

VAMOS THEATRE CIO

England & Wales · Charity number 1167642

Details

Status Registered

Legal form CIO

Registered 2016-06-14

Register [View on the Charity Commission register](#)

Contact

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The Swan Theatre
The Moors
Worcester
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Activities

Objects: FOR THE PUBLIC BENEFIT, TO PROMOTE AND ADVANCE THE ARTS IN PARTICULAR THE ART OF MASK THEATRE BY ENGAGING PEOPLE IN A MEANINGFULLY WAY THAT WILL ENHANCE THEIR LIVES THROUGH PERFORMANCES, WORKSHOPS, CONFERENCES AND TRAINING, IN COMMUNITIES LOCALLY, NATIONALLY AND INTERNATIONALLY.

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Classification

- **How:** Provides Advocacy/advice/information
- **What:** Arts/culture/heritage/science
- **Who:** Children/young People, Elderly/old People, People With Disabilities, Other Defined Groups, The General Public/mankind

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£401,557	£397,533	-	-
2024-03-31	£435,268	£443,675	-	-
2023-03-31	£271,988	£310,356	-	-
2022-03-31	£345,502	£312,742	-	-
2021-03-31	£272,474	£234,533	-	-

Trustees

Name	Role	Appointed
Charlotte Nancy Hall		2023-05-18
Dr Alison Blank		2023-09-14
Grant Brisland		2024-02-22
Sian Elizabeth Victoria Baker		2025-03-06

VAMOS THEATRE CIO

England & Wales - Charity number 1167642

Accounts

Charity registration number 1167642 (England and Wales)

VAMOS THEATRE CIO
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

VAMOS THEATRE CIO

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees

J Plant
J Sanchania
C Birch
Dr A Blank
N Clement
G Brisland
C Hall

Charity number (England and Wales)

1167642

Principal address

The Swan Theatre
The Moors
Worcester
WR1 3ED

Independent examiner

Rowlands Webster Limited
Austin House
43 Poole Road
Bournemouth
Dorset
England
BH4 9DN

VAMOS THEATRE CIO

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VAMOS THEATRE CIO

TRUSTEES' REPORT

FOR THE YEAR ENDED 31 MARCH 2025

The trustees present their annual report and financial statements for the year ended 31 March 2025.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Charities Act 2011 and "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).

Objectives and activities

VAMOS CIO EXISTS FOR THE PUBLIC BENEFIT, TO PROMOTE AND ADVANCE THE ARTS, IN PARTICULAR THE ART OF MASK THEATRE, BY ENGAGING PEOPLE IN A MEANINGFUL WAY THAT WILL ENHANCE THEIR LIVES THROUGH PERFORMANCES, WORKSHOPS, CONFERENCES AND TRAINING, IN COMMUNITIES LOCALLY, NATIONALLY AND INTERNATIONALLY.

Background and summary

Founded in 2006 (incorporated as a CIO in 2016), Vamos Theatre has established itself as the UK's leading mask theatre company, touring to a network of theatres and venues nationally and internationally with its productions. Led by Artistic Director Rachael Savage, our work does what great art should: changes people's lives; makes them think, laugh, cry & make sense of who they are in a complex world. We create exceptional, innovative theatre, based on real life stories, complemented by an extensive programme of participation and learning that engages people creatively with full mask theatre and with the powerful issues our work addresses.

A cross-sector approach is fundamental to the Charity's work, with partnership at the heart of what we do and long-established relationships with agencies serving disadvantaged groups, including work with: Health and Social Care sectors and non-arts bodies (leading care home providers such as PrimeLife, the NHS); Education (Braidwood School for the Deaf, SENSE, Regency High School, University of Worcester); and a range of arts organizations & festivals (Royal Shakespeare Company, Arena Theatre Wolverhampton, New Wolsey Theatre, the Corn Exchange, Newbury and MimeLondon).

