apprenticeships, assistant and associate roles for artists at the early stages of their career to collaborate with and learn from experienced creative teams. Drawing on our multi artform practice, ThickSkin develops 360° artists of the future for a hybrid world where physical and digital collide in more ways than ever before.

This allows artists from under-represented backgrounds to grow a broad skill set and become excellent collaborators, improving their employment opportunities, and ensuring a sustainable career in the arts. We offer onward support, networking and advocacy for opportunities that help make arts careers viable for a multi-hyphenate generation.

THICKSKIN THEATRE

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

For some, the experience can lead to becoming high quality, well-rounded, professional artists who we commission to create new work for ThickSkin and support to flourish in the wider sector.

- ***Empowering young people through creativity by sharing our multi-disciplined process and professional practice.***

Our mission is to reinvent theatre for the next generation. Through creative activities, we EMPOWER young people as changemakers. By working collaboratively with professional artists, young people develop the tools to reimagine what theatre can be. This is designed to enable young people to be artists of the future, to broaden horizons and demystify creative careers.

We do this through co-creation projects, workshops and resources. Our activities take place in communities, schools and online. Through creative tasks and behind the scenes access, we share our expertise in collaborative theatre making, physical devising and technology in the arts.

As a result, some local young people choose careers in the arts and progress with ThickSkin's support towards onward opportunities.

Values

MAKE WAVES – inspire and be inspired

FLY HIGH – the sky's the limit

TEAM UP – reach out and collaborate

STAY SLICK – make work that shines

Public benefit

The members of the Board confirm that they have complied with their duty under the Charities Act 2011 to ensure the charity provides public benefit. They have considered the public benefit guidance published by the Charity Commission and believe that they have followed its guidance in this area.

The annual report gives a detailed description of the activities undertaken by the charity during the period to achieve its charitable purposes, and the Board are satisfied that all such activities provide public benefit.

ACHIEVEMENTS AND PERFORMANCE

We are delighted to have produced two new productions to the stage this year. This included a new rural touring show, *Driftwood*, by Tim Foley, in co-production with rural touring experts Pentabus Theatre; and *Peak Stuff*, by Billie Collins which toured to mid-scale venues across the UK. Alongside our touring work, we delivered an exciting programme of workshops and learning resources for young people. Each project included paid commissions or development opportunities for early-career artists. To ensure future sustainability and income potential, we have continued to develop a pipeline of future-stage productions through research and development workshops.

As a small organisation, our contribution to the sector continues to be impressive for our scale. We are proud to have offered 46 paid engagements to artists this year, including creatives, producers, technicians and other arts specialists with 22% of our workforce under 28 years old. Furthermore, 7,438 audiences experienced our productions live and a further 1,701 engaged with our online and digital projects, 2,854 young people and early career artists took part in outreach activities and over 57,000 people engaging with us through other online digital content. We have continued to grow our profile regionally and nationally as a small organisation with big ambition, delivering high-quality, multiform theatre and enriching creative activities.

THICKSKIN THEATRE

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

“[ThickSkin] tell us that they are reinventing theatre for the next generation. I’m of a previous generation, witnessing their work today, and they have reinvented it for me.” Theatre South East

“ThickSkin has pushed my creativity to places I didn’t know I could go. Thank you for being so committed to us and this project.” ThickSkin participant

During 2023/24 we delivered the following activities:

Productions

Throughout the year we were busy touring and developing several new projects. We have focused on creating a varied repertoire of work for the stage and for non-traditional spaces, across different scales and testing the boundaries of what theatre can be. This includes a mixture of live and digital productions, micro-productions and full-scale touring work.

Driftwood

In October to November 2023, we co-produced *Driftwood* by Tim Foley (former Bruntwood Prize winner), with Pentabus Theatre. *Driftwood* is about two brothers walking the shore of Seaton Carew in the North East. Their dad is dying, their town is crumbling. Family rifts and political divides try to pull them apart, while a figure made of driftwood stalks the shore at night. The play perfectly balanced a moving and at times funny story in a physical and visually striking production.

Over 5.5 weeks, we presented 24 performances at 19 venues, ranging from village halls to colleges to studio theatres. All performances included creative captions for improved access. The show was warmly received by audiences who were impressed by the strong storyline and the high-production values achieved within a village hall context. We reached 1,455 audiences, including 213 through our Access To Local Theatre scheme of free/subsidised tickets for young people who have less access to the theatre. 94% of audiences felt the work was high quality, 96% would recommend the show to a friend.

We streamed the production during Village Halls week in March 2024 for a further 418 audiences. The streamed show was selected as a finalist for the Offie’s Awards Best Online Production.

“fantastic accessible theatre... a remarkable show.” ★★★★★ One Show At A Time

“Fantastic production, top class writing & the most talented actors. Both poignant & funny.” Driftwood audience

“One of the best things we have seen. A beautiful story, delivered with so much creativity and love.” Driftwood audience

Peak Stuff

In January to March 2024, ThickSkin teamed up with Billie Collins (*Too Much World At Once* and BBC’s *Malory Towers*) to create an inventive new show about consumer culture. Three characters with overlapping stories are brought to life in a breathtaking performance by Meg Lewis, underscored by live drumming and set against a backdrop of striking video design. In an age of retail therapy, climate crisis and click and collect - *Peak Stuff* was an entertaining, charming and deftly delivered production, simply asking the audience 'have we reached peak stuff?'

Peak Stuff was a recipient of the Writers’ Guild of Great Britain’s New Play Commission Scheme Award, which supported us to commission Billie as an early-career playwright. After a two-year development process, we were delighted to showcase this exciting new play to a UK-wide audience. The production toured for 6.5 weeks with 23 performances at 11 venues, including a pop-up theatre in Wigan. The show was received to critical acclaim and audiences raved about the slick and highly innovative staging and timeliness of the story. We reached 2,956 audiences, including 158 through our Access To Local Theatre scheme of free/subsidised tickets for young people. Of audiences who responded to our questionnaire: 91% found the show absorbing, 93% felt it had something to say about modern society and 91% are likely to book to see another show by ThickSkin (82% highly likely).

THICKSKIN THEATRE

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

"It's been an absolute game-changer in so many ways - personal, professional, and creative." Billie Collins, Young Playwright of Peak Stuff

"Collins writes beautifully in rhythms picked up, underscored and amplified by drummer Matthew Churcher, centre stage and bringing tremendous dynamic range to the performance. Consummately directed by Neil Bettles, with fractured video by Jim Dawson and Izzy Pye, it is no simple take-down of consumer culture but a rich analysis of alienation in the digital age." ★★★★★ The Guardian

"blistering, passionate poetry." ★★★★★ The Scotsman

"A mesmeric, poetic, timely piece of theatre-making" ★★★★★ North West End Theatre

"Evidence that Billie Collins is one of the most prescient and exciting young voices in theatre today" Audience response

"Absolutely enthralling and fascinating piece. You've set the bar high for theatre in 2024!" Audience response

Bloodstream

In March 2024 we collaborated with Wigle Dance's Young Professionals the WN Dance Company, to create a unique dance piece, titled *Bloodstream*, for the Wigan Borough Dance Festival. With over 3,000 audiences at Wigan's Edge Arena, this was an incredible opportunity to showcase ThickSkin's work to a local audience and cement our relationship with other performing arts organisations from the borough.

"The atmosphere was amazing. Everyone was welcomed." Audience response

Where The Asteroid Hit

During the year we began developing a new musical production, with Scottish composer Finn Anderson (*Islander, Mother's Song*). *Where The Asteroid Hit* explores themes of humanity and the universe, experimenting with form and challenging expectations of traditional musical theatre. This project will continue to be developed next year, with ambition for UK and International touring.

Walk This Play

We offered four unique immersive audio walks through our free Walk This Play app on Google Play and App Store. This included developing two new walks for Wigan and Hatfield and reached 459 audiences.

This Is Where We Begin was produced as a celebration of Wigan's past, present, and future. The piece was co-created with nine local young people (our Young Creatives) alongside ThickSkin's Artistic Director and an Associate artist, Joe Walsh. We launched in July part of The Streets Apart Festival, supported by The Old Courts. 100% of participants felt they gained new insight or knowledge and said the project made them feel more confident about doing new things.

Later in the year we were commissioned by the University of Hertfordshire to create a new Walk This Play for their campus, celebrating the university community, successes and innovation. *The Story Collector* was developed in the latter part of the financial year, ready for launch as part of the University's Festival of Ideas in May 2024.

A particular highlight for Walk This Play was Derby Theatre's revival of its Walk This Play commission, *Sorry I Disappeared*, as part of its Departure Lounge Festival in July 2023. Over two days hundreds of international delegates took part and discovered Derby through the eyes of new arrivals.

"In my hometown, I've always felt there has been a lack of theatrical opportunities, especially those I've felt could really make a difference to our community. Working on, writing on, and acting on this play has taught me so much about the place I call home, and made me find the beauty within it again." ThickSkin Young Creative

THICKSKIN THEATRE

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

"My contribution felt really valued, I'm really proud of the project, and I believe all the young creatives really benefitted from it." Joseph Walsh, Associate Director

"I loved the fact that it was a youth project with local young people. It worked really well in this format. So creative and different to other youth things I've experienced" Wigan Audience.

"It was a really fun and interesting way to learn about the city. I loved how immersive it was" Derby Audience response

Creative Learning

Throughout the year we offered creative learning activities for schools and youth theatres, complementing our touring shows through workshops and digital learning resources. We reached engaged 256 young people through workshop activity and 486 at Q&A events. A highlight of the Peak Stuff tour was engaging two schools and an accessible arts organisation in Wigan through our Access To Local Theatre Scheme, which included £1 tickets, travel bursary and free workshop offer. We also provided a range of new backstage content through ThickSkin On Demand, benefitting 1,890 young people and teachers across the world including UK, Europe, and North America.

"I have never seen my students so engaged with a piece of work, thank you." Teacher at Fred Longworth High School

"Thank you so much for coming to do a workshop with us, our students have really enjoyed it and was so good for them to get some training from an outside group." Group Lead at More Than Words

Early career artists

We provided paid opportunities for 10 early career artists under 28 years old, to work in the creative teams as lead creatives, associates and assistant roles. Additionally, we provided 19 workshops for early career artists, which were offered for free or on a pay-what-you-decide basis, benefitting 222 people. This included holding practical workshop-style open auditions for *Peak Stuff*, to remove barriers to opportunities and offer audition experience for local young actors.

"it feels so totally rare (or basically never) to have the opportunity to work as an associate with a company that is so experimental and driven." Hetty Hodgson, Associate Director

"this has been an experience of a lifetime. I have learned so much from working with ThickSkin" ThickSkin participant

Organisational development

We are delighted that five new trustees with exceptional breadth of knowledge, skills and diverse backgrounds have joined our now ten-strong Board. We worked with our trustees to develop and launch a new five-year strategic plan. We appointed a new permanent General Manager post in October 2023, increasing our capacity by 25% by growing our core staff team from 3 to 4 FTE employees. We have also appointed a young person from Wigan as a Marketing Apprentice through the Manchester Chamber of Commerce Power Up scheme.

Through a focused 'Green Grant' from Oglesby Charitable Trust, we undertook an extensive environmental evaluation of our approach to producing and touring *Peak Stuff*. Working to the guidelines set out by the Theatre Green Book, we achieved 79% of the Intermediate Standard and 50% of the Advanced Standard, which puts us firmly on track to achieve net zero for touring by 2030.

FINANCIAL REVIEW

Income

The turnover for the year was £406,324 (2023: £495,986). Income comprised £292,678 fundraised income (2023: £228,109), £111,426 from charitable activities (2023: £266,600) and £2,220 from other activities (2023: £1,277). This takes into account £50,000 of theatre tax credits claimed against eligible productions. Notably, 89% of our income for the year was unrestricted.

THICKSKIN THEATRE

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

We were very grateful for the invaluable support from all our funders, listed in note 2 of the accounts as well as those who support us through partnerships, programming, seeing our work and equipment hires. In particular, we would like to acknowledge continued multi-year support from Arts Council England, Backstage Trust, Oglesby Charitable Trust and new multi-year support from John Ellerman Foundation.

Expenditure

Expenditure totalled £392,059 (2023: £534,224). This is broken down as £389,456 spent on the delivery of our charitable activities (2023: £517,742) and £2,603 towards raising funds (2023: £16,482). Charitable activities are comprised: £361,556 production expenditure, £9,830 cost for the Creative Learning programme, £8,056 expenditure for Early Career Artists activity and £10,014 general programme costs.

General Fund and Reserves Policy

The charity holds general funds of £47,391 (2023: £42,377). The charity designates £4,315 to cover the deficit in the limited company. Therefore, the free reserves of the charity are £43,076 (2023: £38,062).

ThickSkin's trustees have set a target for free unrestricted cash reserves equivalent to three months operating costs, which is approximately £42,500. Therefore, we have maintained 100% of our free reserves target in this financial year.

Risk Management

ThickSkin's Directors have conducted a review of the major risks facing the organisation. A risk register is in place and is reviewed by the Finance, Risk and Audit sub-committee quarterly and updated with the full Board annually. Where appropriate, systems or procedures have been established to mitigate risks. As we look forward the primary risks for the charity include:

1. The longer-term impact of external global events effecting the economy, including the cost-of-living crisis, a change of government, Covid-19, Brexit and other factors. There is slow and steady improvement of ticket sales and related income, although this has still not returned to pre-pandemic levels and it is notable that audience trends have changed with less appetite for drama unless sold with star names or well-known titles. We have experienced a highly competitive fundraising climate with less funds available for a greater number of charities. We have mitigated this to some extent by securing multi-year grants, delivering a successful programme of shows, maximising use of theatre tax relief, maintaining our free reserves and through an agile business model with minimal operating costs.
2. Cashflow – we continue to experience cashflow pressures during busy production periods when costs are incurred before income is received. This was compounded this year by a loss of co-producing investment. However, after several years of rapid growth, we reduced our turnover and costs in the current year, which has alleviated pressure. Further mitigation includes careful cash management and strong financial controls, and use of an overdraft facility. We have now almost fully repaid our bounce-back and social investment loans and have developed a strategy for growing designated funds to support cashflow commencing next financial year.
3. Staffing capacity – during the year we boosted capacity in areas such as fundraising, producing and marketing through freelance resource. We further mitigating this risk through recruitment of a General Manager in the second quarter of the financial year. This role has responsibility for day-to-day operations, HR and financial administration, which has reduced some pressure on the Executive Director to focus on partnership building and income generation. However, it will still be necessary to utilise additional freelance support to attract major donors, and additional investment will be needed around marketing.

THICKSKIN THEATRE

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

Structure, governance and management

ThickSkin is the operating name of ThickSkin Theatre, which was formally constituted as a Charitable Incorporated Organisation (Registered Charity no: 1188196) on 26 February 2020.

As set out in the charity's constitution, there must be at least three charity trustees. If the number falls below this minimum, the remaining trustee or trustees may act only to call a meeting of the charity trustees or appoint a new charity trustee. The maximum number of charity trustees is ten. The charity trustees may not appoint any charity trustee if as a result the number of charity trustees would exceed the maximum.

Apart from the first charity trustees, every trustee must be appointed for a term of three years by a resolution passed at a properly convened meeting of the charity trustees. In selecting individuals for appointment as charity trustees, the charity trustees must have regard to the skills, knowledge and experience needed for the effective administration of the CIO. We have inclusive trustee induction and onboarding processes to support those new to board membership and to meet access needs. These guidelines are based on charity sector good practice and include meeting the costs of attending Board meetings (travel, caring responsibilities), allocating a training budget for trustees, and assigning a Board Buddy for support and mentoring.

ThickSkin's Board is led by Chair, Inga Hirst. The trustees meet quarterly plus an annual review and planning day. The trustees have delegated responsibility for financial scrutiny to the Finance and Risk sub-committee, with five trustee members. The sub-committee meets ahead of each Board meeting with detailed involvement during the annual audit. The Board operates within an agreed framework of understanding which all trustees sign up to; this comprises the Constitution, the Board Terms of Reference and a Register of Responsibilities, setting out levels of authority for Board and Executive.

The Conflicts of Interests Policy sets out how ThickSkin manages any conflicts including: individual Conflicts of Interest forms updated annually, or more often if required, by all trustees and the Executive; a combined Register of Interests for all trustees and the Executive; and a standing Board agenda item on Declarations of Interest.

The Board is independent of the Artistic and Executive Directors, who are accountable to the Board and report at Board meetings. They participate in an annual appraisal with the Chair/s to review and set targets, agree professional development, and ensure wellbeing and access needs are being met.

The staff team is responsible for drafting key policies to ensure ThickSkin is legally compliant and follows sector good practice. These policies are read and approved by the Board, with an agreed cycle for review. Reports are presented to the Board enabling trustees to fulfil their legal responsibilities including health and safety and safeguarding.

Any safeguarding disclosures/concerns are handled by the General Manager (Designated Safeguarding Officer) with Inga Hirst (Safeguarding lead for the Board). Any action required follows Wigan Safeguarding Children's Board Needs and Response Assessment Framework. Safeguarding incidents are reported to the Board, redacting personal or identifying data of individuals at risk.

Our trustees have expertise spanning theatre (artists, producers and venue management), Arts Council NPO funding, communications and branding, business law, charity governance and finance. In 2023/24 we undertook a trustee skills audit and succession plan, which led to expansion of our trustee membership (increased from five to ten) ensuring representation of the communities we reach, and refreshed skills as required, to ensure governance continuity. Our recruitment approach included open and transparent advertising to a broad range of outlets, networks, partners and communities, capitalising on our growing reach and profile, together with fair and inclusive selection processes.

Approved by the Board of Trustees and signed on its behalf by:

Inga Hirst
Trustee 23 July 2024



THICKSKIN THEATRE

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

I report to the trustees on my examination of the accounts of the charity for the year ended 31 March 2024.

