

**Charity number: 1188196**

**ThickSkin Theatre**

**Report of the Trustees and Unaudited Financial Statements**

**For the year ended 31 March 2025**

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

The Trustees have pleasure in presenting their report and the financial statements for the charity for the year ended 31 March 2025. The Trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS 102) (effective 1 January 2019).

**OBJECTIVES AND ACTIVITIES**

**Objectives and aims**

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

**REFERENCE AND ADMINISTRATIVE INFORMATION**

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

**Trustees**

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

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

<b>Independent examiner</b>	Andrew M Wells FMAAT Counterculture Partnership LLP 23 St Leonards Road Bexhill East Sussex TN40 1HH
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**ThickSkin Theatre  
Report of the Trustees  
For the year ended 31 March 2025**

## **INTRODUCTION**

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

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

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

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

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

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

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

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

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

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

## **OBJECTIVES AND ACTIVITIES**

### **Principal aims and objects**

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

### **Vision**

Extraordinary stories told in unexpected ways.

# **ThickSkin Theatre**

## **Report of the Trustees**

### **For the year ended 31 March 2025**

#### **Mission**

Our mission is to reinvent theatre for the next generation.

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

#### **Strategic Aims**

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

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

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

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

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

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

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

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

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

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

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

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

#### **Values**

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

MAKE WAVES – inspire and be inspired

FLY HIGH – the sky's the limit

TEAM UP – reach out and collaborate

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STAY SLICK – make work that shines

**Commitments**

Our commitments underpin our process. We are committed to:

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

**Public benefit**

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

**ACHIEVEMENTS AND PERFORMANCE**

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

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

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

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

**Productions:**

***Driftwood*** by Tim Foley

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

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

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

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

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

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

★★★★★ National World

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

— Audience member

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

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

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

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

★★★★★ Theatre and Tonic

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

— Audience member

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

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

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

***“A fascinating blueprint for future theatre”***

— The Stage

***Harbour of Spells***

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

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

**Commissioning & developing new work**

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

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

**Digital projects**

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

ThickSkin On Demand offered a range of streamed content:

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

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

— theQR.co.uk

### **Talent Development:**

#### **Generator**

Our flagship talent development programme was launched in 2024:

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

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

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

— Generator member

#### **Supported Artists**

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

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

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

— Hetty Hodgson

#### **Commissions, Workshops and Talks**

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

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

#### **Creative Learning**

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



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

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

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

— Workshop Participant

### **Organisational Development**

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

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

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

## **FINANCIAL REVIEW**

### **Income**

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

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

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

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

### **Expenditure**

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

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

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

# ThickSkin Theatre

## Report of the Trustees

### For the year ended 31 March 2025

#### Funds Held at Year End

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

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

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

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

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

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

#### Reserves Policy

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

#### Treasury Policy

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

#### Risk Management

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

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

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

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

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

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

*Mitigation:*

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

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

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

*Mitigation:*

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

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

**Structure, governance and management**

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

**Responsibilities and basis of report**

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

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

**Independent examiners statement**

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

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

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

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



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

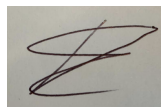
**ThickSkin Theatre**  
**Statement of Financial Activities**  
**For the year ended 31 March 2025**

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

**ThickSkin Theatre**  
**Statement of Financial Position**  
**As at 31 March 2025**

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

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



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

**ThickSkin Theatre**

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

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



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

**1. Accounting Policies**

**Basis of accounting**

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

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

**Going concern**

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

**Funds**

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

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

**Incoming resources**

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

**Resources expended**

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

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

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

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

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

**Allocation and appointment of costs**

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

**Taxation**

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

**Tangible fixed assets**

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

Capital equipment

20% Straight line

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

**2. Income from donations and legacies**

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

**Analysis of grants received**

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

**3. Income from charitable activities**

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

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

**4. Income earned from other activities**

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

**5. Investment income**

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

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

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

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

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

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

**8. Staff costs and emoluments**

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

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

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

	<b>2025</b>	<b>2024</b>
	<b>3</b>	<b>4</b>
Staff numbers	<b>3</b>	<b>4</b>

**9. Trustee remuneration and related party transactions**

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

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

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

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

**11. Tangible fixed assets**

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

**12. Debtors**

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

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

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

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

**14. Movement in funds**

**Unrestricted Funds**

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

**Unrestricted Funds - Previous year**

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

**Purpose of unrestricted Funds**

Designated

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

Unrestricted

Free reserves: equivalent to three-months operating costs.

**Restricted Funds**

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

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

**Restricted Funds - Previous year**

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

**Purpose of restricted funds**

**Productions**

Funds to be used for theatrical productions, including touring.

**Artistic Programme**

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

**Core**

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

**Talent Development**

Funds for our work to develop early career artists.

**Access, Learning & Engagement**

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

**15. Analysis of net assets between funds**

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

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

**Previous year**

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