The Charity's approach to diversity and inclusion is proactive, working to increase representation and inclusivity, focusing in particular on disability, neurodiversity, cultural diversity and lower socio-economic groups. We set access at the heart of all our work, from the inception of each project to delivery. We consult widely in various relevant areas, such as with Deaf practitioners, Early Career Artists who face barriers to inclusion, People Living with Dementia and people with learning disabilities, ensuring access through our website, ticket pricing, relaxed performances, working with partners to address barriers to theatre attendance and participation. Our Deaf Ambassador ensures our programmes meet the needs of the Deaf community and builds partnerships for the successful delivery on this work. We actively seek to develop the diversity of our team through auditions, talent development opportunities and training Deaf/Hard of Hearing practitioners as actors and workshop leaders.

To date, we have created and toured ten Arts Council England (ACE) funded productions to critical acclaim; developed 13 CPD/training programmes; created high profile youth theatre activities, delivered workshops and residencies nationwide to all ages and abilities; and performed at many festivals and events, including some of the leading venues/festivals in the UK and Europe. Since 2012, our work has reached over 254k people, including over 226k audiences and 28k people through our learning and participation programme. The strength of our educational and participatory work is recognised nationally and internationally.

Vamos Theatre is an Arts Council England (ACE) National Portfolio Organisation (NPO), successfully securing a second term (£203k/year for 2023-27 and now extended to March 2028 with a 1.61% increase from 25/26), underpinning our development and allowing our ambitions to become a reality. Our business and operating model is underpinned by a diverse range of project-specific funding (including, in 2023-24: Garfield Weston Foundation, The Elmley Foundation, The Eveson Trust, D'Oyly Carte, The Haystack Trust, Baron Davenports Charity, Coop Dividend Fund, Birkdale Trust for the Hearing Impaired, Worcester Arts Council and Worcestershire & Warwickshire County Councilors Divisional Funds) and significant income generated from fees and commissions.

VAMOS THEATRE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Vision, Mission and Values

Vision

We believe that full mask theatre taps directly into the power of empathy and encourages awareness of our shared human experiences in an increasingly isolating world. Through partnerships, we tell socially relevant stories, collaborating with a variety of contributors from all walks of life in the creation of engaging and entertaining live theatre that gives a voice to those who are often without one. By promoting the transformative potential of full mask theatre across the globe, educating and campaigning on the importance of empathetic communication, we aim to change the way people see the world.

Mission

We aim to transform lives through the empathy and connection of full mask theatre.

Ethos

- We believe in the power of empathy, genuine and honest communications, and collaborating with a kind and generous spirit, with respect and consideration.
- We strive to break down barriers to activity engage everyone through universal stories, particularly those with fewer opportunities to participate in theatre.
- We believe everyone to be equal, so strive to give everyone a voice through participation and within our organisation.
- We will take responsibility for the impact we have on our environment and its future.
- We believe in the future of high-quality full mask theatre.
- Our ethos permeates everything; we are willing to feel uncomfortable to deliver on our ethos.

Public benefit

The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

VAMOS THEATRE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Achievements and performance

During 2024-25, our activity continued to build the international market began to re-establish post COVID with delivery in Dubai and new relationships forming in the US around Arts in Health after a successful visit to the NOAH conference in Houston, Texas.

The incredibly successful Boy on the Roof Tour led to the creation of the new 'Empathising with ADHD' training, which was commissioned by the RSC and endorsed by Professor Ellie Dommett, King's College London; this training and the digital version of *Boy on the Roof* allows us potential to develop new audiences and build exciting new partnerships with universities.

The work on our Environmental Action Plan has continued, including further training with Change Consultant Jo Lyons and we received industry recognition for our work in this area as exemplary. Due to its success, we have agreed to now review the overall plan and condense and simplify it for the future, to ensure we can continue to embed it into all the work we do and build our achievements.

Vamos Theatre's work falls into four strands which together ensure a wide range of people engage with the Charity and bring significant return on investment, as summarised below with information on the Charity's 2024-25 activity and achievements.