Responsibilities and basis of report

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

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

The charity's gross income exceeded £250,000 and I confirm that I am qualified to undertake the examination by virtue of my membership of Association of Accounting Technicians, which is one of the listed bodies.

Independent examiners statement

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 accounts do not accord with those records; or
3. the accounts 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 accounts to be reached.



Andrew Wells
Counterculture Partnership
LLP Unit 115, Ducie House
Ducie Street
Manchester
M1 2JW

23 July 2024

THICKSKIN THEATRE

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2024

	Notes	Unrestricted funds £	Restricted funds £	Total 2024 £	Total 2023 £
Income from:					
Donations	2	247,728	44,950	292,678	228,109
Charitable activities	3	111,426	-	111,426	266,600
Other income		<u>2,220</u>	<u>-</u>	2,220	<u>1,277</u>
Total income		<u>361,374</u>	<u>44,950</u>	<u>406,324</u>	<u>495,986</u>
Expenditure on:					
Raising funds		2,603	-	2,603	16,482
Charitable activities	4	<u>353,757</u>	<u>35,699</u>	<u>389,456</u>	<u>517,742</u>
Total expenditure		<u>356,360</u>	<u>35,699</u>	<u>392,059</u>	<u>534,224</u>
Net (expenditure)/income before transfers		5,014	9,251	14,265	(38,238)
Gross transfer between funds		<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
Net movement in funds		5,014	9,251	14,265	(38,238)
Fund balances at 1 April 2023		<u>38,062</u>	<u>-</u>	<u>38,062</u>	<u>76,300</u>
Fund balances at 31 March 2024		<u>43,076</u>	<u>9,251</u>	<u>52,327</u>	<u>38,062</u>

The statement of financial activities has been prepared on the basis that all operations are continuing operations.

THICKSKIN THEATRE

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2024

	Notes	Unrestricted funds £	Restricted funds £	Total 2024 £	Total 2023 £
Income from:					
Donations	2	247,728	44,950	292,678	228,109
Charitable activities	3	111,426	-	111,426	266,600
Other income		<u>2,220</u>	<u>-</u>	<u>2,220</u>	<u>1,277</u>
Total income		<u>361,374</u>	<u>44,950</u>	<u>406,324</u>	<u>495,986</u>
Expenditure on:					
Raising funds		<u>2,603</u>	<u>-</u>	<u>2,603</u>	<u>16,482</u>
Charitable activities	4	<u>353,757</u>	<u>35,699</u>	<u>389,456</u>	<u>517,742</u>
Total expenditure		<u>356,360</u>	<u>35,699</u>	<u>392,059</u>	<u>534,224</u>
Net (expenditure)/income before transfers		<u>5,014</u>	<u>9,251</u>	<u>14,265</u>	<u>(38,238)</u>
Gross transfer between funds		<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
Net movement in funds		<u>5,014</u>	<u>9,251</u>	<u>14,265</u>	<u>(38,238)</u>
Fund balances at 1 April 2023		<u>42,377</u>	<u>0</u>	<u>42,377</u>	<u>77,494</u>
Fund balances at 31 March 2024		<u>47,391</u>	<u>9,251</u>	<u>56,642</u>	<u>42,377</u>

The statement of financial activities has been prepared on the basis that all operations are continuing operations.

THICKSKIN THEATRE

CONSOLIDATED BALANCE SHEET AS AT 31 MARCH 2024

	Notes	2024 £	£	2023 £	£
Fixed assets					
Tangible assets	7		21,143		13,939
Current assets					
Debtors	9	84,752		171,332	
Cash at bank and in hand		<u>3,241</u>		<u>1,859</u>	
		87,993		173,191	
Creditors: amounts falling due within one year	10	<u>(51,481)</u>		<u>(112,453)</u>	
Net current assets			36,512		60,738
Creditors: amounts falling due after one year	10				
			<u>(5,328)</u>		(36,615)
Total assets less current liabilities			<u>52,327</u>		<u>38,062</u>
Income funds					
Restricted funds	11		9,251		-
Unrestricted funds			43,076		38,062
Non-charitable trading funds			<u>-</u>		<u>-</u>
			<u>52,327</u>		<u>38,062</u>

The financial statements were approved and authorised for issue by the Board and signed on its behalf by



Inga Hirst
Trustee

23rd July 2024

THICKSKIN THEATRE

BALANCE SHEET AS AT 31 MARCH 2024

	Notes	2024 £	£	2023 £	£
Fixed assets					
Tangible assets	7		<u>21,143</u>		<u>13,939</u>
			21,143		13,939
Current assets					
Debtors	9	84,752		171,332	
Cash at bank and in hand		<u>1,255</u>		<u>-</u>	
		86,007		171,332	
Creditors: amounts falling due within one year	10	<u>(50,508)</u>		<u>(142,894)</u>	
Net current assets			<u>35,499</u>		28,438
Total assets less current liabilities			<u>56,642</u>		<u>42,377</u>
Income funds					
Restricted funds	11		9,251		0
Designated funds			4,315		4,315
Unrestricted funds			<u>43,076</u>		<u>38,062</u>
			<u>56,642</u>		<u>42,377</u>

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:

Inga Hirst
Trustee



Date: 23rd July 2024

THICKSKIN THEATRE

NOTES TO THE CONSOLIDATED ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

1.1 Accounting convention

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Charities Act 2011.

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

1.2 Going concern

At the time of approving the accounts, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. This includes secured multi-year grants worth over £635,000 for the period 2023 to 2026. Thus the trustees continue to adopt the going concern basis of accounting in preparing the accounts.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives unless the funds have been designated for other purposes.

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 accounts.

1.4 Incoming resources

Grants are accounted for on a receivable basis.

Voluntary income is received by way of donations and gifts and is included in the Statement of Financial Activities when receivable except insofar as they are incapable of measurement.

1.5 Resources expended

Resources expended are recognised in the year in which they are incurred inclusive of irrecoverable VAT and are allocated to the headings in the Statement of Financial Activities based on their nature. Costs have been apportioned on the basis of time spent by individuals on the relevant costs and usage of resources.

Costs of generating voluntary income includes expenditure relating to the raising of funds.

Expenditure relating to charitable activities includes all the costs relating to the delivery of its activities and services to its beneficiaries.

Support costs are overheads with the allocation of support salary costs and other administration costs.

Governance costs are those incurred in connection with administration of the charity and compliance with constitutional and statutory requirements.

THICKSKIN THEATRE

NOTES TO THE CONSOLIDATED ACCOUNTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies (continued)

1.6 Tangible fixed assets and depreciation

Tangible fixed assets, other than freehold land, are stated at cost or valuation less depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost or valuation of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Depreciation is provided at rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Capital equipment	20 % straight line
-------------------	--------------------

THICKSKIN THEATRE

NOTES TO THE CONSOLIDATED ACCOUNTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

2 Income from donations and grants

	Unrestricted funds	Group and Charity Restricted funds	Total 2024	Total 2023
	£	£	£	£
Donations and grants	<u>247,728</u>	<u>44,950</u>	<u>292,678</u>	<u>228,109</u>
For the year ended 31 March 2023	<u>68,521</u>	<u>159,588</u>		
Included in donations and grants are:				
Arts Council England			180,000	126,500
Backstage Trust			40,000	30,000
The Foyle Foundation			-	15,000
Oglesby Charitable Trust			36,500	32,500
The Garrick Charitable Trust			-	5,000
Jonh Ellerman Foundation			35,000	-
Creative Scotland			-	5,000
Regional Theatre Young Director Scheme			-	6,000
Other funds			<u>1,178</u>	<u>8,109</u>
			292,678	228,109

3 Income from charitable activities

	Group		Charity	
	Total 2024	Total 2023	Total 2024	Total 2023
	£	£	£	£
Unrestricted funds				
Peak Stuff	79,642	-	79,642	-
Driftwood	13,740	-	13,740	-
Other Productions	14,124	263,826	14,124	263,826
Creative Learning	1,830	425	1,830	425
Early Career Artists	<u>2,090</u>	<u>2,349</u>	<u>2,090</u>	<u>2,349</u>
	<u>111,426</u>	<u>266,600</u>	<u>111,426</u>	<u>266,600</u>

THICKSKIN THEATRE

NOTES TO THE CONSOLIDATED ACCOUNTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

4 Costs of charitable activities by type

Charity - 2024				
	Charitable Activities £	Support Costs £	Governance £	Total £
Peak Stuff	268,582	32,088	-	300,670
Driftwood	42,234	3,423	-	45,657
Other Productions	13,089	2,140	-	15,229
Creative Learning	7,952	1,878	-	9,830
Early Career Artists	7,201	855	-	8,056
Artistic Programme	<u>7,614</u>	<u>-</u>	<u>2,400</u>	<u>10,014</u>
	<u>346,672</u>	<u>40,384</u>	<u>2,400</u>	<u>389,456</u>
Analysis by fund				
Unrestricted funds	311,722	39,635	2,400	353,757
Restricted funds	<u>34,950</u>	<u>749</u>	<u>-</u>	<u>35,699</u>
	<u>346,672</u>	<u>40,384</u>	<u>2,400</u>	<u>389,456</u>

Group - 2024				
	Charitable Activities £	Support Costs £	Governance £	Total £
Peak Stuff	268,582	32,088	-	300,670
Driftwood	42,234	3,423	-	45,657
Other Productions	13,089	2,140	-	15,229
Creative Learning	7,952	1,878	-	9,830
Early Career Artists	7,201	855	-	8,056
Artistic Programme	<u>7,614</u>	<u>-</u>	<u>2,400</u>	<u>10,014</u>
	<u>346,672</u>	<u>40,384</u>	<u>2,400</u>	<u>389,456</u>
Analysis by fund				
Unrestricted funds	311,722	39,635	2,400	353,757
Restricted funds	<u>34,950</u>	<u>749</u>	<u>-</u>	<u>35,699</u>
	<u>346,672</u>	<u>40,384</u>	<u>2,400</u>	<u>389,456</u>

THICKSKIN THEATRE

NOTES TO THE CONSOLIDATED ACCOUNTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

Costs of charitable activities by type

	Charity - 2023			
	Charitable Activities £	Support Costs £	Governance £	Total £
Productions	450,973	32,655	2,400	486,028
Creative Learning	16,092	1,814	-	17,906
Early Career Artists	8,873	1,814	-	10,687
	<u>475,938</u>	<u>36,283</u>	<u>2,400</u>	<u>514,621</u>
Analysis by fund				
Unrestricted funds	288,013	31,120	2,400	321,533
Restricted funds	<u>187,925</u>	<u>5,163</u>	<u>-</u>	<u>193,088</u>
	<u>475,938</u>	<u>36,283</u>	<u>2,400</u>	<u>514,621</u>

	Group - 2023			
	Charitable Activities £	Support Costs £	Governance £	Total £
Creative Learning	16,092	1,814	-	17,906
Early Career Artists	8,873	1,814	-	10,687
Artistic Programmes/Core	<u>450,973</u>	<u>35,076</u>	<u>3,100</u>	<u>489,149</u>
	<u>475,938</u>	<u>38,704</u>	<u>3,100</u>	<u>517,742</u>
Analysis by fund				
Unrestricted funds	288,013	33,541	3,100	324,654
Restricted funds	<u>187,925</u>	<u>5,163</u>	<u>-</u>	<u>193,088</u>
	<u>475,938</u>	<u>38,704</u>	<u>3,100</u>	<u>517,742</u>

THICKSKIN THEATRE

NOTES TO THE CONSOLIDATED ACCOUNTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

5 Trustees

None of the trustees (or any persons connected with them) received any remuneration or expenses during the year (2023: £nil).

6 Employees

Number of employees

The average monthly number of employees during year was: 3.5

	2024	2023
	£	£
Employment costs		
	2024	2023
	£	£
Wages and salaries	120,185	90,980
Social security costs	7,192	4,239
Pension costs	<u>2,778</u>	<u>2,159</u>
	<u>130,155</u>	<u>97,378</u>

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

THICKSKIN THEATRE

NOTES TO THE CONSOLIDATED ACCOUNTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

7 Tangible fixed assets

	Group & Charity Capital equipment £	Total £
Cost		
At 1 April 2023	26,765	26,765
Additions	13,571	13,571
Disposals	—	—
At 31 March 2024	<u>40,366</u>	<u>40,366</u>
Depreciation		
At 1 April 2023	12,826	12,826
Charge for the year	6,397	6,397
Depreciation on disposals	—	—
At 31 March 2024	<u>19,223</u>	<u>19,223</u>
Net book value		
At 31 March 2024	<u>21,143</u>	<u>21,143</u>
At 31 March 2023	<u>13,939</u>	<u>13,939</u>

8 Fixed assets investments

The group consists of the charity ThickSkin Theatre and the company ThickSkin Productions Limited which is controlled by the charity. The subsidiary company is used to manage ThickSkin's commercial activity. There was no such activity in the current year, and the expenditure shown relates only to repayment of credit facilities and accounting fees.

THICKSKIN THEATRE

NOTES TO THE CONSOLIDATED ACCOUNTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

9 Debtors

	Group		Charity	
	2024	2023	2024	2023
	£	£	£	£
Trade debtors	22,458	60,295	22,458	60,295
Amounts owed by associated undertakings	-	-	-	-
Accrued income and prepayments	52,644	110,932	52,644	110,932
Other debtors	<u>9,650</u>	<u>105</u>	<u>9,650</u>	<u>105</u>
	<u>84,752</u>	<u>171,332</u>	<u>84,752</u>	<u>171,332</u>

10 Creditors: amounts falling due within one year

	Group		Charity	
	2024	2023	2024	2023
	£	£	£	£
Short term bank borrowing	13,960	17,268	-	12,292
Loan	-	-	-	-
Trade creditors	15,027	55,934	15,027	55,934
Other creditors	3,431	13,950	3,431	13,950
Amounts owed by associated undertakings	-	-	13,384	36,117
Accruals and deferred income	<u>19,063</u>	<u>25,301</u>	<u>18,666</u>	<u>24,601</u>
	<u>51,481</u>	<u>112,453</u>	<u>50,508</u>	<u>142,894</u>

Creditors: amounts falling due after one year

	Group		Charity	
	2024	2023	2024	2023
	£	£	£	£
Loan	<u>5,328</u>	<u>36,615</u>	-	-
	<u>5,328</u>	<u>36,615</u>	-	-

In the previous year ThickSkin Productions Limited took out a low interest unsecured loan facility from the Northern Cultural Regeneration Fund, a social investment scheme provided through Key Fund Investments Limited. The loan was used to help aid businesses and charities' cash flow during a period of rapid growth.

THICKSKIN THEATRE

NOTES TO THE CONSOLIDATED ACCOUNTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

11 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.

	Group and Charity Movement in funds				
	Balance at 1 April 2024	Incoming resources	Resources expended	Transfer between funds	Balance at 31 March 2024
	£	£	£	£	£
Artistic Productions	-	30,000	(30,000)	-	-
Creative Learning	-	450	(450)	-	-
Peak Stuff	-	500	(500)	-	-
Core	<u>-</u>	<u>14,000</u>	<u>(4,749)</u>	<u>-</u>	<u>9,251</u>
	<u>=</u>	<u>44,950</u>	<u>(35,699)</u>	<u>-</u>	<u>9,251</u>

Artistic Productions

Our programme of live and digital productions.

Creative Learning

Our workshops and learning resources for young people.

Early Career Artists

Our workshops and artist attachments for early career artists.

THICKSKIN THEATRE

NOTES TO THE CONSOLIDATED ACCOUNTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

12 Analysis of net assets between funds

	Group		
	Unrestricted funds £	Restricted funds £	Total £
Fund balances at 31 March 2024 are represented by:			
Net assets	<u>52,327</u>	<u>-</u>	<u>38,062</u>
	<u>52,327</u>	<u>-</u>	<u>52,327</u>
	Charity		
	Unrestricted funds £	Restricted funds £	Total £
Fund balances at 31 March 2024 are represented by:			
Net assets	<u>56,642</u>	<u>-</u>	<u>56,642</u>
	<u>56,642</u>	<u>-</u>	<u>56,642</u>

THICKSKIN THEATRE

NOTES TO THE CONSOLIDATED ACCOUNTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

13 Related parties

The charity has control of 100% of the assets and trade of ThickSkin Productions Limited, a company limited by guarantee. The company was incorporated on 14 September 2018 (company number 11568661).

Details of the subsidiary company's assets at 31 March 2024 and results for the year then ended are as follows:

	ThickSkin Productions Limited
	£
Management recharge	3,612
Administrative expenses	<u>(3,612)</u>
Result for the period	<u>(-)</u>
Debtors	13,386
Cash at bank and in hand	<u>1,986</u>
	15,372
Current (liabilities)	<u>(19,687)</u>
Net current (liabilities)	<u>(4,315)</u>
Net assets	<u><u>(4,315)</u></u>

THICKSKIN THEATRE

England & Wales - Charity number 1188196

Accounts

CHARITY REGISTRATION NUMBER 1188196

THICKSKIN THEATRE
CONSOLIDATED ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2023

THICKSKIN THEATRE

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Toto Matthew William Joseph Ellis Inga Hirst (Chair) Christopher Lawson George Sebastian Danzak Gurjinder Singh Kang Jennifer Langlands (resigned 31 March 2023) Vanessa Vince Pang
Charity number	1188196
Registered office	Studio 16 & 17 Gerrard Winstanley House Crawford Wigan WN1 INA
Independent examiner	Amanda Hall Counterculture Partnership LLP Unit 115 Ducie House Ducie Street Manchester M1 2JW

THICKSKIN THEATRE

CONTENTS

	Page
Trustees' report	1 – 8
Independent examiner's report	9
Consolidated statement of financial activities	10
Statement of financial activities	11
Consolidated balance sheet	12
Balance sheet	13
Notes to the accounts	14 – 24

THICKSKIN THEATRE

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

The Trustees have pleasure in presenting their report and the financial statements for the charity for the year ended 31 March 2023. The Trustees have adopted the provisions of 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 the Republic of Ireland (FRS 102) (effective 1 January 2019).

