

Charity number: 1188196

ThickSkin Theatre

Report of the Trustees and Unaudited Financial Statements

For the year ended 31 March 2022

ThickSkin Theatre  
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# 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.

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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

<b>Name of Charity</b>	ThickSkin Theatre
<b>Charity registration number</b>	1188196
<b>Principal address</b>	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

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

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

ThickSkin Theatre  
Statement of Financial Position  
As at 31 March 2022

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

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
	<b>3,745</b>	<b>179,957</b>	<b>183,702</b>	<b>175,068</b>

**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	-
	<b>183,599</b>	<b>161,093</b>

**3. Income from charitable activities**

	2022	2021
	£	£
<b>Unrestricted funds</b>		
<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
	<b>64,268</b>	<b>18,785</b>

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

**4. Other income**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
<b>Unrestricted funds</b>		
Other income	282	-
	<u><b>282</b></u>	<u><b>-</b></u>

**5. Expenditure on generating donations and legacies**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
<b>Unrestricted funds</b>		
Donations	1,775	1,308
Support costs	310	-
	<u><b>2,085</b></u>	<u><b>1,308</b></u>

**6. Costs of charitable activities by fund type**

	<b>Unrestricted funds</b>	<b>Restricted funds</b>	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
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
	<u><b>27,562</b></u>	<u><b>195,875</b></u>	<u><b>223,437</b></u>	<u><b>137,781</b></u>

**7. Costs of charitable activities by activity type**

	<b>Activities undertaken directly</b>	<b>Support costs</b>	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>Support costs</b>				
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
	<u><b>201,416</b></u>	<u><b>22,021</b></u>	<u><b>223,437</b></u>	<u><b>137,781</b></u>

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
	<b>310</b>	<b>644</b>	<b>11,219</b>	<b>10,158</b>

**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
	<b>22,331</b>	<b>19,694</b>

**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:

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

	<b>2022</b>	<b>2021</b>
Staff numbers	4	3
	<b>4</b>	<b>3</b>

**12. Comparative for the Statement of Financial Activities**

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

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

**13. Tangible fixed assets**

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

**14. Debtors**

	<b>2022 £</b>	<b>2021 £</b>
<b>Amounts due within one year:</b>		
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
	<b>37,157</b>	<b>28,634</b>

**15. Creditors: amounts falling due within one year**

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

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
	<u>9,899</u>	<u>68,295</u>	<u>(29,647)</u>	<u>(4,553)</u>	<u>43,994</u>

**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
	<u>-</u>	<u>81,350</u>	<u>(21,002)</u>	<u>(50,449)</u>	<u>9,899</u>

**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	-
	<u>44,865</u>	<u>179,957</u>	<u>(195,875)</u>	<u>4,553</u>	<u>33,500</u>

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)	-
	-	<b>112,503</b>	<b>(118,087)</b>	<b>50,449</b>	<b>44,865</b>

**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
	£	£	£
<b>Unrestricted funds</b>			
<i>General</i>			
Programmes	20,879	23,115	43,994
<b>Restricted funds</b>			
Artistic Programme	-	33,500	33,500
	<b>20,879</b>	<b>56,616</b>	<b>77,494</b>

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
	£	£	£
<b>Unrestricted funds</b>			
<i>General</i>			
Programmes	18,206	(8,306)	9,900
<b>Restricted funds</b>			
Artistic Programme	-	365	365
Matchbox	-	44,500	44,500
	<b>18,206</b>	<b>36,559</b>	<b>54,765</b>