1. National and International Touring

- UK theatre and arts centre tours
- Researching and the re making of our new artistic production

In 2024-25 we rehearsed and toured *Boy on the Roof*, though with further research and development, and a significant re write of the script. It was also delivered by a new cast in our most technically ambitious production to date. We continued our partnership working with co commissioner The New Wolsey Theatre in Ipswich and re filmed the new production at The New Wolsey Theatre as part of the tour. Our mantra of "*Nothing about us without us*" continued to guide our work, with development work undertaken with Kings College London and a new actor with ADHD cast as a lead role in the production. The production premiered at The Arena Theatre, Wolverhampton in February 2025, before embarking on a 17-date tour to 12 venues across the UK, including to 2 Levelling Up locations (areas designated for Government investment to help grow the economy, create jobs, improve transport, skills training and local business support. ACE refers to these areas as Priority Places for delivery of ACE funded activity), 1 ACE Priority place and we welcomed 2386 audience members and gathered 293 feedback forms which had 100% positive feedback. Due to its subject matter and the inclusion of a young character with ADHD, the production continued to be hugely successful in engaging young people and schools groups (22 groups watched the performance at a theatre), as well as continuing to engage D/deaf and Hard of Hearing people through an accessible non-verbal artform. We re-filmed the show due to the extensive changes in script and staging and it was released online in April 2025 for individuals and schools. Critical acclaim included 5 star reviews and was listed in the Top 50 Shows to see in 2025 by The Stage.

"Acceptance, understanding and love find their way to centre stage. Nominated as a Top 50 show in the UK by the stage, this is a show that you will not want to miss."

Mix Up Theatre

"Maybe it is appropriate to say this is the cutting edge of live theatre.....I feel that five stars isn't enough to sum up what I have seen. If it were possible to give 10 out of five I would for this extraordinary piece of live theatre..... none of what I have ever seen has ever connected with me so deeply and personally"

Sofia Lewis, Love Shrewsbury

VAMOS THEATRE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

2. Learning and Participation

The Learning and Participation department delivered a total of **145 sessions**, reaching **2,329 participants** across the year. We also expanded our delivery team with the training of an additional staff member, including the recruitment of **new d/Deaf Artist, Ciaran O'Brien**. Our digital learning resource, **Mask.ED**, has been accessed **4,569 times across 58 countries** on Digital Theatre+ since its launch in April 2023. Our work spans the following core areas:

Schools and College Workshops

Targeted Community Work – including with D/deaf young people and Care Experienced Children

Training – Early Career Artists, universities, professional artists, and teacher CPD

Special Projects and Residencies – UK and international, including Dubai

It has been a good year for the Learning and Participation Department with work across Early Career Artist (was the Emerging Artist) Programme, workshops and residencies, work with SEND, D/deaf, Virtual Schools, Looked After Children, Vamos Central and in an increase in our international profile with work taking place in Dubai. We are also delighted to have welcomed Aadil Din onto the team as Creative Engagement Co-Ordinator. Aadil is an Early Career Artist and recently graduated with a 1st Class Degree in Touring Theatre. He was part of our Early Career Artist Programme and also has been Vamos Central's Assistant for the last year. He started in September 2024 on 2 days per week in the office leading on Vamos Central, assisting with administrating L&P projects and delivering workshops.

Emerging Artists programme saw 5 taster sessions be delivered to 60 participants with partners Landmark Theatre – Ilfracombe (priority place), Key Theatre – Peterborough (priority place), The Point, Eastleigh, Arena Theatre (priority place), University of York and the University of Worcester. The culminating Residency at 101 Creation Centre, Newbury took place with 13 emerging artists and the 4 days was co-delivered by Creative Producer Honor, internationally acclaimed Clown, Sean Kempton and was supported by Emerging Artist Alumni Aadil Dinn. The residency received 100% 4 to 5 stars, out of a possible 5 (92% 5 stars). The final scratch sharing outside Corn Exchange Newbury, had an audience of approx. 60 and With the focus of this project to invite diverse young actors to engage with mask work we can report that we worked with: 69% Gay, Bisexual or Queer participants and 23% Asian actors.

Consultation took place with Emerging Artist Alumni to help us shape the next development of the programme which includes the development an ongoing ECA community for alumni with quarterly online activity and the potential for an in person event.

The 25/26 programme has been named 'Elevate' and Emerging Artists are now Early Career Artists in line with the industry. New & existing partnerships are being brokers including with Bristol Old Vic (delivered by d/Deaf practitioners for d/Deaf participants), University of York, Landmark Theatre Ilfracombe, the Winding Wheel Chesterfield, the Core at Corby and The Swan Theatre, Worcester; with a number of these signing up for 3 years.