INTRODUCTION

The last financial year has been a period of substantial growth and change for ThickSkin. Despite the continued backdrop of uncertainty for many arts organisations and workers, ThickSkin has moved into an exciting new chapter. The year 2022/23 saw a return to touring live theatre and an expansion of our creative learning and talent development offer. We have relocated to Wigan and become a Resident Company at The Old Courts. The borough has been historically under-served by the arts and has some of the highest levels of deprivation in the UK. As a Levelling Up for Culture place we anticipate that ThickSkin's work will have meaningful impact in Wigan, where we plan to make work, engage the community, and develop emerging artists in the coming years. We are uniquely positioned as the only mid-scale theatre company in Wigan, with a local and national remit. Our long-term aim is to influence the future of theatre, ensuring its relevance in a fast-changing world, whilst creating space for under-represented young people and homegrown talent to be heard and celebrated across the UK.

During the year, we were successful in becoming an Arts Council England National Portfolio Organisation for the first time. We also secured a substantial multi-year grant through Oglesby Charitable Trust. This significant boost in support, along with achieving 100% of our free reserves target, brings stability for our small but ambitious organisation. We plan to invest in much needed additional resource, through the new role of General Manager along with increased opportunities for artists through Associate roles. We will continue to be flexible and responsive with a fleet of foot operating model and a programme of work that delivers impact locally and nationally.

The following report and financial statements conclude ThickSkin's third year as a charitable incorporated organisation, during which we have built a strong foundation for ensuring reach and impact of our work.

"It's so important to have companies like ThickSkin in Wigan, and its brilliant news for the cultural landscape here. The benefits for the young people will be amazing." **Local teacher from Wigan**

OBJECTIVES AND ACTIVITIES

Principal aims and objects

Our charitable objects as stated in our governing document is to advance education for the public benefit by the promotion of the arts, in particular but not exclusively the performing arts through high quality productions, educational workshops and events.

Vision

Extraordinary stories told in unexpected ways.

Mission

Our mission is to reinvent 'theatre'* for the next generation.

We are reimagining what theatre can be and looking to share human stories through quality, future-facing, multi-disciplined formats. We're developing 360° artists of the future for a hybrid world where physical and digital collide in more ways than ever before.

**multi-faceted, multi-form, multi-accessible, multi-skilled intersection of physical + digital.*

THICKSKIN THEATRE

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

Aims

- ***Staging extraordinary stories, through high quality, multi-artform productions.***

We INSPIRE audiences across the UK and beyond by producing and touring ambitious new work, created by world-class, multi-skilled creative teams. We are reimagining what theatre can be and looking to share human stories through quality, future-facing, multi-disciplined formats. This includes live, digital and hybrid work across a range of scales.

We attract national partnerships to ensure we reach under-served communities across the UK. Our digital initiatives improve access and deepen engagement with live work. We aim to engage and inspire the next generation of theatre audiences. This includes young people who might not have experienced theatre before or found it relevant to their lives.

- ***Advancing and influencing the sector by developing 360° artists of the future.***

We seek out and NURTURE early career artists from the North West. We believe the best form of talent development is paid employment. We offer apprenticeship, assistant and associate roles for young artists to collaborate with and learn from experienced creative teams. Drawing on our multi artform practice, ThickSkin develops 360° artists of the future for a hybrid world where physical and digital collide in more ways than ever before.

This allows artists from under-represented backgrounds to grow a broad skillset and become excellent collaborators, improving their employment opportunities and ensuring a sustainable career in the arts. We offer onward support, networking and advocacy for opportunities that help make arts careers viable for a multi-hyphenate generation.

For some, the experience leads to becoming high quality, well-rounded, professional artists who we commission

- ***Empowering young people through creativity by sharing our multi-disciplined process and professional practice.***

Our mission is to reinvent theatre for the next generation. Through creative activities, we EMPOWER young people as changemakers in their own right. By working collaboratively with professional artists, young people develop the tools to reimagine what theatre can be. This is designed to enable young people as changemakers in their own right, to broaden horizons and demystify careers in the arts.

We do this through co-creation projects, workshops and resources. Our activities take place in communities, schools and online. Through creative tasks and behind the scenes access, we share our expertise in collaborative theatre making, physical devising and arts-tech, providing the tools to reimagine what theatre can be.

As a result, some local young people choose careers in the arts and progress with ThickSkin's supports towards their early career development.

- ***Embracing an entrepreneurial spirit to run our organisation with flexibility and sustainability.***

Through our dynamic, fleet-of-foot business model we will continue to build a stable organisation and grow our profile. We look to inform the sector through our approach to digital initiatives and forward-thinking approach.

THICKSKIN THEATRE

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

Values

MAKE WAVES – inspire and be inspired

FLY HIGH – the sky's the limit

TEAM UP – reach out and collaborate

STAY SLICK – make work that shines

Public benefit

The members of the Board confirm that they have complied with their duty under the Charities Act 2011 to ensure the charity provides public benefit. They have considered the public benefit guidance published by the Charity Commission and believe that they have followed its guidance in this area.

The annual report gives a detailed description of the activities undertaken by the charity during the period to achieve its charitable purposes, and the Board are satisfied that all such activities provide public benefit.

ACHIEVEMENTS AND PERFORMANCE

It was incredible to be able to bring two mid-scale productions to the stage this year. This included an original new musical, *Blood Harmony*, and a revival of our 2019 hit-show *How Not To Drown*. Alongside our touring work we delivered an exciting programme of workshops and learning resources for young people. To ensure future sustainability and income potential, we have continued to develop a pipeline of future stage productions through research and development workshops.

As a small organisation, our contribution to the sector continues to be impressive for our scale. We are proud to have offered 80 paid engagements to artists this year, including creatives, producers, technicians and other arts specialists. Furthermore, 12,759 audiences experienced our productions live and a further 3,206 engaged with our online and digital projects, 1,239 young people and early career artists took part in outreach activities and almost 40,000 people engaged with us through other online digital content, plus national television and radio coverage reaching thousands more. We have continued to grow our profile regionally and nationally as a small organisation with big ambition, delivering high-quality, multi-form theatre and enriching creative activities.

“ThickSkin are known for exploring work that challenges, work that provides new learning opportunities for all involved, reimagining what theatre can be, and at its heart, telling human stories.” Manchester Theatres

During 2022/23 we delivered the following activities:

Productions

Throughout the year we were busy touring and developing several new projects. We have focused on creating a varied repertoire of work for the stage and for non-traditional spaces, across different scales and testing the boundaries of what theatre can be. This includes a mixture of live and digital productions, micro-productions and full-scale touring work.

How Not To Drown

The revival of our successful 2019 production, *How Not to Drown* – a painful yet uplifting true story of a child asylum-seeker arriving in the UK by Nicola McCartney and Dritan Kastrati. A ThickSkin and Traverse Theatre Company production, supported by Theatre Royal Stratford East. Commissioned by ThickSkin and Lawrence Batley Theatre.

THICKSKIN THEATRE

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

We were delighted to finally share this powerful and timely production with a wider audience, touring from January to March 2023, including, Theatre Royal Stratford East (London), Chichester Festival Theatre, Theatre By The Lake (Keswick), Birmingham Hippodrome, Grand Theatre (Blackpool), Oldham Coliseum and Traverse Theatre (Edinburgh). The show's message about the UK's treatment of child asylum seekers became increasingly prescient. Performances in London corresponded with news headlines of child asylum seekers being kidnapped from Home Office hotels. The show was discussed in national news and in parliamentary sessions debate. The ensemble of performers included Dritan Kastrati, who the story is about and this had a palpable impact for audiences.

We presented 44 performances across the tour, which included 9 accessible shows. This reached 8,897 audiences, including 420 through our Access To Live Theatre scheme of free tickets for young people who have less access to the theatre. Of the audiences who responded to our questionnaire: 92% rated the show excellent, 99% found the show absorbing, 100% felt it was ground-breaking and had something to say about the world. 100% thought it was one of the best examples of this type of work.

"A highly physical, cinematically fluid and increasingly involving feat of theatrical storytelling." ★★★★★ **The Times**

"ThickSkin, the theatre company behind How Not to Drown, really deserves a lot of credit for bringing together such a complete creative team with such a strong unified vision." **The Upcoming**

"theatre at its finest" **Audience member**

"the most powerful piece of drama we have ever seen" **Audience member**

Blood Harmony

A powerful new musical play about love, loss and family created by Matthew Bulgo, Jonnie Riordan and Jess Williams, *Blood Harmony* was produced in June and toured until August 2022. Commissioned and produced by ThickSkin and Lawrence Batley Theatre, in co-production with Watford Palace Theatre and Wales Millennium Centre and supported by The Lowry.

This was the first time collaborating with popular music artists and creating a musical. It was a steep learning curve, but an overall success and opportunity to introduce our work to a new audience. The play was nominated for Musical Theatre Review's Best Musical Award and What's On Stage Best Sound Design.

We presented 38 performances in four venues for 3,928 audiences, including 230 free tickets distributed to young people who do not regularly attend the theatre. Of audiences who responded to our questionnaire: 97% found the show absorbing, 95% felt it had something to say about the world and 95% are likely to book to see another show by ThickSkin (76% highly likely).

"Utterly breathtaking." ★★★★★ **Musical Theatre Review**

"The harmonies really are the best you'll hear this fringe" ★★★★★ **Theatre Scotland**

"Blood Harmony will make you value the things that matter like never before" ★★★★★ **Manchester Theatres**

"Beautiful performances and fabulous music in a profoundly moving play." **Audience response**

THICKSKIN THEATRE

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

Peak Stuff

We continued to develop a new play by young northern playwright, Billie Collins. *Peak Stuff* explores young people's relationship with 'stuff'. Experimenting with form, creative captioning & live music, the creative team will include five northern based early career artists, including Billie.

During the year we were awarded a New Playwrighting Commission Award through the Writers Guild of Great Britain, which enabled us to commission Billie. We completed two phases of research and development workshops during the year. The most recent workshop invited ten students from Rose Bruford North drama school to respond to a work in progress sharing. Their feedback will inform the next phase of development.

The show will tour in February and March 2024 and will ultimately serve young audiences aged 14+ throughout England.

Billie said: *"I'm buzzing to be working with ThickSkin on Peak Stuff. As an emerging writer, it's no small thing to be given the space to experiment and take creative risks - and I can't wait to co-create something totally new with a company whose work is consistently ambitious, bold and innovative."*

Rose Bruford student said *"the language used and the way it was presented really resonated with me and it was like how I think and feel. It was really exciting and I love the way the performer is being driven by the rhythms from the drummer and the way the sounds are triggered from the drums themselves."*

Walk This Play

Although we didn't produce any new walks this year, all five of our existing walks continued to be available through our free app on Google Play and App Store. We programmed our Edinburgh walk, *Eavesdropping*, during the Edinburgh Fringe Festival with 329 people taking part. Two other walks: Derby's *Sorry I Disappeared* and Huddersfield's *Your Time Is Now*, were shortlisted for the International Sound Walk September Award. We began planning for a new walk, scheduled for summer 2023, to celebrate our new home in Wigan. This piece, titled *This Is Where We Begin* will be created with young people from the local community.

A particular highlight for Walk This Play was being selected by Arts Council England and the British Council to present the project to a delegation of 20 arts-tech ambassadors from Hong Kong, to share learning and creative process.

"It was so evident how much the delegates had enjoyed your session and their walk" Sue Cook, Arts Council England Relationship Manager

"Brilliantly life-enhancing" ★★★★★ The Scotsman

Creative Learning

Throughout the year we offered creative learning activities for schools and youth theatres, complementing our touring shows through workshops and digital learning resources.

Alongside *Blood Harmony*, we engaged 77 young people through workshop activity and Q&A events. We increased this substantially during the *How Not To Drown* tour, through a mix of free and paid for activity that reached 270 young people through workshops and a further 717 through Q&As. A highlight of the tour was engaging two schools in Blackpool through our free tickets and workshop offer. This included Blackpool Sixth Form college, who, according to the Head Creative Learning and Engagement at Blackpool Grand, had limited engagement with the theatre up until this point. Thanks to word of mouth a further third school enquired about having a workshop for their students, which we were also able to offer for free.

"To engage this many local groups as a company previously unknown in Blackpool is brilliant. The wraparound activity has definitely helped. It's amazing!" Head of Creative Learning and Engagement at Blackpool Grand

THICKSKIN THEATRE

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

"We've had many workshops at Halesowen, but I can safely say that this one has been right up there with the best!" **Teacher**

Early career artists

During the year we provided paid opportunities for 18 early career artists under 28 years old, to work in our creative teams. Additionally, we provided ten workshops for early career artists, which were offered for free or on a pay what you decide basis, benefitting 125 people.

"I was born and raised in Wigan and any access to art and physical work in my hometown was unheard of. So, to see you guys pioneering physical theatre in Wigan, and actively looking to develop and guide artists from there is mad inspiring. I think what you're doing is great for those young and aspiring creatives like myself who may not otherwise have the means or opportunities." **Local artist**

Organisational development

Over this period, we worked with a brand development agency, a business consultant and fundraising consultant. We established a group structure for the charity and trading subsidiary (ThickSkin Productions Ltd, no. 11568661) which took effect from April 2022. In June 2022 we moved our office base to The Old Courts in Wigan. This enabled us to secure further multi-year funding through ACE NPO (£540k secured) and Oglesby Charitable Trust (£97.5k secured).

FINANCIAL REVIEW

Income

The turnover for the year was £495,986 – an increase of 100% on the previous year (2022: £248,252), or 113% including restricted funds brought forward for projects falling in this year. Income comprised £228,109 grants and donations (2022: £183,702), £266,600 from charitable activities (2022: £64,268) and £1,277 from other activities (2022: 282). This takes into account £97,000 of theatre tax credits claimed against eligible productions.

We were very grateful for the invaluable support from all our funders, listed in note 2 of the accounts as well as those who support us through partnerships, programming, seeing our work and equipment hires. In particular, we would like to acknowledge continued multi-year support from Backstage Trust and new multi-year support from Oglesby Charitable Trust, along with several significant National Lottery Project Grants through Arts Council England.

Expenditure

Expenditure totalled £534,224, an increase of 136% on the previous year (2022: £226,404). This is broken down as £517,742 spent on the delivery of our charitable activities (2022: £224,319). This takes into account £486,028 of productions expenditure, £17,906 cost for the Creative Learning programme, and £10,687 expenditure for Early Career Artists activity. We spent £16,482 (3% of total costs) towards raising funds (2021: £2,085).

Balance Sheet

At year-end, we held £13,939 of tangible fixed assets, which is primarily virtual reality hardware, technical production equipment and office furniture.

Trade debtors as described in note 9, refers to invoices issued to tour venues in March 2023 for work that took place in the final quarter of the year. All of which were paid in full by May 2023.

Accrued income and prepayments (also note 9), includes £97,000 theatre tax relief for productions that took place before March 2023, c. £11,000 grant payments due for activity concluded before 31 March 2023, and c. £3,000 of prepayments for annual memberships and subscriptions.

THICKSKIN THEATRE

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

Note 10 details trade creditors, which includes funds due to co-producers following receipt of theatre tax credits later in 2023, and several small invoices received at the end of March which were paid in full by April 2023. Other creditors include payroll and VAT liabilities, since paid in full.

Accruals (also note 10) relates to invoices yet to be received from suppliers and service providers for activity completed before year-end.

Reserves Policy

The charity balance sheet shows total funds of £42,377 (2022: £77,494). After transferring £4,315 to cover the deficit in the limited company, this leaves the charity with unrestricted general funds of £38,062 (2022: £38,986) which represents the free reserves of the charity.

ThickSkin's trustees have set a target for free unrestricted cash reserves equivalent to three months operating costs, which is approximately £38,000. Therefore, we have maintained 100% of our free reserves target in this financial year.

Risk Management

ThickSkin's Directors have conducted a review of the major risks facing the organisation. A risk register is in place and is reviewed by the Finance, Risk and Audit sub-committee quarterly and updated with the full Board annually. Where appropriate, systems or procedures have been established to mitigate risks. As we look forward the primary risks for the charity include:

1. The longer-term impact of external global events, including Covid-19 and the cost-of-living crisis. As the year progressed we noticed improved ticket sales and related income, although this has still not returned to pre-pandemic levels. We have experienced a highly competitive fundraising climate with less funds available for a greater number of charities. We have mitigated this to some extent by delivering a successful programme of shows, maintaining our free reserves and through an agile business model with minimal operating costs.
2. Staffing capacity – during the year we boosted capacity in areas such as fundraising, producing and marketing through freelance resource. We are further mitigating this risk through recruitment of a General Manager in the first quarter of the new financial year. This role has responsibility for day-to-day operations, HR and financial management, which will in turn free up the Executive Director to focus on partnership building and income generation.
3. Cashflow – a year of rapid growth of turnover and artistic output, with a small in-year deficit, created cashflow strain during busy production periods. This was pronounced due to the pattern of expenditure taking place before income for services is received. This was lessened through use of an overdraft facility for the charity and low interest loans held by the limited company. A substantial amount of the loan has already been repaid. Further mitigation in the subsequent financial year will include a reduced and more manageable turnover along with regular receipt of confirmed grant funding from several major multi-year supporters.

Structure, governance and management

ThickSkin is the operating name of ThickSkin Theatre, which was formally constituted as a Charitable Incorporated Organisation (Registered Charity no: 1188196) on 26 February 2020.

