

**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**

---

	<b>Page</b>
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, multi-form 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 £
<b>Income from:</b>					
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>
<b>Total income</b>		<u>361,374</u>	<u>44,950</u>	<u>406,324</u>	<u>495,986</u>
<b>Expenditure on:</b>					
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>
<b>Total expenditure</b>		<u>356,360</u>	<u>35,699</u>	<u>392,059</u>	<u>534,224</u>
<b>Net (expenditure)/income before transfers</b>		5,014	9,251	14,265	(38,238)
<b>Gross transfer between funds</b>		<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
<b>Net movement in funds</b>		5,014	9,251	14,265	(38,238)
<b>Fund balances at 1 April 2023</b>		<u>38,062</u>	<u>-</u>	<u>38,062</u>	<u>76,300</u>
<b>Fund balances at 31 March 2024</b>		<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

---

		Unrestricted funds £	Restricted funds £	Total 2024 £	Total 2023 £
	Notes				
<b>Income from:</b>					
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>
<b>Total income</b>		<u>361,374</u>	<u>44,950</u>	<u>406,324</u>	<u>495,986</u>
<b>Expenditure on:</b>					
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>
<b>Total expenditure</b>		<u>356,360</u>	<u>35,699</u>	<u>392,059</u>	<u>534,224</u>
<b>Net (expenditure)/income before transfers</b>		<u>5,014</u>	<u>9,251</u>	<u>14,265</u>	<u>(38,238)</u>
<b>Gross transfer between funds</b>		<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
<b>Net movement in funds</b>		<u>5,014</u>	<u>9,251</u>	<u>14,265</u>	<u>(38,238)</u>
<b>Fund balances at 1 April 2023</b>		<u>42,377</u>	<u>0</u>	<u>42,377</u>	<u>77,494</u>
<b>Fund balances at 31 March 2024</b>		<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 £	£
<b>Fixed assets</b>					
Tangible assets	7		21,143		13,939
<b>Current assets</b>					
Debtors	9	84,752		171,332	
Cash at bank and in hand		<u>3,241</u>		<u>1,859</u>	
		87,993		173,191	
<b>Creditors: amounts falling due within one year</b>	10	<u>(51,481)</u>		<u>(112,453)</u>	
<b>Net current assets</b>			36,512		60,738
<b>Creditors: amounts falling due after one year</b>	10				
			<u>(5,328)</u>		(36,615)
<b>Total assets less current liabilities</b>			<u>52,327</u>		<u>38,062</u>
<b>Income funds</b>					
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 £	£
<b>Fixed assets</b>					
Tangible assets	7		<u>21,143</u>		<u>13,939</u>
			21,143		13,939
<b>Current assets</b>					
Debtors	9	84,752		171,332	
Cash at bank and in hand		<u>1,255</u>		<u>-</u>	
		86,007		171,332	
<b>Creditors: amounts falling due within one year</b>	10	<u>(50,508)</u>		<u>(142,894)</u>	
<b>Net current assets</b>			<u>35,499</u>		28,438
<b>Total assets less current liabilities</b>			<u>56,642</u>		<u>42,377</u>
<b>Income funds</b>					
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>
			<b>292,678</b>	<b>228,109</b>

### 3 Income from charitable activities

	Group		Charity	
	Total 2024	Total 2023	Total 2024	Total 2023
	£	£	£	£
<b>Unrestricted funds</b>				
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>
<b>Analysis by fund</b>				
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>
<b>Analysis by fund</b>				
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>
<b>Analysis by fund</b>				
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>
<b>Analysis by fund</b>				
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
	£	£
<b>Employment costs</b>		
	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 £
<b>Cost</b>		
At 1 April 2023	26,765	26,765
Additions	13,571	13,571
Disposals	—	—
<b>At 31 March 2024</b>	<b><u>40,366</u></b>	<b><u>40,366</u></b>
<b>Depreciation</b>		
At 1 April 2023	12,826	12,826
Charge for the year	6,397	6,397
Depreciation on disposals	—	—
<b>At 31 March 2024</b>	<b><u>19,223</u></b>	<b><u>19,223</u></b>
<b>Net book value</b>		
<b>At 31 March 2024</b>	<b><u>21,143</u></b>	<b><u>21,143</u></b>
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>38,062</u>
	<u>52,327</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>56,642</u>
	<u>56,642</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:

	<b>ThickSkin Productions Limited</b>
	<b>£</b>
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>(4,315)</u>