As set out in the charity's constitution, there must be at least three charity trustees. If the number falls below this minimum, the remaining trustee or trustees may act only to call a meeting of the charity trustees or appoint a new charity trustee. The maximum number of charity trustees is eight. The charity trustees may not appoint any charity trustee if as a result the number of charity trustees would exceed the maximum.

THICKSKIN THEATRE

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

Apart from the first charity trustees, every trustee must be appointed for a term of three years by a resolution passed at a properly convened meeting of the charity trustees. In selecting individuals for appointment as charity trustees, the charity trustees must have regard to the skills, knowledge and experience needed for the effective administration of the CIO. We have inclusive trustee induction and onboarding processes to support those new to board membership and to meet access needs. These guidelines are based on charity sector good practice and include meeting the costs of attending Board meetings (travel, caring responsibilities), allocating a training budget for trustees, and assigning a Board Buddy for support and mentoring.

ThickSkin's Board is led by Chair, Inga Hirst. The trustees meet quarterly plus an annual review and planning day. The trustees have delegated responsibility for financial scrutiny to the Finance, Risk and Audit sub-committee, with four trustee members. The sub-committee meets ahead of each Board meeting with detailed involvement during the annual audit. The Board operates within an agreed framework of understanding which all trustees sign up to. This comprises the Constitution, the Board Terms of Reference and a Register of Responsibilities, setting out levels of authority for Board and Executive.

The Conflicts of Interests Policy sets out how ThickSkin manages any conflicts including: individual Conflicts of Interest forms updated annually, or more often if required, by all trustees and the Executive; a combined Register of Interests for all trustees and the Executive; and a standing Board agenda item on Declarations of Interest.

The Board is independent of the Artistic and Executive Directors, who are accountable to the Board and report at Board meetings. They participate in an annual appraisal with the Chair/s to review and set targets, agree professional development, and ensure wellbeing and access needs are being met.

The staff team is responsible for drafting key policies to ensure ThickSkin is legally compliant and follows sector good practice. These policies are read and approved by the Board, with an agreed cycle for review. Reports are presented to the Board enabling trustees to fulfil their legal responsibilities including health and safety and safeguarding.

Any safeguarding disclosures/concerns are handled by the Executive Director (Designated Safeguarding Officer) with Inga Hirst (Safeguarding lead for the Board). Any action required follows Manchester Safeguarding Children's Board Needs and Response Assessment Framework. Safeguarding incidents are reported to the Board, redacting personal or identifying data of individuals at risk.

Our trustees have expertise spanning theatre (artists and venue management), Arts Council NPO funding, communications and branding, law, and finance. They're predominantly North West and Yorkshire based. In 2023/24 we'll work on our trustee succession plan, continuing to ensure representation of the communities we reach, to refresh skills as required and ensure governance continuity. This process will follow our trustee recruitment approach, including open and transparent advertising to a broad range of outlets, networks, partners and communities, capitalising on our growing reach and profile, together with fair and inclusive selection processes.

Approved by the Board of Trustees and signed on its behalf by:



Inga Hirst
Trustee
19 July 2023

THICKSKIN THEATRE

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

I report to the trustees on my examination of the accounts of the charity for the year ended 31 March 2023.

Responsibilities and basis of report

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

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

Independent examiners statement

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 accounts do not accord with those records; or
3. the accounts 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 accounts to be reached.



Amanda Hall
Counterculture Partnership LLP
Unit 115, Ducie House
Ducie Street
Manchester
M1 2JW

19 July 2023

THICKSKIN THEATRE

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2023

	Notes	Unrestricted funds £	Restricted funds £	Total 2023 £	Total 2022 £
Income from:					
Donations	2	68,521	159,588	228,109	183,702
Charitable activities	3	266,600	-	266,600	64,268
Other income		<u>1,277</u>	<u>-</u>	<u>1,277</u>	<u>282</u>
Total income		<u>336,398</u>	<u>159,588</u>	<u>495,986</u>	<u>248,252</u>
Expenditure on:					
Raising funds		16,482	-	16,482	2,085
Charitable activities	4	<u>324,654</u>	<u>193,088</u>	<u>517,742</u>	<u>224,319</u>
Total expenditure		<u>341,136</u>	<u>193,088</u>	<u>534,224</u>	<u>226,404</u>
Net (expenditure)/income before transfers		(4,738)	(33,500)	(38,238)	21,848
Gross transfer between funds		<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
Net movement in funds		(4,738)	(33,500)	(38,238)	21,848
Fund balances at 1 April 2022		<u>42,800</u>	<u>33,500</u>	<u>76,300</u>	<u>54,452</u>
Fund balances at 31 March 2023		<u>38,062</u>	<u>-</u>	<u>38,062</u>	<u>76,300</u>

The statement of financial activities has been prepared on the basis that all operations are continuing operations.

THICKSKIN THEATRE

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2023

	Notes	Unrestricted funds £	Restricted funds £	Total 2023 £	Total 2022 £
Income from:					
Donations	2	68,521	159,588	228,109	183,702
Charitable activities	3	266,600	-	266,600	64,268
Other income		<u>1,277</u>	<u>-</u>	<u>1,277</u>	<u>282</u>
Total income		<u>336,398</u>	<u>159,588</u>	<u>495,986</u>	<u>248,252</u>
Expenditure on:					
Raising funds		16,482	-	16,482	2,085
Charitable activities	4	<u>321,533</u>	<u>193,088</u>	<u>514,621</u>	<u>223,437</u>
Total expenditure		<u>338,015</u>	<u>193,088</u>	<u>531,103</u>	<u>225,522</u>
Net (expenditure)/income before transfers		(1,617)	(33,500)	(35,117)	22,730
Gross transfers between funds		<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
Net movement in funds		(1,617)	(33,500)	(35,117)	22,730
Fund balances at 1 April 2022		<u>43,994</u>	<u>33,500</u>	<u>77,494</u>	<u>54,764</u>
Fund balances at 31 March 2023		<u>42,377</u>	<u>-</u>	<u>42,377</u>	<u>77,494</u>

The statement of financial activities has been prepared on the basis that all operations are continuing operations.

THICKSKIN THEATRE

CONSOLIDATED BALANCE SHEET AS AT 31 MARCH 2023

	Notes	2023 £	2022 £
Fixed assets			
Tangible assets	7	13,939	20,879
Current assets			
Debtors	9	171,332	37,129
Cash at bank and in hand		<u>1,859</u>	<u>53,051</u>
		173,191	90,180
Creditors: amounts falling due within one year	10	<u>(112,453)</u>	<u>(20,797)</u>
Net current assets		<u>74,677</u>	<u>69,383</u>
Creditors: amounts falling due after one year	10	(36,615)	(13,962)
Total assets less current liabilities		<u>38,062</u>	<u>76,300</u>
Income funds			
Restricted funds	11	-	33,500
Unrestricted funds		38,062	43,994
Non-charitable trading funds		<u>-</u>	<u>(1,194)</u>
		<u>38,062</u>	<u>76,300</u>

The financial statements were approved and authorised for issue by the Board and signed on its behalf by



Inga Hirst
Trustee

19 July 2023

THICKSKIN THEATRE

BALANCE SHEET AS AT 31 MARCH 2023

		2023	2022
	Notes	£	£
Fixed assets			
Tangible assets	7	<u>13,939</u>	<u>20,879</u>
		13,939	20,879
Current assets			
Debtors	9	171,332	37,157
Cash at bank and in hand		<u>-</u>	<u>36,761</u>
		171,332	73,918
Creditors: amounts falling due within one year	10	<u>(142,894)</u>	<u>(17,303)</u>
Net current assets		<u>28,438</u>	<u>56,615</u>
Total assets less current liabilities		<u>42,377</u>	<u>77,494</u>
Income funds			
Restricted funds	11	-	33,500
Designated funds		4,315	-
Unrestricted funds		<u>38,062</u>	<u>43,994</u>
		<u>42,377</u>	<u>77,494</u>

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:

Inga Hirst
Trustee

Date:

THICKSKIN THEATRE

NOTES TO THE CONSOLIDATED ACCOUNTS FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

1.1 Accounting convention

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Charities Act 2011.

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

1.2 Going concern

At the time of approving the accounts, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. This includes secured multi-year grants worth over £635,000 for the period 2023 to 2026. Thus the trustees continue to adopt the going concern basis of accounting in preparing the accounts.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives unless the funds have been designated for other purposes.

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 accounts.

1.4 Incoming resources

Grants are accounted for on a receivable basis.

Voluntary income is received by way of donations and gifts and is included in the Statement of Financial Activities when receivable except insofar as they are incapable of measurement.

1.5 Resources expended

Resources expended are recognised in the year in which they are incurred inclusive of irrecoverable VAT and are allocated to the headings in the Statement of Financial Activities based on their nature. Costs have been apportioned on the basis of time spent by individuals on the relevant costs and usage of resources.

Costs of generating voluntary income includes expenditure relating to the raising of funds.

Expenditure relating to charitable activities includes all the costs relating to the delivery of its activities and services to its beneficiaries.

Support costs are overheads with the allocation of support salary costs and other administration costs.

Governance costs are those incurred in connection with administration of the charity and compliance with constitutional and statutory requirements.

THICKSKIN THEATRE

NOTES TO THE CONSOLIDATED ACCOUNTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies (continued)

1.6 Tangible fixed assets and depreciation

Tangible fixed assets, other than freehold land, are stated at cost or valuation less depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost or valuation of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Depreciation is provided at rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

Computer equipment	20 % straight line
--------------------	--------------------

THICKSKIN THEATRE

NOTES TO THE CONSOLIDATED ACCOUNTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

2 Income from donations and grants

	Unrestricted funds £	Group and Charity Restricted funds £	Total 2023 £	Total 2022 £
Donations and grants	<u>68,521</u>	<u>159,588</u>	<u>228,109</u>	<u>183,702</u>
For the year ended 31 March 2022	<u>3,745</u>	<u>179,957</u>		
Included in donations and grants are:				
Arts Council England			126,500	125,189
Backstage Trust			30,000	30,000
The Foyle Foundation			15,000	-
Oglesby Charitable Trust			32,500	-
The Garrick Charitable Trust			5,000	-
D'Oyly Carte Charitable Trust			-	3,500
JRS government grant			-	2,811
Manchester City Council			-	15,099
The Leche Trust			-	2,000
Three Monkeys			-	5,000
Creative Scotland			5,000	-
Regional Theatre Young Director Scheme			6,000	-
Other funds			<u>8,109</u>	<u>103</u>
			<u>228,109</u>	<u>183,702</u>

3 Income from charitable activities

	Group		Charity	
	Total 2023 £	Total 2022 £	Total 2023 £	Total 2022 £
Unrestricted funds				
Matchbox	-	3,550	-	3,550
Creative Learning	425	-	425	-
Early Career Artists	2,349	-	2,349	-
Discover	-	19,610	-	19,610
Artistic Productions	<u>263,826</u>	<u>41,108</u>	<u>263,826</u>	<u>41,108</u>
	<u>266,600</u>	<u>64,268</u>	<u>266,600</u>	<u>64,268</u>

THICKSKIN THEATRE

NOTES TO THE CONSOLIDATED ACCOUNTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

4 Costs of charitable activities by type

	Charity - 2023			
	Charitable Activities £	Support Costs £	Governance £	Total £
Creative Learning	16,092	1,814	-	17,906
Early Career Artists	8,873	1,814	-	10,687
Artistic Productions	<u>450,973</u>	<u>32,655</u>	<u>2,400</u>	<u>486,028</u>
	<u>475,938</u>	<u>36,283</u>	<u>2,400</u>	<u>514,621</u>
Analysis by fund				
Unrestricted funds	288,013	31,120	2,400	321,533
Restricted funds	<u>187,925</u>	<u>5,163</u>	<u>-</u>	<u>193,088</u>
	<u>475,938</u>	<u>36,283</u>	<u>2,400</u>	<u>514,621</u>

	Group - 2023			
	Charitable Activities £	Support Costs £	Governance £	Total £
Creative Learning	16,092	1,814	-	17,906
Early Career Artists	8,873	1,814	-	10,687
Artistic Programmes/Core	<u>450,973</u>	<u>35,076</u>	<u>3,100</u>	<u>489,149</u>
	<u>475,938</u>	<u>38,704</u>	<u>3,100</u>	<u>517,742</u>
Analysis by fund				
Unrestricted funds	288,013	33,541	3,100	324,654
Restricted funds	<u>187,925</u>	<u>5,163</u>	<u>-</u>	<u>193,088</u>
	<u>475,938</u>	<u>38,704</u>	<u>3,100</u>	<u>517,742</u>

THICKSKIN THEATRE

NOTES TO THE CONSOLIDATED ACCOUNTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

4 Costs of charitable activities by type

	Charity - 2022			
	Charitable Activities £	Support Costs £	Governance £	Total £
Matchbox	21,691	-	-	21,691
Discover	13,097	644	-	13,741
Production	106,073	11,219	-	117,292
Supported Artists	-	-	-	-
Artistic Programmes/Core	<u>60,555</u>	<u>8,359</u>	<u>1,799</u>	<u>70,713</u>
	<u>201,416</u>	<u>20,222</u>	<u>1,799</u>	<u>223,437</u>
Analysis by fund				
Unrestricted funds	14,796	10,967	1,799	27,562
Restricted funds	<u>186,620</u>	<u>9,255</u>	<u>-</u>	<u>195,875</u>
	<u>201,416</u>	<u>20,222</u>	<u>1,799</u>	<u>223,437</u>

	Group & Charity - 2022			
	Charitable Activities £	Support Costs £	Governance £	Total £
Matchbox	21,691	-	-	21,691
Discover	13,097	644	-	13,741
Production	106,073	11,219	-	117,292
Supported Artists	-	-	-	-
Artistic Programmes/Core	<u>60,555</u>	<u>9,241</u>	<u>1,799</u>	<u>71,595</u>
	<u>201,416</u>	<u>21,104</u>	<u>1,799</u>	<u>224,319</u>
Analysis by fund				
Unrestricted funds	14,796	11,849	1,799	28,444
Restricted funds	<u>186,620</u>	<u>9,255</u>	<u>-</u>	<u>195,875</u>
	<u>201,416</u>	<u>21,104</u>	<u>1,799</u>	<u>224,319</u>

THICKSKIN THEATRE

NOTES TO THE CONSOLIDATED ACCOUNTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

5 Trustees

None of the trustees (or any persons connected with them) received any remuneration or expenses during the year (2022: £nil).

6 Employees

Number of employees

The average monthly number of employees during year was:

2023	2022
£	£

Employment costs

	2023	2022
	£	£
Wages and salaries	90,980	71,115
Social security costs	4,239	670
Pension costs	<u>2,159</u>	<u>1,433</u>
	<u>97,378</u>	<u>73,219</u>

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

THICKSKIN THEATRE

NOTES TO THE CONSOLIDATED ACCOUNTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

7. Tangible fixed assets

	Group & Charity Computer equipment £	Total £
Cost		
At 1 April 2022	28,465	28,465
Additions	993	993
Disposals	<u>(2,692)</u>	<u>(2,692)</u>
At 31 March 2023	<u>26,765</u>	<u>26,765</u>
Depreciation		
At 1 April 2022	7,586	7,586
Charge for the year	5,323	5,323
Depreciation on disposals	<u>(83)</u>	<u>(83)</u>
At 31 March 2023	<u>12,826</u>	<u>12,826</u>
Net book value		
At 31 March 2023	<u>13,939</u>	<u>13,939</u>
At 31 March 2022	<u>20,879</u>	<u>20,879</u>

8 Fixed assets investments

The charity controls ThickSkin Productions Limited, which is a UK company limited by guarantee. This subsidiary is included in these consolidated accounts.

THICKSKIN THEATRE

NOTES TO THE CONSOLIDATED ACCOUNTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

9 Debtors

	Group		Charity	
	2023	2022	2023	2022
	£	£	£	£
Trade debtors	60,295	14,537	60,295	14,537
Amounts owed by associated undertakings	-	-	-	28
Accrued income and prepayments	110,932	22,041	110,932	22,041
Other debtors	<u>105</u>	<u>551</u>	<u>105</u>	<u>551</u>
	<u>171,332</u>	<u>37,129</u>	<u>171,332</u>	<u>37,157</u>

10 Creditors: amounts falling due within one year

	Group		Charity	
	2023	2022	2023	2022
	£	£	£	£
Short term bank borrowing	17,268	-	12,292	-
Loan	-	3,194	-	-
Trade creditors	55,934	2,094	55,934	2,094
Other creditors	13,950	3,849	13,950	3,849
Amounts owed by associated undertakings	-	-	36,117	-
Accruals and deferred income	<u>25,301</u>	<u>11,660</u>	<u>24,601</u>	<u>11,360</u>
	<u>112,453</u>	<u>20,797</u>	<u>142,894</u>	<u>17,303</u>

Creditors: amounts falling due after one year

	Group		Charity	
	2023	2022	2023	2022
	£	£	£	£
Loan	<u>36,615</u>	<u>13,962</u>	-	-
	<u>36,615</u>	<u>13,962</u>	-	-

During the year ThickSkin Productions Limited took out a low interest unsecured loan facility from the Northern Cultural Regeneration Fund, a social investment scheme provided through Key Fund Investments Limited. The loan was used to help aid businesses and charities' cash flow during a period of rapid growth.

THICKSKIN THEATRE

NOTES TO THE CONSOLIDATED ACCOUNTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

11 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.

	Group and Charity Movement in funds				
	Balance at 1 April 2022	Incoming resources	Resources expended	Transfer between funds	Balance at 31 March 2023
	£	£	£	£	£
Artistic Productions	33,500	145,588	(175,588)	(3,500)	-
Creative Learning	-	3,000	(6,500)	3,500	-
Early Career Artists	-	11,000	(11,000)	-	-
	<u>33,500</u>	<u>159,588</u>	<u>(193,088)</u>	<u>-</u>	<u>-</u>

Artistic Productions

Our programme of live and digital productions..

Creative Learning

Our workshops and learning resources for young people.

Early Career Artists

Our workshops and artist attachments for early career artists.

Note that £3,000 of cost and income for the Assistant Director placement under this strand of work was transferred to Productions, as an attachment to the Blood Harmony creation period.

THICKSKIN THEATRE

NOTES TO THE CONSOLIDATED ACCOUNTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

12 Analysis of net assets between funds

	Group		
	Unrestricted funds £	Restricted funds £	Total £
Fund balances at 31 March 2023 are represented by:			
Net assets	<u>38,062</u>	<u>-</u>	<u>38,062</u>
	<u>38,062</u>	<u>-</u>	<u>38,062</u>
Charity			
	Unrestricted funds £	Restricted funds £	Total £
Fund balances at 31 March 2023 are represented by:			
Net assets	<u>42,377</u>	<u>-</u>	<u>42,377</u>
	<u>42,377</u>	<u>-</u>	<u>42,377</u>

THICKSKIN THEATRE

NOTES TO THE CONSOLIDATED ACCOUNTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

13 Related parties

The charity has control of 100% of the assets and trade of ThickSkin Productions Limited, a company limited by guarantee. The company was incorporated on 14 September 2018 (company number 11568661).

Details of the subsidiary company's assets at 31 March 2023 and results for the year then ended are as follows:

	ThickSkin Productions Limited
	£
Administrative expenses	<u>(3,122)</u>
Loss for the period	<u><u>(3,122)</u></u>
Debtors	36,117
Cash at bank and in hand	<u>1,859</u>
	37,976
Current (liabilities)	<u>(42,293)</u>
Net current (liabilities)	<u>(4,317)</u>
Net assets	<u><u>(4,317)</u></u>

THICKSKIN THEATRE

England & Wales - Charity number 1188196

Accounts

ThickSkin Theatre

Report of the Trustees and Unaudited Financial Statements

For the year ended 31 March 2022

ThickSkin Theatre
Contents Page
For the year ended 31 March 2022

Report of the Trustees	1 to 8
Independent Examiner's Report to the Trustees	9
Statement of Financial Activities	10
Statement of Financial Position	11
Notes to the Financial Statements	12 to 19

ThickSkin Theatre

Report of the Trustees

For the year ended 31 March 2022

The Trustees have pleasure in presenting their report and the financial statements for the charity for the year ended 31 March 2022. The Trustees have adopted the provisions of 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 the Republic of Ireland (FRS 102) (effective 1 January 2019).

INTRODUCTION

As we reflect on the last year, many arts leaders agree that it has been a turbulent time for the sector. We are continuing to operate against the backdrop of the global pandemic with additional challenges due to rising inflation, the implications of Brexit and reduced audiences for theatre. It is too early to tell how the sector will recover, but despite the difficulties there have been many positives to celebrate. Not least due to an increased openness for partnerships between cultural organisations; ongoing review of best practice to retain talent in the sector; and embracing digital as a means of improving access to the arts. ThickSkin has positioned itself well as a relevant and dynamic organisation, modelling innovation and positive change. We are in a strong position to continue delivering impact through our charitable activities.

It has been a year of growth for ThickSkin, demonstrating that our vision and strategy combined with a fleet of foot operating model is resilient. Since the pandemic began, we've maintained a positive cash position. We have utilised grants available to us, as well as generating earned income through a high level of artistic output. In the process, we protected pay for freelancers; upskilled early career artists to develop skills for digital-theatre and improve their employment opportunities as a result; pioneered two new forms of digital theatre and engaged audiences in some of the most deprived areas of the UK, with a combined reach of 3,252 beneficiaries in 2021/22. This enabled us to increase our capacity and grow revenue. With support from the Cultural Recovery Fund (CRF), we finish 2021/22 achieving our free reserves target.

Over the last two years as a new charity, ThickSkin has demonstrated its ability to respond quickly and inventively, with an emphasis on supporting freelancers and young artists in our network. However, for the young people and artists we work with, opportunities to work in the wider sector have become scarce and training opportunities have not yet evolved to respond to the new landscape for the arts. Our charitable work is needed more than ever. Drawing on our personal experience and our track-record for developing new talent, the staff and Trustees at ThickSkin have worked together to address these needs through a new strategy. We will continue to create highly visual, physically driven theatrical productions for small and middle-scale touring. We will work across the UK, with a focus on developing emerging talent and inspiring young people through our work. We are committed to supporting aspiring and emerging artists from disadvantaged backgrounds, with particular focus in the North West and Yorkshire, through education, training and employment in the arts. We will complement our productions with a range of activities designed to create solid progression routes for both young people and emerging artists, opening access to professional artistic practice and widening access to the arts, with the long-term view to build a new model that will contribute towards positive change in our sector.

The following report and financial statements conclude ThickSkin's second year as a charitable incorporated organisation. One which has built strong foundations for our future reach and impact.

OBJECTIVES AND ACTIVITIES

Principal aims and objects

Our charitable objects as stated in our governing document is to advance education for the public benefit by the promotion of the arts, in particular but not exclusively the performing arts through high quality productions, educational workshops and events.

Vision

Extraordinary stories told in unexpected ways.

Mission

Our mission is to reinvent "theatre" for the next generation.

We are reimagining what theatre can be and looking to share human stories through quality, future-facing, multi-disciplined formats. We're developing 360° artists of the future for a hybrid world where physical and digital collide in more ways than ever before.

Aims

- **Staging extraordinary stories, through high quality, multi-artform productions.**

We will produce and tour new work, created by world-class, multi-skilled creative teams. We'll attract ambitious partnerships to ensure we reach under-served communities across the UK. Our digital initiatives will improve access and deepen engagement with live work. We aim to engage and inspire the next generation of theatre audiences.

**multi-faceted, multi-form, multi-accessible, multi-skilled intersection of physical + digital.*

ThickSkin Theatre
Report of the Trustees Continued
For the year ended 31 March 2022

- **Advancing and influencing the sector by developing 360° artists of the future.**

We will provide paid development for early career artists to work alongside experienced creative teams, with an emphasis on cross-disciplined practice. We'll offer onward support, networking and advocacy for opportunities that help make arts careers viable for a multi-hyphenate generation.

- **Empowering young people through creativity by sharing our multi-disciplined process and professional practice.**

ThickSkin's creative learning programme is designed to empower young people as the next generation of artists. Our activities will take place in communities, schools and through digital initiatives. Through creative tasks, we'll share our expertise in collaborative theatre making, physical devising and use of technology, providing the tools to reimagine what theatre can be.

- **Embracing an entrepreneurial spirit to run our organisation with flexibility and sustainability.**

Through our dynamic, fleet-of-foot business model we will continue to build a stable organisation and grow our profile. We look to inform the sector through our approach to digital initiatives and forward-thinking approach.

Values

- Make Waves - inspire and be inspired
- Fly High - the sky's the limit
- Team Up - reach out and collaborate
- Look Closer - ask questions, be curious

Public benefit

The members of the Board confirm that they have complied with their duty under the Charities Act 2011 to ensure the charity provides public benefit. They have considered the public benefit guidance published by the Charity Commission and believe that they have followed its guidance in this area.

The annual report gives a detailed description of the activities undertaken by the charity during the period to achieve its charitable purposes, and the Board are satisfied that all such activities provide public benefit.

ACHIEVEMENTS AND PERFORMANCE

Producing live work was risky this year due to the ongoing pandemic. Instead of rushing to return to touring live theatre shows, we continued to roll out pioneering digital projects as 'evergreen content', including the Virtual Reality production - *Petrichor*, and the immersive audio *Walk This Play*® series. We presented *Shade* as an outdoor pop-up spectacle to celebrate LGBTQ+ pride. To ensure future sustainability and income potential, we developed a pipeline of new stage productions through research and development workshops. By March 2022 we were ready to embark on production a new live stage production for touring, titled *Blood Harmony*.

As a small organisation, our contribution to the sector continues to be impressive for our scale. We are proud to have offered 104 paid engagements to artists this year, including creatives, producers, technicians and other arts specialists. Furthermore, 2,531 audiences experienced our productions live and online, with 617 young people taking part in outreach activities and over 31,000 people engaging with us through other online digital content, plus national television and radio coverage reaching thousands more. We have continued to grow our profile regionally and nationally as a small organisation with big ambition, delivering high-quality, multiform theatre and engagement activities.

“ThickSkin are known for exploring work that challenges, work that provides new learning opportunities for all involved, reimagining what theatre can be, and at its heart, telling human stories.” Manchester Theatres

During 2021/22 we delivered the following activities:

Productions

Throughout the year we were busy developing several new projects. We have focused on creating a varied repertoire of work for the stage and for non-traditional spaces, across different scales and testing the boundaries of what theatre can be. This includes a mixture of live and digital productions, micro-productions and full-scale touring work.

Blood Harmony

Through a development workshop in August 2021, we continued to develop our mid-scale touring production, *Blood Harmony*. Co-created by Mathew Bulgo, Jonnie Riordan and Jess Williams, the workshops afforded time to develop the script and explore the physical world of the play. We also worked with Musical Director, Kate Marlais to try new arrangements of music by well-known artists, The Staves. This being the first time we have created a show with live singing, this offered rich learning

ThickSkin Theatre
Report of the Trustees Continued
For the year ended 31 March 2022

By March 2022 we had secured Lawrence Batley Theatre, Watford Palace Theatre and Wales Millennium Centre as co-producing partners and The Lowry offered substantial in-kind support towards creating this new show. We engaged the creative team, including Matthew Bulgo as playwright, Jonnie Riordan and Jess Williams as co-directors, Kate Marlais as Musical Director and arrangements, and Hayley Grindle as designer. We were also delighted to continue to champion new talent, by engaging a team of under 26 years olds in key roles, including Tom Robbins as Production Manager, Charly Dunford as lighting designer and a number of others in key on and off-stage roles. Casting was underway and we offered the roles of three sisters to a diverse cast of actors, representative of several ethnic backgrounds and gender identification, which we believe helps elevate the universality of the story.

Blood Harmony is a show about three sisters dealing with loss of a parent. It is an uplifting and universal story about moving on, and the healing power of family. This is a show for anyone who's ever shared tears and laughter to cope with loss. At the time of writing this report, *Blood Harmony* has completed a three-week run to a combined audiences of 1,372 in Huddersfield, Salford and Lancaster, and will be transferring to the Traverse Theatre, Edinburgh in August 2022. Of over 100 audiences who responded to our survey, 88% said it was different to anything they had ever seen before, 81% thought the production was ground-breaking and 81% would be highly likely to attend another show by ThickSkin.

***"An engaging and enthralling experience"* ★★★★★ North West End**

***"Blood Harmony will make you value the things that matter like never before"* ★★★★★ Manchester Theatres**

"Fantastic use of The Staves music to express characters emotions raw, believable portrayals of loss and displayed a sister's relationship incredibly well The moments of sadness were poignant and really special to watch. I would 100% come and watch again." Audience member

Walk This Play

Our *Walk This Play*® series continued to be rolled out around the UK, receiving commissions from a number of regional theatres looking to serve their audiences while their doors remained closed. The series, which is hosted on our unique smart app, can be accessed via Google Play and App Store. We secured a trademark and, working with app-developers Echoes, invested in enhanced features to improve the app functionality. This included the ability to integrate the app with traditional box office software, such as Spektrix, giving us the ability to sell tickets for the experience through our partner venues. With that said, four of the five experiences available on the app remain free of charge for audiences. Our Edinburgh experience is ticketed, to capitalise on the footfall of audiences during the Edinburgh Fringe.

Using narration and original music, *Walk This Play*® stories take audiences on guided walks. The plays are location-specific and are created by local artists or with members of the community. All the plays showcase an early career writer, often narrated by famous or well-known local actors. We have worked in association with the Royal Exchange Theatre, towards our Manchester experience - *Keep Going Then Vanish*; been commissioned by Step Up for *Monuments* in Ancoats; commissioned by Lawrence Batley Theatre for *Your Time is Now* in Huddersfield; also commissioned by Derby Theatre for *Sorry I Disappeared* in Derby; and in association with Traverse Theatre towards *Eavesdropping* in Edinburgh.

All of the *Walk This Play*® stories have been continuously available since their launch and the app has now been accessible for a year. Once downloaded, audiences can take part as many times as they choose. A total of 1,111 audiences have taken part and the walks have been experienced on a total of 1,699 occasions.

***"A colourful walk in the company of strangers."* ★★★★★ The Guardian**

***"Brilliantly life-enhancing"* ★★★★★ The Scotsman**

***"This audio walking experience is entirely innovative"* ★★★★★ A Younger Theatre**

Shade

In July 2021 we presented a pilot performance of a new dance show for festival touring, titled *Shade*. The piece was presented as part of Festival Oldham and Oldham Pride, with support from Oldham Coliseum. *Shade* is a bright, loud and vibrant performance to amplify and illuminate the value of difference. A show that explores moments of self-discovery and acceptance against the backdrop of contemporary queer culture. The work is choreographed by Neil Bettles and Jonnie Riordan, with sound design by Pete Malkin.

Following an open call and auditions, we engaged seven early career dancers with the aim of representing the breadth of LGBTQ+. This was a diverse cast, including ethnically diverse, non-binary and trans, disabled and neuro-diverse performers. Over two public performances in Oldham town centre 200 audiences experienced the show. It was a family event which got everyone dancing in the street.

ThickSkin Theatre
Report of the Trustees Continued
For the year ended 31 March 2022

Shade has huge potential as an outdoor festival show, but we also learned that it offers real value as a show that can be presented in town centres in areas of lower arts engagement and for audiences for whom the subject matter might challenge their thinking. It invites audiences to consider their own identity as well as their acceptance and understanding of queer culture, while being family friendly and accessible.

"I loved that it captured pride as both a party and a protest, without compromising on either." Audience member

"Great afternoon of public queer performance with the excellent *Shade*." Audience member

Peak Stuff

We began developing *Peak Stuff* as a new stage production for studio theatre and non-traditional spaces. *Peak Stuff* is a co-creation between early carer playwright, Billie Collins and director, Neil Bettles. The process began through a commissioned project by Stage Directions to devise a theatre piece with young people from Pendleton Sixth Form College. Since then, they have completed a development workshop, working with a drummer and two performers to test and explore devised approaches to the theme, leading to use commissioning Billie to write a full-length play.

Peak Stuff is a lyrical, theatrical, multi-thread dive into young people's relationship with stuff. In an age of fast fashion, planned obsolescence, NFTs, thrifting, hoarding, minimalism, retail therapy, climate crisis and click and collect - what does it actually mean to 'own things'? *Peak Stuff* uses one performer and multiple stories to chip away at the role consumer culture has to play in coming-of-age and its impact on our sense of identity, conscious and choices.

Lawrence Batley Theatre will co-commission the play and Oldham Coliseum have offered to support the project, which we hope to realise in summer 2023.

Matchbox

During the year, we continued to tour our Matchbox project - *Petrichor*, which is a one-of-a-kind immersive Theatre in VR experience. 'Theatre in VR' describes ThickSkin's unique process of creating collaborative, devised theatrical experiences, filmed for 360° virtual reality. With a team of four facilitators, we toured to community settings and schools across regions of England with high levels of deprivation.

The opportunity to be a host venue for *Petrichor* was offered on a Pay What You Decide model. This allowed us to reach venues often overlooked by traditional theatre tours, as well as NPO venues finding alternative ways to connect with their audiences during lockdown. In the community, the experience was always free for audiences/participants and we offered to cover costs associated with attending *Petrichor* screenings, including travel and food.

During each *Petrichor* workshop, facilitators spoke with participants about their previous experiences of arts and culture. Despite our knowledge of the extensive barriers to access, most young people simply stated that theatre wasn't very interesting to them. Most participants associated theatre with traditional plays, particularly Shakespeare, which they were not interested in. However, they were highly enthusiastic about the opportunity to watch *Petrichor* because the experience included Virtual Reality. They did not perceive it as theatre, even though we created the work following a theatrical approach and format. Most said they would attend a similar show in the future and would recommend *Petrichor* to their friends. This feedback contributes to our ongoing research about how digital platforms can be an effective tool in developing new audiences for theatre.

Across two seasons of arts venue touring and a third in communities, we engaged 25 artists. We delivered 64 live events in 15 settings for 1,005 people, as well as 5,587 days of digital distribution through 46 regional partnerships which includes arts venues, community groups, schools and universities, reaching a further 2,390 audiences. Additionally, 1,971 young people took part in creative engagement activities. The project benefitted 5,391 people in total.

Through *Petrichor*, ThickSkin has showcased early career artists, supporting them to explore new digital approaches to theatre-making. The project offered multiple entry points to access, plus a Digital Learning Resource for deeper engagement.

"The experience was brilliant and the students have all been popping back to ask when they can do more of the same"
Kingsway Park High School staff member

"The themes in the show felt really relevant to me" Starling participant

Discover

Discover is our creative learning offer for schools and youth theatres, complimenting the work created through other programme strands.

At the start of the year, ThickSkin received a commission through The Lowry's Stage Directions programme to develop a new

ThickSkin Theatre

Report of the Trustees Continued

For the year ended 31 March 2022

piece of work about young people's hopes and dreams. The delivery team for ThickSkin includes Neil Bettles, Jonnie Riordan, Jess Williams and playwright, Billie Collins, in collaboration with 28 young people from Pendleton College in Salford. The students at Pendleton have become associate members of ThickSkin and the co-creation model is an important aspect of providing the young people with a professional experience. The project will result in a live production titled *The Start Line*, to be presented at Pendleton College in July 2021.

We later accepted a further commission through the Imperial War Museum North towards the annual event, *Breaking The Silence*. After recruiting 16 young people from across Greater Manchester we devised a unique movement and audio-visual experience exploring what contemporary 'remembrance' means to them to commemorate Remembrance Sunday. Over three events in November, the performance was seen by 300 audiences, including war veterans and those with lived experience of conflict. It was a privilege to work with those young people to explore a complex and emotional theme that received a positive response from the veterans.

Through the year, other workshops and residencies took place with London Southbank University, the National Theatre Drama Teacher Conference, Stage Directions teachers CPD and Young Vic Theatre. We plan to develop and offer a year-round programme of creative learning activities in future years.

Organisational development

Alongside the success of our artistic programme and solid financial position, we have invested time towards developing our organisation and people. We recruited Abi Beaven as a full time Administrator, whose role supports the leadership team - Laura Mallows as Executive Director and Neil Bettles as Artistic Director. Both Directors have increased their working hours to full time, reflecting the increased level of output achieved and intention to maintain. We worked with an expert fundraising consultant, Sylvain Malburet, to develop a strong case for support and implement our new trust fundraising strategy. One of our trustees, Toto Ellis, with his colleagues from the brand agency Here Be Dragon's, provided a pro bono workshop for our staff team to review and refresh our vision, mission and aims. We also engaged a leading Arts Business Consultant, Lucy Perman, to help guide us through a detailed and extensive process of applying to join the Arts Council England's National Portfolio (NPO). The trustees, leadership team and core staff worked collaboratively towards the development of the NPO application, which included workshops as sub-groups and as a full team. These meetings were creative, productive and helped to develop and strengthen plans for the application, which has in turn established the key elements of our four-year business plan. We will await the NPO outcome in autumn 2022 before finalising the business plan, with further support from Lucy Perman, to ensure our strategy is viable.

In preparation for the new financial year, the Executive Director worked closely with solicitors at Counter Culture LLP and ThickSkin's Finance, Risk and Audit sub-committee to establish a group structure for the charity and trading subsidiary (ThickSkin Productions Ltd, no. 11568661) which took effect from April 2022. In June 2022, ThickSkin also relocated from central Manchester to Wigan, a region which has been historically under-served by the arts and where there are high levels of deprivation. Wigan is geographically well-placed with good transport links and our focus on talent development and young people will have meaningful impact.

FINANCIAL REVIEW

Income

The turnover for the year was £248,252 - an increase of 28% on the previous year (2021: £193,852), or 51% including restricted funds brought forward for projects falling in this year. Income comprised £183,702 fundraised income (2021: £175,067), £64,268 from charitable activities (2021: £18,785) and £282 from other activities (2021: none).

We were very grateful for the invaluable support from all our funders, listed in note 2 of the accounts as well as those who support us through partnerships, programming, seeing our work and equipment hires. In particular, we would like to acknowledge continued multi-year support from Backstage Trust as well as the Project Grants and CRF support from Arts Council England.

Expenditure

Expenditure totalled £225,522, an increase of 62% on the previous year (2021: £139,088). This is broken down as £223,437 spent on the delivery of our charitable activities (2021: £137,780), with £2,085 (1%) towards raising funds (2021: £1,308). Productions expenditure was £106,073, the Matchbox programme cost £21,691, Discover expenditure totalled £13,096. Our general programme costs were £60,555, largely relating to costs eligible for CRF support, which in turn supported the programme delivery and continuity as a whole. Support costs were £22,021.

Balance Sheet

Note that trade debtors as described in note 14, related to invoices to co-producers of our production Blood Harmony, issued in March 2022 and paid in full by April 2022. While prepayments and accrued income (also note 14) includes grant income paid in arrears activity completed in-year, and prepayments for software and web-hosting.

ThickSkin Theatre
Report of the Trustees Continued
For the year ended 31 March 2022

At year-end, we held £20,879 of fixed assets, which is primarily virtual reality hardware, technical production equipment and some office equipment. £5,439 is reflected as in-year depreciation.

Reserves Policy

The balance sheet shows total funds of £77,494 (2021: £54,764), split between restricted funds of £33,500 (2021: £44,865) and unrestricted funds of £43,994 (2021: £9,800). Restricted funds comprise of unspent balances on grants subject to grant conditions. Full details of these restricted funds can be found in note 16. Unrestricted general funds of £38,986 (2021: £9,899) represent the free reserves of the charity, and £5,008 funds have been designated by the trustees for future artistic programme activity.

ThickSkin's trustees have set a target for free unrestricted cash reserves equivalent to three months operating costs, which we were working to achieve by the end of March 2024. In 2021/22 this would be a target of approximately £31,000. With careful financial planning and thanks to support from the Culture Recovery Fund, this target has been achieved. With free reserves of £38,986, we have surpassed the target which is prudent given our anticipated growth in the following year.

Risk Management

ThickSkin's Directors have conducted a review of the major risks facing the organisation. A risk register is in place and is reviewed by the Finance, Risk and Audit sub-committee quarterly and updated with the full Board annually. Where appropriate, systems or procedures have been established to mitigate risks. As we look forward the primary risks for the charity include:

1. The longer-term impact of external global events, including Covid-19 and the cost-of-living crisis. We are currently seeing a negative impact on income from ticket sales and a highly competitive fundraising climate with less funds available for a greater number of charities. We have mitigated this to some extent through robust health and safety measures, developing a varied programme of work, working to flexible timelines, and by maintaining low operating costs and an agile business model.
2. Staffing capacity - mitigated through recruitment of an Administrator to assist with day-to-day operations and support with recruitment, induction and training of new temporary staff and freelancers. Also freelance resource has boosted capacity in areas such as fundraising, producing and marketing.
3. Income targets - lessened through increased capacity, including ongoing support from an expert fundraising consultant working closely with the Executive Director. Further mitigation through a mixed funding model, with a focus on unrestricted multi-year grants and development of new work that has longer-term earned income potential.

STRUCTURE, GOVERNANCE AND MANAGEMENT

ThickSkin is the operating name of ThickSkin Theatre, which was formally constituted as a Charitable Incorporated Organisation (Registered Charity no: 1188196) on 26 February 2020.

As set out in the charity's constitution, there must be at least three charity trustees. If the number falls below this minimum, the remaining trustee or trustees may act only to call a meeting of the charity trustees or appoint a new charity trustee. The maximum number of charity trustees is eight. The charity trustees may not appoint any charity trustee if as a result the number of charity trustees would exceed the maximum.

Apart from the first charity trustees, every trustee must be appointed for a term of three years by a resolution passed at a properly convened meeting of the charity trustees. In selecting individuals for appointment as charity trustees, the charity trustees must have regard to the skills, knowledge and experience needed for the effective administration of the CIO. We have inclusive trustee induction and onboarding processes to support those new to board membership and to meet access needs. These guidelines are based on charity sector good practice and include meeting the costs of attending Board meetings (travel, caring responsibilities), allocating a training budget for trustees, and assigning a Board Buddy for support and mentoring.

ThickSkin's Board is led by co-Chairs Inga Hirst and Jenny Langlands. The trustees meet quarterly plus an annual review and planning day. The trustees have delegated responsibility for financial scrutiny to the Finance, Risk and Audit sub-committee, with four trustee members. The sub-committee meets ahead of each Board meeting with detailed involvement during the annual audit. The Board operates within an agreed framework of understanding which all trustees sign up to. This comprises the Constitution, the Board Terms of Reference and a Register of Responsibilities, setting out levels of authority for Board and Executive.

The Conflicts of Interests Policy sets out how ThickSkin manages any conflicts including: individual Conflicts of Interest forms updated annually, or more often if required, by all trustees and the Executive; a combined Register of Interests for all trustees and the Executive; and a standing Board agenda item on Declarations of Interest.

ThickSkin Theatre
Report of the Trustees Continued
For the year ended 31 March 2022

The Board is independent of the Artistic and Executive Directors, who are accountable to the Board and report at Board meetings. They participate in an annual appraisal with the Chair/s to review and set targets, agree professional development, and ensure wellbeing and access needs are being met.

The staff team is responsible for drafting key policies to ensure ThickSkin is legally compliant and follows sector good practice. These policies are read and approved by the Board, with an agreed cycle for review. Reports are presented to the Board enabling trustees to fulfil their legal responsibilities including health and safety and safeguarding.

Any safeguarding disclosures/concerns are handled by the Executive Director (Designated Safeguarding Officer) with Inga Hirst (Safeguarding lead for the Board). Any action required follows Manchester Safeguarding Children's Board Needs and Response Assessment Framework. Safeguarding incidents are reported to the Board, redacting personal or identifying data of individuals at risk.

Our trustees have expertise spanning theatre (artists and venue management), Arts Council NPO funding, communications and branding, law, and finance. They're predominantly North West and Yorkshire based. In 2023/24 we'll work on our trustee succession plan, continuing to ensure representation of the communities we reach, to refresh skills as required and ensure governance continuity. This process will follow our trustee recruitment approach, including open and transparent advertising to a broad range of outlets, networks, partners and communities, capitalising on our growing reach and profile, together with fair and inclusive selection processes.

REFERENCE AND ADMINISTRATIVE INFORMATION

Name of Charity	ThickSkin Theatre
Charity registration number	1188196
Principal address	Studio 27, Gerrard Winstanley House Crawford Street Wigan WN1 1NA

Trustees

The trustees and officers serving during the year and since the year end were as follows:

Toto Matthew William Joseph Ellis
Inga Hirst (Co - Chair)
Christopher Lawson
George Sebastian Danczak
Gurjinder Singh Kang
Vanessa Pang
Jennifer Langlands (Co - Chair)

Independent examiner

Amanda Hall
Counterculture Partnership LLP
Unit 115, Ducie House
Ducie Street
Manchester
M1 2JW

Approved by the Board of Trustees and signed on its behalf by



Jennifer Langlands



Inga Hirst

(Co-Chairs)

25 July 2022

ThickSkin Theatre
Independent Examiners Report to the Trustees
For the year ended 31 March 2022

I report to the trustees on my examination of the accounts of the charity for the year ended 31 March 2022.

Responsibilities and basis of report

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

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

Independent examiners statement

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 accounts do not accord with those records; or
3. the accounts 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 accounts to be reached.



25 July 2022

Amanda Hall
Counterculture Partnership LLP
Unit 115, Ducie House
Ducie Street
Manchester
M1 2JW

ThickSkin Theatre
Statement of Financial Activities
For the year ended 31 March 2022

	Notes	Unrestricted funds £	Restricted funds £	2022 £	2021 £
Income and endowments from:					
Donations and legacies	2	3,745	179,957	183,702	175,068
Charitable activities	3	64,268	-	64,268	18,785
Other income	4	282	-	282	-
Total		68,295	179,957	248,252	193,853
Expenditure on:					
Raising funds	5	(2,085)	-	(2,085)	(1,308)
Charitable activities	6/7	(27,562)	(195,875)	(223,437)	(137,781)
Total		(29,647)	(195,875)	(225,522)	(139,089)
Transfers between funds		(4,553)	4,553	-	-
Net movement in funds		34,095	(11,365)	22,730	54,764
Reconciliation of funds					
Total funds brought forward		9,899	44,865	54,764	-
Total funds carried forward		43,994	33,500	77,494	54,764

ThickSkin Theatre
Statement of Financial Position
As at 31 March 2022

	Notes	2022 £	2021 £
Fixed assets			
Tangible assets	13	20,879	18,206
		20,879	18,206
Current assets			
Debtors	14	37,157	28,634
Cash at bank and in hand		36,761	27,349
		73,918	55,983
Creditors: amounts falling due within one year	15	(17,303)	(19,424)
Net current assets		56,615	36,559
Total assets less current liabilities		77,494	54,765
Net assets		77,494	54,765
The funds of the charity			
Restricted income funds	16	33,500	44,865
Unrestricted income funds	16	43,994	9,899
Total funds		77,494	54,764

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:



Jennifer Langlands
(Co-Chair)



Inga Hirst
(Co-Chair)

25 July 2022

ThickSkin Theatre
Notes to the Financial Statements
For the year ended 31 March 2022

1. Accounting Policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Charities Act 2011.

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

Going concern

The financial statements are prepared, on a going concern basis, under the historical cost convention.

Funds

The charity maintains a general unrestricted fund which represents funds which are expendable at the discretion of the trustees in furtherance of the objects of the charity. Such funds may be held in order to finance both working capital and capital investment.

Restricted funds have been provided to the charity for particular purposes, and it is the policy of the board of trustees to carefully monitor the application of those funds in accordance with the restrictions placed upon them.

Incoming resources

All incoming resources are included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy.

Resources expended

Liabilities are recognised as resources expended when there is a legal or constructive obligation committing the Charity to the expenditure:

Allocation and appointment of costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs may include any back office costs, finance, personnel, payroll and governance costs which support the charities programmes and activities.

Taxation

As a registered charity, the company is exempt from income and corporation tax to the extent that its income and gains are applicable to charitable purposes only.

Tangible fixed assets

Tangible fixed assets, other than freehold land, are stated at cost or valuation less depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost or valuation of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Computer Equipment	20% Straight line
Fixtures and Fittings	20% Straight line

ThickSkin Theatre
Notes to the Financial Statements Continued
For the year ended 31 March 2022

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2022	2021
	£	£	£	£
Donations received	103	-	103	13,975
Grants received	3,642	179,957	183,599	161,093
	3,745	179,957	183,702	175,068

Analysis of grants received

	2022	2021
	£	£
Arts Council England	125,189	107,339
Backstage Trust	30,000	30,000
D'Oyly Carte Charitable Trust	3,500	3,500
JRS government grant	2,811	6,802
Manchester City Council	15,099	-
National Lottery Community Fund	-	10,000
Sport England Funding	-	3,452
The Leche Trust	2,000	-
Three Monkeys	5,000	-
	183,599	161,093

3. Income from charitable activities

	2022	2021
	£	£
Unrestricted funds		
<i>Matchbox</i>		
Income from charitable activities	3,550	15,398
<i>Discover</i>		
Income from charitable activities	19,610	2,050
<i>Production</i>		
Income from charitable activities	30,215	1,259
<i>Artistic Programmes/Core</i>		
Income from charitable activities	10,893	78
	64,268	18,785

ThickSkin Theatre
Notes to the Financial Statements Continued
For the year ended 31 March 2022

4. Other income

	2022	2021
	£	£
Unrestricted funds		
Other income	282	-
	282	-

5. Expenditure on generating donations and legacies

	2022	2021
	£	£
Unrestricted funds		
Donations	1,775	1,308
Support costs	310	-
	2,085	1,308

6. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2022	2021
	£	£	£	£
Matchbox	-	21,691	21,691	84,636
Discover	12,732	365	13,097	5,729
Production	-	106,073	106,073	24,370
Supported Artists	-	-	-	3,352
Artistic Programmes/Core	2,064	58,491	60,555	-
Support costs	12,766	9,255	22,021	19,694
	27,562	195,875	223,437	137,781

7. Costs of charitable activities by activity type

	Activities undertaken directly	Support costs	2022	2021
	£	£	£	£
Support costs				
Matchbox	21,691	-	21,691	97,548
Discover	13,097	644	13,741	6,467
Production	106,073	11,219	117,292	28,059
Supported Artists	-	-	-	3,352
Artistic Programmes/Core	60,555	10,158	70,713	2,355
	201,416	22,021	223,437	137,781

ThickSkin Theatre
Notes to the Financial Statements Continued
For the year ended 31 March 2022

8. Analysis of support costs

	Voluntary Income	Discover	Production	Artistic Programmes/ Core
	£	£	£	£
Office costs	96	198	3,457	4,533
Finance	117	244	4,248	342
IT	2	5	87	4,007
Human Resources	32	66	1,151	93
Organisational development	17	36	622	50
Insurance	27	56	968	78
Governance costs	19	39	686	1,055
	310	644	11,219	10,158

8. Analysis of support costs

	2022	2021
	£	£
Office costs	8,284	6,449
Finance	4,951	2,147
IT	4,101	1,720
Human Resources	1,342	500
Organisational development	725	6,300
Insurance	1,129	529
Governance costs	1,799	2,049
	22,331	19,694

9. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2022	2021
	£	£
Depreciation of owned fixed assets	5,439	2,147
Accountancy fees	1,800	1,500
Staff pension contributions	1,433	580

ThickSkin Theatre
Notes to the Financial Statements Continued
For the year ended 31 March 2022

10. Staff costs and emoluments

Total staff costs for the year ended 31 March 2022 were:

	2022	2021
	£	£
Salaries and wages	71,115	40,918
Social security costs	670	111
Pension costs	1,433	580
	73,219	41,608

	2022	2021
Staff numbers	4	3
	4	3

12. Comparative for the Statement of Financial Activities

	Unrestricted funds	Restricted funds	2021
	£	£	£
Income and endowments from:			
Donations and legacies	62,565	112,503	175,068
Charitable activities	18,785	-	18,785
Total	81,350	112,503	193,853
Expenditure on:			
Raising funds	(1,308)	-	(1,308)
Charitable activities	(19,694)	(118,087)	(137,781)
Total	(21,002)	(118,087)	(139,089)
Transfers between funds	(50,449)	50,449	-
Net movement in funds	9,899	44,865	54,764
Total funds carried forward	9,899	44,865	54,764

ThickSkin Theatre
Notes to the Financial Statements Continued
For the year ended 31 March 2022

13. Tangible fixed assets

Cost or valuation	Fixtures and Fittings £	Computer Equipment £	Total £
At 01 April 2021	1,116	19,237	20,353
Additions	505	7,607	8,112
At 31 March 2022	1,621	26,844	28,465
Depreciation			
At 01 April 2021	128	2,019	2,147
Charge for year	307	5,132	5,439
At 31 March 2022	435	7,151	7,586
Net book values			
At 31 March 2022	1,186	19,693	20,879
At 31 March 2021	988	17,218	18,206

14. Debtors

	2022 £	2021 £
Amounts due within one year:		
Trade debtors	14,537	2,609
Amounts due by group and associated undertakings	28	14,415
Prepayments and accrued income	22,041	11,085
Other debtors	551	525
	37,157	28,634

15. Creditors: amounts falling due within one year

	2022 £	2021 £
Trade creditors	2,094	3,072
Other creditors	3,849	4,152
Accruals and deferred income	11,360	12,200
	17,303	19,424

ThickSkin Theatre
Notes to the Financial Statements Continued
For the year ended 31 March 2022

16. Movement in funds

Unrestricted Funds

	Balance at 01/04/2021	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2022
	£	£	£	£	£
<i>Designated</i>					
Future Artistic Programme	-	-	-	5,008	5,008
<i>General</i>					
Programmes	9,899	68,295	(29,647)	(9,561)	38,986
	9,899	68,295	(29,647)	(4,553)	43,994

Unrestricted Funds - Previous year

	Balance at 01/04/2020	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2021
	£	£	£	£	£
<i>Designated</i>					
<i>General</i>					
Programmes	-	81,350	(21,002)	(50,449)	9,899
	-	81,350	(21,002)	(50,449)	9,899

Purpose of unrestricted Funds

Future Artistic Programme

Programmes

Artistic programme

Restricted Funds

	Balance at 01/04/2021	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2022
	£	£	£	£	£
Artistic Programme	365	33,500	(365)	-	33,500
CRF 2	-	53,366	(43,822)	(9,544)	-
CRF 3	-	53,366	(23,924)	(29,442)	-
Matchbox	44,500	9,000	(21,690)	(31,810)	-
Productions	-	30,725	(106,074)	75,349	-
	44,865	179,957	(195,875)	4,553	33,500

ThickSkin Theatre
Notes to the Financial Statements Continued
For the year ended 31 March 2022

Restricted Funds - Previous year

	Balance at 01/04/2020	Incoming resources	Outgoing resources	Transfers	Balance at 31/03/2021
	£	£	£	£	£
Artistic Programme	-	1,110	(5,730)	4,985	365
Matchbox	-	67,200	(84,635)	61,935	44,500
Productions	-	40,741	(24,370)	(16,371)	-
Supported Artists	-	3,452	(3,352)	(100)	-
	-	112,503	(118,087)	50,449	44,865

Purpose of restricted funds

Matchbox

Audience development through digital arts

Productions

Theatrical productions for live and digital platforms

Artistic Programme

Creative learning experiences and resources

Supported Artists

Talent development initiatives

CRF 2

CRF 2

CRF 3

CRF 3

17. Analysis of net assets between funds

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
Programmes	20,879	23,115	43,994
Restricted funds			
Artistic Programme	-	33,500	33,500
	20,879	56,616	77,494

ThickSkin Theatre
Notes to the Financial Statements Continued
For the year ended 31 March 2022

Previous year

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
Programmes	18,206	(8,306)	9,900
Restricted funds			
Artistic Programme	-	365	365
Matchbox	-	44,500	44,500
	18,206	36,559	54,765

THICKSKIN THEATRE

England & Wales - Charity number 1188196

Accounts

Charity number: 1188196

ThickSkin Theatre

Report of the Trustees and Unaudited Financial Statements

For the year ended 31 March 2021

ThickSkin Theatre
Contents Page
For the year ended 31 March 2021

Report of the Trustees	1 to 6
Independent Examiner's Report to the Trustees	7
Statement of Financial Activities	8
Statement of Financial Position	9
Notes to the Financial Statements	10 to 16
Detailed Statement of Financial Activities	17 to 18

ThickSkin Theatre

Report of the Trustees

For the year ended 31 March 2021

The Trustees have pleasure in presenting their report and the financial statements for the charity for the year ended 31 March 2021. The Trustees have adopted the provisions of 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 the Republic of Ireland (FRS 102) (effective 1 January 2019).

INTRODUCTION

The last year has been dominated by the Covid-19 pandemic which severely impacted our beneficiaries, the national arts ecology and economy. However, despite the backdrop of uncertainty and significant challenges for the cultural sector, ThickSkin has navigated its first year as a charity with great care and ambition. We have kept our vision and mission central to our decision making, as an essential tool in navigating the pandemic. Along with our fleet of foot operating model and the determination of our Board and Leadership team, this approach has enabled us to thrive against the odds. Innovation and imagination have been central to our approach, enabling ThickSkin to flourish. By moving quickly, embracing digital and growing our profile, ThickSkin has positioned itself as one of the most exciting and pioneering theatre companies in Manchester and the North West.

Although this is ThickSkin's first year as a registered charity, the organisation was founded in 2010 by Neil Bettles & Laura Mallows. The decision to become a Charitable Incorporated Organisation governed by a voluntary Board of Trustees with Neil and Laura moving into operational roles, marks a step change for the organisation. It also coincides with ThickSkin making Manchester its home, after years of working nomadically around the UK. The joint leadership team, Neil as Artistic Director and Laura as Executive Director, offer a wealth of skills and are respected and well-networked throughout the UK arts sector. Their profile and track-record has allowed ThickSkin to quickly embed itself in the region, making a significant cultural contribution both locally and nationally. Their joint experience spans a broad portfolio, from grassroots, socially-driven work in the community through to high profile West End and Broadway productions, and everything in between. It is this breadth and versatility that shapes ThickSkin's approach and ambition as a charity.

The charity formation was motivated by a desire to expand the reach and impact of ThickSkin's work, with a particular focus on engaging young people with the arts and developing pathways to employment in the sector. This year, ThickSkin has sharpened that focus by delivering a range of covid-resilient, high-quality and experimental projects.

OBJECTIVES AND ACTIVITIES

Principal aims and objects

Our charitable objects as stated in our governing document is to advance education for the public benefit by the promotion of the arts, in particular but not exclusively the performing arts through high quality productions, educational workshops and events.

Vision

A new wave of artists and audiences inspired by epic theatre experiences.

Mission

We create bold and ambitious theatre; reaching and inspiring young, new and diverse audiences across the world through our distinctive physicality and cinematic style. We nurture talent across all areas of theatre-making, providing a springboard for artists who are ready to take a leap.

Aims

- Staging extraordinary stories about everyday events, through high quality, original theatre productions.
- Redefining the rules and sparking creativity by making and presenting exceptional theatre with communities.
- Advancing and influencing the sector by seeking out and supporting talent.
- Reimagining the entry points for audiences and participants to access the arts, with an emphasis on digital theatre.
- Embracing an entrepreneurial spirit to run our organisation with flexibility and sustainability.

Values

- Make Waves - inspire and be inspired
- Fly High - the sky's the limit
- Team Up - reach out and collaborate
- Look Closer - ask questions, be curious
- Stay Slick - make work that shines

ThickSkin Theatre
Report of the Trustees Continued
For the year ended 31 March 2021

Public benefit

The members of the Board confirm that they have complied with their duty under the Charities Act 2011 to ensure the charity provides public benefit. They have considered the public benefit guidance published by the Charity Commission and believe that they have followed its guidance in this area.

The annual report gives a detailed description of the activities undertaken by the charity during the period to achieve its charitable purposes, and the Board are satisfied that all such activities provide public benefit.

ACHIEVEMENTS AND PERFORMANCE

This was the first year of our two year business plan 2020-22 (as part of a six year strategy). The theme for this year was 'CONNECT' - putting down roots in the North of England as a new charity, connecting with artists, organisations, potential funders and future partners. No sooner had the year begun, than the pandemic struck and 'connection' took on a whole new meaning in a socially distanced world. We took the immediate decision to postpone any activities for live audiences, including a national tour of our successful 2019 Edinburgh Fringe production, *How Not to Drown*. The loss of earned income created a risk, but fortunately we were able to pivot towards a programme of digital theatre through exploration of virtual reality, binaural sound, smart-app technology and more.

As a micro-organisation, our contribution to the sector during the pandemic has been small, but impressive none the less. We are proud to have engaged 55 artists (including creatives, producers, technicians and other arts specialists) through paid work this year. This was after reaching 258 artists across our projects, through an open call process. Furthermore, 2,623 audiences experienced our productions live and online, with 1,500 young people taking part in outreach activities and over 36,000 people engaging with us through other digital and broadcast content. In the process, we have positioned ourselves as innovative digital creatives within the theatre sector, serving our business plan aims and enhancing opportunities beyond.

"ThickSkin are quickly solidifying themselves as leaders within the theatre industry in creating work for digital platforms whilst keeping their stagecraft and artistic excellence at the centre of what they do." Lee Brennan, Programme Manager - Stage Directions, The Lowry

During 2020-21 we delivered the following activities:

Matchbox

As a key strand of our artistic programme, Matchbox emerged from our desire to spark enthusiasm for the arts by making theatre accessible and exciting for young people and digitally curious audiences. As part of our year-round offer to theatres, community groups and schools, Matchbox offers free and affordable digital projects that can be presented in multiple formats.

During the year, we launched the first of our Matchbox productions, titled *Petrichor* - a one-of-a-kind immersive Theatre in VR experience, combining live-action theatre and animation. 'Theatre in VR' describes ThickSkin's unique process of creating collaborative, devised theatrical experiences, filmed for 360° virtual reality. The work was created by three early to mid-career artists, Jonnie Riordan, Jess Williams and Ben Walden all of whom were new to virtual reality and developing their practice through this project. In collaboration with Jim Dawson of TripleDotMakers as video designer and Neil Bettles as composer, the final result was 30-minute film, showcasing two young local performers, Dominic Coffey and Ayesha Fazal. The balance of experience and fresh talent within the team has long been central to our process and is an important way to develop and spotlight new talent.

Thematically, *Petrichor* explored the hopes and fears of our current and future existence. The piece was set in a dystopian world, where every day feels the same and from which the characters finally free themselves through human connection. Although the piece and its subject matter was in development long before the pandemic, audiences found the scenario had extra poignancy given the wider context:

"As if 2020 were not dystopian enough, ThickSkin has created an intense physical-theatre two-hander about living as automatons under an all-consuming regime. Our days under lockdown might be relentless but they're nothing compared to the drudgery of Petrichor... This should strike a chord with the company's target audience of 'young people who have least access to the arts,' especially at a time when society is so atomised" ★★★★★ The Guardian

"Really enjoyed the show, great experience, well executed and very poignant given Covid... where they embraced at the end was enough to make you reflect on a life pre-pandemic!" Audience member at The Lowry

The creative process was a significant accomplishment, given the experimental approach and the backdrop of working through lockdown restrictions. The producing and touring model was equally successful and innovative, allowing us to create one piece of work that could be delivered in multiple formats, offering a wide range of entry points for audiences. This included experiencing *Petrichor* online from home, using a tablet, mobile phone or VR headset, or by attending an event in a range of local settings.

ThickSkin Theatre
Report of the Trustees Continued
For the year ended 31 March 2021

On 26 October we premiered *Petrichor* as a virtual online tour & a socially distanced in-venue VR experience. We subsequently delivered 54 in-venue events in schools and theatre venues around the UK. The virtual tour has been presented by The Lowry, Salford; Tron Theatre, Glasgow; Derby Theatre; Crewe Lyceum; The Core, Corby; Theatre Royal Stratford East, London; The Cast, Doncaster and Everyman & Playhouse Theatres, Liverpool and Brighton Fringe Festival. To date, 3,121 audiences have seen the work across the UK & beyond, reaching as far as Australia, USA & Somalia.

Alongside the tour, we offered each venue up to 30 free tickets to help engage young people from disadvantaged backgrounds. We worked with local young people at Moss Side Millennium Powerhouse community centre in Manchester to test how the VR event and accompanying creative workshops could be delivered in non-theatre spaces and we intend for this to be rolled out to other community groups as we continue touring throughout 2021-22. The in-community delivery will allow us to further the ambition for the project, to reach young people who are currently least engaged with the arts.

Petrichor was well received by the press & public at a time of significant change for the arts, leading to audiences seeking to engage with culture online. The project has enabled ThickSkin to fulfil all five of its strategic aims by reaching new audiences; supporting local talent; developing solid industry partnerships and growing our income.

"A powerful filmed piece of virtual reality theatre for pandemic times." ★★★★★ The Scotsman

"it's a captivating piece of escapism, and for a company to come out of such an artistically stifling period with such striking ambition is remarkable" A Younger Theatre

"Oh wow! @ThickSkinTweets did a whole new thing with theatre at home and online. You gotta watch this. It's one of the those pushing the boundaries moments" Audience member online

Productions

Although we've been unable to tour live work this year, we have been busy developing several new projects. We have focused on creating a varied repertoire of work for the stage and for non-traditional spaces. This includes a mixture of live and digital productions, micro-productions and full-scale touring work.

At the beginning of the year, we commissioned playwright Matthew Bulgo to collaborate with co-Directors, Jonnie Riordan and Jess Williams, towards a new stage production about grief and sisterhood, *Blood Harmony*. Following script development workshops in April and May 2020, Matthew delivered a heart-rending first draft of the play and the trio are now preparing for further research and development in August 2021. The play is co-commissioned by Lawrence Batley Theatre, Huddersfield, and will be presented here and at The Lowry in Manchester in 2022.

In August 2020 we began developing ideas for a new outdoor dance show for festival touring. The idea has since evolved and led to us creating a work in progress performance called *Shade*. The piece will be presented in summer 2021 as part of Festival Oldham and Oldham Pride, with support from Oldham Coliseum. *Shade* will explore themes of self-discovery and acceptance against the backdrop of contemporary queer culture with choreography by Neil Bettles and Jonnie Riordan, and sound design by Pete Malkin.

We ended the year on a high note, with the launch of *Walk This Play* - a new series of location-based audio plays by ThickSkin, designed for listeners as they walk. Using narration and original music, *Walk This Play* guides audiences along a 45-minute guided walk. The plays are location-specific and experienced through a smart-app. As we intend to eventually create *Walk This Play* experiences all around the UK, we have commissioned app-developer, Echoes, to create a geo-locative platform for us to host these plays.

In association with the Royal Exchange Theatre, Manchester we were able to pilot the first play in this series - *Keep Going Then Vanish*. Following an open call for writers, we commissioned early career playwright Jack Nicholls to collaborate with Neil Bettles as Director, Alexandra Faye Braithwaite as Composer and Sound Designer, and Max Emmerson as Producer. The story is narrated by Danielle Henry (Coronation Street, Emmerdale) and Esme Bayley (ThickSkin's *How Not To Drown*) During February and March 2021, they created a beautiful story and soundscape and the work was launched to the public early April.

We also begun work on two more plays in the *Walk This Play* series - *Monuments* has been created for the Ancoats area of Manchester, commissioned by One Manchester and Step Up. This play features stories and voices from the communities of Ancoats, Clayton, Beswick & Openshaw and was created by Jonnie Riordan with composition by Pete Malkin and narration by Julie Hesmondhalgh (Coronation Street, Broadchurch). The play was launched in May 2021. Also, *Your Time Is Now* is in development for Huddersfield, commissioned by Lawrence Batley Theatre for July 2021. We have commissioned two early career artists from the local area, Misha Duncan-Barry as playwright and Lee Affen as composer to work with Neil Bettles as Director of this play, starring Mina Anwar (The Thin Blue Line, The Bill) and Matthew Booth (Emmerdale) as narrators.

All *Walk This Play* stories will be available for at least the next six months and so far 150 people have taken part.

ThickSkin Theatre
Report of the Trustees Continued
For the year ended 31 March 2021

“This audio walking experience is entirely innovative” ★★★★★ A Younger Theatre

“Felt like I was on a proper adventure round Manchester.” Audience member

As well as preparing a pipeline of new work for national and international touring, we have cemented relationships with a range of key organisations in the North. We have created a versatile and accessible programme, with talent development at its heart.

Discover

Discover is our creative learning offer for schools and youth theatres, complimenting the work created through our Matchbox and Productions programme strands. This year alongside *Petrichor*, we developed our first Discover Bundle to support learning in the classroom or online from home (known as blended learning or remote learning). The Bundle includes access to *Petrichor* for six months, as well as behind the scenes footage and a series of creative tasks with optional extras such as Zoom Q&A's with the creative team. This was offered to teachers via regional theatre venues, helping them maintain their relationships with schools and local groups at a time when it has been impossible to bring groups to the theatre.

We complimented this with free mobile data top ups through our Digital Access Fund (raised through a crowdfund campaign). The data top-ups were offered young people experiencing barriers to engagement through limited data or wifi, to help combat digital poverty.

“Thank you so much for giving our young people the chance to engage, enjoy and be empowered by theatre from the safety of their own homes! It left us all incredibly inspired” Moving Together Community Dance Company

“ThickSkin understand how young people think, what they want and also enjoy. The Discover Bundle provides the finer details of what's truly important - the process.” Head of Drama, British International School of Boston

Towards the end of the year, ThickSkin received a commission through The Lowry's Stage Directions programme to develop a new piece of work about young people's hopes and dreams. The delivery team for ThickSkin includes Neil Bettles, Jonnie Riordan, Jess Williams and early career playwright, Billie Collins, in collaboration with young people from Pendleton College in Salford. The students at Pendleton have become associate members of ThickSkin and the co-creation model is an important aspect of providing the young people with a professional experience. The project will result in a live production titled *The Start Line*, to be presented at Pendleton College in July 2021.

Supported Artists

Over the summer, ThickSkin invited eleven artists to a creative retreat in the Whirligig Woods in Cheshire, hosted by Wild Rumpus. The retreat offered much-needed respite following months in lockdown. Through shared meals, stories around the campfire, wild dancing and song, there was plenty of opportunity for reflection and communality. Those attending felt a great sense of escapism from the isolation and lack of creative opportunity they had been experiencing in the preceding months. We hope that an annual summer retreat might become a regular feature in our programme, as a way of supporting wellbeing and creativity for artists.

Throughout the year we have responded to requests from over a dozen artists to meet and learn about our experience of working in VR and digital more broadly. We have loaned out our VR equipment and trained Both Neil Bettles and Laura Mallows have been approached to provide mentoring to artists and producers looking to develop their practice. This led us to secure support through Arts Council England Cultural Recovery Fund to research the ways in which we can provide longer term support for artists within our programme. We have appointed Ailbhe Treacy as Engagement Co-ordinator to lead this research and work with our core staff team to develop a talent development scheme. We hope to pilot some models for this work later in 2021.

Organisational development

As a new charity a key focus this year has been Trustee recruitment. Following an open call, we appointed three new Trustees, Toto Ellis (Chief Strategy Officer and Partner for Here Be Dragons brand development agency), Chris Lawson (Artistic Director of Oldham Coliseum) and Vanessa Pang (Dance Artist, Model and Mentor). Our new Trustees offer a breadth of skills and experience to compliment that of our existing members and all have played an active role in supporting the charity since joining the Board. During the year, the Board of Trustees established a Finance sub-committee to ensure the Executive Director is well supported and that there is careful scrutiny of the charity's finances and risk management. The Committee is chaired by the charity's Treasurer, Gurjinder Kang. Our Chair, Inga Hirst, took maternity leave from February and handed over to Jennifer Langlands as Interim Chair with George Danczak also stepping onto the Finance Committee.

We also invested in our website to improve our branding and profile. Following a tender process, we appointed web developers Splitpixel who worked closely with the team at ThickSkin to design a slick new site that places our values front and centre. Consequently, we have seen our web-visitor and mailing list numbers grow significantly.

ThickSkin Theatre

Report of the Trustees Continued

For the year ended 31 March 2021

The website overhaul was complimented by a review of all our social media channels. Working with social media specialist, Rhea Mehmet we developed a social media strategy that has helped us to double the number of followers we have across our channels. We plan to continue investing in our online presence by adding more original content to our Spotify channel and launching a Vimeo streaming channel in autumn 2021.

Fiona Gregory provided consultancy services around HR good practice, with specific support around preparing employment contracts for core staff, setting up PAYE systems and creating a new staff handbook.

We invested substantially in VR and theatrical equipment to support our current and future projects. In November 2010 we moved into a new office in Pollard Yard in the Miles Platting area of Manchester. The yard provides sustainable and environmentally conscious workspaces through repurposed shipping containers to dozens of start-up businesses, including plenty of makers and creators.

FINANCIAL REVIEW

Income

The turnover for the year was £193,852 and the breakdown comprised grants £161,093 (83%), donations £13,974 (7%) and income generated from charitable activities £18,785 (10%). This takes into account £1,259 of theatre tax credits claimed against eligible productions. We were very grateful for the invaluable support from all our funders and individual donors, listed on page 11 of the accounts as well as those who support us through partnerships, programming, seeing our work and purchasing playtexts. In particular, we would like to acknowledge the Project Grants and Cultural Recovery Fund support from Arts Council England as well as the substantial unrestricted grant support from Backstage Trust.

Expenditure

Expenditure totalled £139,088. This is broken down as £137,780 (99%) of funds spent directly on the delivery of our charitable activities, with £1,308 (1%) towards raising funds. The Matchbox programme represents our largest charitable cost during the year, accounting for £97,547 (71%). Across other areas of the programme, Productions expenditure was £28,059 (20%), for Discover £6,467 (5%) and Supported Artists £3,352 (2%) and core programme costs £2,355 (2%). Within our support costs, we spent £6,300 towards organisational development which included specialist consultant fees and a new website.

We invested £18,206 in purchase of fixed assets, which is primarily virtual reality hardware, technical production equipment and some office equipment. Of this £2,147 is reflected as in-year depreciation.

Reserves Policy

ThickSkin's Trustees have set a target for free unrestricted funds equivalent to three months operating costs, which we are working to achieve by the end of March 2024. In 2020/21 this would be a target of approximately £17,000.

The balance sheet shows total funds of £54,764, split between restricted funds of £44,865 and unrestricted funds of £9,899. Restricted funds of £44,865 comprise unspent balances on grants subject to grant conditions. Full details of these restricted funds can be found in note 14 to the financial statements. Unrestricted general funds, representing the free reserves of the charity, are £9,899 on 31 March 2021 (58% of target).

Risk Management

ThickSkin's Directors have conducted a review of the major risks facing the organisation. A risk register is in place and is reviewed by the Finance sub-committee quarterly and updated with the full Board annually. Where appropriate, systems or procedures have been established to mitigate risks. As we look forward the primary risks for the charity include:

1. The longer-term impact of Covid-19 to the arts ecology - mitigated through developing a varied programme of work, maintaining low operating costs and an agile business model.
2. Staffing capacity - mitigated through recruitment of an Office Co-ordinator to assist with day-to-day operations and support with recruitment, induction and training of new temporary staff and freelancers.
3. Income targets - also mitigated by appointing an Office Co-ordinator to free up the Executive Director to focus on raising funds. Further mitigation through a mixed funding model, with a focus on unrestricted multi-year grants and development of new work that has longer-term earned income potential.

ThickSkin Theatre
Report of the Trustees Continued
For the year ended 31 March 2021

STRUCTURE, GOVERNANCE AND MANAGEMENT

ThickSkin is the operating name of ThickSkin Theatre, which was formally constituted as a Charitable Incorporated Organisation (Registered Charity no: 1188196) on 26 February 2020.

As set out in the charity's constitution, there must be at least three charity trustees. If the number falls below this minimum, the remaining trustee or trustees may act only to call a meeting of the charity trustees, or appoint a new charity trustee. The maximum number of charity trustees is eight. The charity trustees may not appoint any charity trustee if as a result the number of charity trustees would exceed the maximum.

Apart from the first charity trustees, every trustee must be appointed for a term of three years by a resolution passed at a properly convened meeting of the charity trustees. In selecting individuals for appointment as charity trustees, the charity trustees must have regard to the skills, knowledge and experience needed for the effective administration of the CIO. All new trustees shall receive an induction and be offered the opportunity to attend training through NCVO.

REFERENCE AND ADMINISTRATIVE INFORMATION

Name of Charity	ThickSkin Theatre
Charity registration number	1188196

Trustees

The trustees and officers serving during the year and since the year end were as follows:

Toto Matthew William Joseph Ellis
(Appointed: 14 November 2020)
Inga Hirst (Chair)
Christopher Lawson
(Appointed: 14 November 2020)
George Sebastian Danczak
Gurjinder Singh Kang
Vanessa Pang
(Appointed: 14 November 2020)
Jennifer Langlands (interim Chair)

Independent examiners	Counterculture Partnership LLP Unit 115 Ducie House Ducie Street Manchester M1 2JW
------------------------------	---

Approved by the Board of Trustees and signed on its behalf by



Jennifer Langlands (interim Chair).....

Date: 20 July 2021

ThickSkin Theatre
Independent Examiners Report to the Trustees
For the year ended 31 March 2021

I report to the trustees on my examination of the accounts of the charity for the year ended 31 March 2021.

Responsibilities and basis of report

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

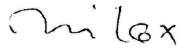
I report in respect of my examination of the charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiners statement

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 accounts do not accord with those records; or
3. the accounts 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 accounts to be reached.



Date: 20 July 2021

Tom Wilcox Institute of Chartered Secretaries and Administrators (ICSA)
Counterculture Partnership LLP
Unit 115
Ducie House
Ducie Street
Manchester
M1 2JW

ThickSkin Theatre
Statement of Financial Activities
For the year ended 31 March 2021

	Notes	Unrestricted funds £	Restricted funds £	2021 £
Income and endowments from:				
Donations and legacies	2	62,565	112,502	175,067
Charitable activities	3	18,785	-	18,785
Total		81,350	112,502	193,852
Expenditure on:				
Raising funds	4	(1,308)	-	(1,308)
Charitable activities	5/6	(19,694)	(118,086)	(137,780)
Total		(21,002)	(118,086)	(139,088)
Transfers between funds		(50,449)	50,449	-
Net movement in funds		9,899	44,865	54,764
Total funds carried forward		9,899	44,865	54,764

ThickSkin Theatre
Statement of Financial Position
As at 31 March 2021

	Notes	2021 £
Fixed assets		
Tangible assets	11	18,206
		18,206
Current assets		
Debtors	12	28,634
Cash at bank and in hand		27,348
		55,982
Creditors: amounts falling due within one year	13	(19,424)
Net current assets		36,558
Total assets less current liabilities		54,764
Net assets		54,764
The funds of the charity		
Restricted income funds	14	44,865
Unrestricted income funds	14	9,899
Total funds		54,764

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:



.....
Jennifer Langlands (interim Chair)
Trustee

Date: 20 July 2021

ThickSkin Theatre
Notes to the Financial Statements
For the year ended 31 March 2021

1. Accounting Policies

Basis of accounting

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value and the revaluation of certain fixed assets and in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Charities Act 2011.

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

Going concern

The financial statements are prepared, on a going concern basis, under the historical cost convention.

Funds

The charity maintains a general unrestricted fund which represents funds which are expendable at the discretion of the trustees in furtherance of the objects of the charity. Such funds may be held in order to finance both working capital and capital investment.

Restricted funds have been provided to the charity for particular purposes, and it is the policy of the board of trustees to carefully monitor the application of those funds in accordance with the restrictions placed upon them.

Incoming resources

All incoming resources are included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy.

Resources expended

Liabilities are recognised as resources expended when there is a legal or constructive obligation committing the Charity to the expenditure:

Allocation and appointment of costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs may include any back office costs, finance, personnel, payroll and governance costs which support the charities programmes and activities.

Taxation

As a registered charity, the company is exempt from income and corporation tax to the extent that its income and gains are applicable to charitable purposes only.

Tangible fixed assets

Tangible fixed assets, other than freehold land, are stated at cost or valuation less depreciation and any provision for impairment. Depreciation is provided at rates calculated to write off the cost or valuation of fixed assets, less their estimated residual value, over their expected useful lives on the following basis:

Computer Equipment	20% Straight line
Fixtures and Fittings	20% Straight line

ThickSkin Theatre
Notes to the Financial Statements Continued
For the year ended 31 March 2021

2. Income from donations and legacies

	Unrestricted funds	Restricted funds	2021
	£	£	£
Donations received	6,219	7,755	13,974
Grants received	56,346	104,747	161,093
	62,565	112,502	175,067

Analysis of grants received

	2021
	£
Arts Council England	107,339
Backstage Trust	30,000
D'Oyly Carte Charitable Trust	3,500
JRS government grant	6,802
National Lottery Community Fund	10,000
Sport England Funding	3,452
	161,093

3. Income from charitable activities

	2021
	£
Unrestricted funds	
<i>Matchbox</i>	
Income from charitable activities	15,398
<i>Discover</i>	
Income from charitable activities	2,050
<i>Production</i>	
Income from charitable activities	1,259
<i>Artistic Programmes/Core</i>	
Income from charitable activities	78
	18,785

ThickSkin Theatre
Notes to the Financial Statements Continued
For the year ended 31 March 2021

4. Expenditure on generating donations and legacies

	2021
	£
Unrestricted funds	
Cost of raising funds	1,308
	1,308

5. Costs of charitable activities by fund type

	Unrestricted funds	Restricted funds	2021
	£	£	£
Matchbox	-	84,635	84,635
Discover	-	5,729	5,729
Production	-	24,370	24,370
Supported Artists	-	3,352	3,352
Support costs	19,694	-	19,694
	19,694	118,086	137,780

6. Costs of charitable activities by activity type

	Activities undertaken directly	Support costs	2021
	£	£	£
Support costs			
Matchbox	84,635	12,912	97,547
Discover	5,729	738	6,467
Production	24,370	3,689	28,059
Supported Artists	3,352	-	3,352
Artistic Programmes/Core	-	2,355	2,355
	118,086	19,694	137,780

ThickSkin Theatre
Notes to the Financial Statements Continued
For the year ended 31 March 2021

7. Analysis of support costs

	Matchbox	Discover	Production	Artistic Programmes/ Core
	£	£	£	£
Office costs	3,641	208	1,040	1,560
Finance	1,503	86	429	129
IT	1,204	69	344	103
Human Resources	350	20	100	30
Organisational development	4,410	252	1,260	378
Insurance	370	21	106	32
Governance costs	1,434	82	410	123
	12,912	738	3,689	2,355

7. Analysis of support costs

	2021
	£
Office costs	6,449
Finance	2,147
IT	1,720
Human Resources	500
Organisational development	6,300
Insurance	529
Governance costs	2,049
	19,694

8. Net income/(expenditure) for the year

This is stated after charging/(crediting):

	2021
	£
Depreciation of owned fixed assets	2,147
Staff pension contributions	580

ThickSkin Theatre
Notes to the Financial Statements Continued
For the year ended 31 March 2021

9. Staff costs and emoluments

Total staff costs for the year ended 31 March 2021 were:

	2021
	£
Salaries and wages	40,918
Social security costs	111
Pension costs	580
	41,608

	2021
Staff numbers	3
	3

10. Trustee remuneration and related party transactions

None of the trustees has been paid any remuneration or received any other benefits from an employment with this charity or a related entity. None of the trustees has been paid any expenses in the current year.

There were no other related party payments in either the current or prior years.

11. Tangible fixed assets

Cost or valuation	Fixtures and Fittings	Computer Equipment	Total
	£	£	£
Additions	1,116	19,237	20,353
At 31 March 2021	1,116	19,237	20,353
Depreciation			
Charge for year	128	2,019	2,147
At 31 March 2021	128	2,019	2,147
Net book values			
At 31 March 2021	988	17,218	18,206

ThickSkin Theatre
Notes to the Financial Statements Continued
For the year ended 31 March 2021

12. Debtors

	2021 £
Amounts due within one year:	
Trade debtors	2,609
Amounts due by associated undertakings	14,415
Prepayments and accrued income	11,085
Other debtors	525
	<u>28,634</u>

13. Creditors: amounts falling due within one year

	2021 £
Trade creditors	3,072
Other creditors	4,152
Accruals and deferred income	12,200
	<u>19,424</u>

14. Movement in funds

Unrestricted Funds

	Incoming resources £	Outgoing resources £	Transfers £	Balance at 31/03/2021 £
<i>General</i>				
Programmes	81,350	(21,002)	(50,449)	9,899
	<u>81,350</u>	<u>(21,002)</u>	<u>(50,449)</u>	<u>9,899</u>

Restricted Funds

	Incoming resources £	Outgoing resources £	Transfers £	Balance at 31/03/2021 £
Discover	1,109	(5,729)	4,985	365
Matchbox	67,200	(84,635)	61,935	44,500
Productions	40,741	(24,370)	(16,371)	-
Supported Artists	3,452	(3,352)	(100)	-
	<u>112,502</u>	<u>(118,086)</u>	<u>50,449</u>	<u>44,865</u>

ThickSkin Theatre
Notes to the Financial Statements Continued
For the year ended 31 March 2021

Unrestricted receipts were also received against each fund as detailed in note 3.

Purpose of restricted funds

Matchbox

Audience development through digital arts

Productions

Theatrical productions for live and digital platforms

Discover

Creative learning experiences and resources

Supported Artists

Talent development initiatives

15. Analysis of net assets between funds

	Tangible fixed assets	Net current assets / (liabilities)	Net Assets
	£	£	£
Unrestricted funds			
<i>General</i>			
Programmes	18,206	(8,307)	9,899
Restricted funds			
Discover	-	365	365
Matchbox	-	44,500	44,500
	18,206	36,559	54,764

ThickSkin Theatre
Detailed Statement of Financial Activities
For the year ended 31 March 2021

	2021
	£
INCOME AND ENDOWMENT	
Donations and legacies	
Donations	13,974
Grants receivable	161,093
	175,067
Charitable activities	
Income from charitable activities (Matchbox)	15,398
Income from charitable activities (Discover)	2,050
Income from charitable activities (Production)	1,259
Income from charitable activities (Artistic Programmes/Core)	78
	18,785
Total incoming resources	193,852
EXPENDITURE	
Raising donations and legacies	
Cost of fundraising	(1,308)
	(1,308)
Charitable activities	
Cost of direct charitable activity (Matchbox)	(84,635)
Cost of direct charitable activity (Discover)	(5,729)
Cost of direct charitable activity (Production)	(24,370)
Cost of direct charitable activity (Supported Artists)	(3,352)
	(118,086)
SUPPORT COSTS	
Office costs	
Office costs (Matchbox)	(3,641)
Office costs (Discover)	(208)
Office costs (Production)	(1,040)
Office costs (Artistic Programmes/Core)	(1,560)
	(6,449)
Finance	
Finance (Matchbox)	(1,503)
Finance (Discover)	(86)
Finance (Production)	(429)
Finance (Artistic Programmes/Core)	(129)
	(2,147)
IT	
IT (Matchbox)	(1,204)
IT (Discover)	(69)
IT (Production)	(344)
IT (Artistic Programmes/Core)	(103)
	(1,720)
Human Resources	
Human Resources (Matchbox)	(350)

ThickSkin Theatre
Detailed Statement of Financial Activities Continued
For the year ended 31 March 2021

Human Resources (Discover)	(20)
Human Resources (Production)	(100)
Human Resources (Artistic Programmes/Core)	(30)
	(500)
Organisational development	
Organisational development (Matchbox)	(4,410)
Organisational development (Discover)	(252)
Organisational development (Production)	(1,260)
Organisational development (Artistic Programmes/Core)	(378)
	(6,300)
Insurance	
Insurance (Matchbox)	(370)
Insurance (Discover)	(21)
Insurance (Production)	(106)
Insurance (Artistic Programmes/Core)	(32)
	(529)
Governance costs	
Governance costs (Matchbox)	(1,434)
Governance costs (Discover)	(82)
Governance costs (Production)	(410)
Governance costs (Artistic Programmes/Core)	(123)
	(2,049)
Total resources expended	(139,088)
Net Income	54,764