Workshops and residencies and included; Malvern St. James school, Hi Jinx Theatre Company, Mime London, Dubai College, Royal Birmingham Conservatoire, 5 SEN workshops at Sladefield Infant School, partnered with YSS Worcestershire Young Carers, Braidwood Trust School for the Deaf, CPD sessions for Mime London and Teacher CPD at Bristol Tobacco Factory and Birmingham REP,

"Wow, what can't we say about the absolutely incredible VAMOS Theatre Company! Honor and Rachael are such phenomenal practitioners, effortlessly bouncing ideas off each other with such ease and synergy—it's a joy to watch. Their passion for what they do is contagious, and it shines through in every moment they spend with the students. The energy they bring to teaching is unmatched, and seeing our students so fully engaged, laughing, and thriving in the performances has been nothing short of inspiring." Jemma Stilwell, Head of Drama – Dubai College

D/deaf led Vamos – Braidwood school residency in January 2025, continuing to collaborate and co facilitate with our D/deaf consultant Mary-Jayne De Clifford and we welcome a new D/deaf consultant to the team Ciaran O'Brien

VAMOS THEATRE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

3. Health, Wellbeing and Social Care

- Touring shows for residential homes and other care settings
- Work with health sector and social care agencies (e.g. training for care workers)
- Conferences and sector events
- Work in the community and with target groups (e.g. learning difficulties, elderly)

The profile of Vamos' work recognition of its quality and ambition was recognised both by Artistic Director Rachael Savage being shortlisted for the National Dementia Care Award for outstanding approach to supporting people living with dementia using creativity and the Arts and also through Arts Council England inviting Rachael to give a presentation to Relationship Managers at their Annual Away Day which focussed on the quality and quantity of the work Vamos Theatre produces and delivers.

Primelife partnership grows from strength to strength with the continuation of the Culture Change work and confirming a new contract for 25/26 which will see us deliver a Culture Change Tour to 8 care homes across the UK, comprising LWYE training and Mischief! Performances. We will also create a series of Bitesize films created in collaboration with PrimeLife as a training resource for care home staff.

"Following the Listening with Your Eyes training, staff were visibly moved and emotional. They expressed that they had not expected the training to have such power." Meadow View Care Home, Alcester, UK

"All staff that attended training with Vamos Theatre have stated that the impact on them and the home has been huge. You can see it and feel it, the home is a different place now, so many smiles and connections." Vicki Shaw, Director of Quality Matters, PrimeLife Care Providers, UK

Creation of a new training course 'Empathizing with ADHD' has been co written with Gavin Maxwell, commissioned by the RSC and piloted to a cohort of participants including academic researchers, and our Arts Council England Relationship Manager. Interesting new partnership with Cath Kelly, Worcestershire's NHS GP Learning Lead and Ellie Dommett, Professor of Neuroscience, Deputy Director of BSc Psychology and Programme Digital Education Lead at King's College London. This has now been delivered 4 times including 3 bookings with the RSC to a total of 68 participants.

"A fun and interactive way to learn about ADHD including the challenges ADHDers face. All of this can help dispel negative stereotypes and foster better support for those with ADHD." Ellie Dommett - King's College, London

"Thought provoking and exceptionally helpful. Participant" - Royal Shakespeare Company

Attending the NOAH conference in the US, feels like it has the potential to open up a whole new area for development of our Arts in Health offer. In their words, "is miles behind the UK," in what they are achieving the Arts in Health and they hungry for the experience and training Vamos can bring them. It works very differently there with artist partnering with researchers and science to make work happen.

The Artistic Director and Creative Producer delivered a 'Finding the Joy' practical workshop to 45 participants and attended networking meetings which has led to follow up online meetings with 10 contacts and ongoing conversations with Alli Theatre in New York, where work is looking positive for Autumn 2025.

"Rachael's workshop was the best I have ever taken anywhere in the world. And I have taken and taught many workshops. It was informative, inspirational, educational, and deeply moving." Geraldine Buckley

"Rachael and Honor, you helped me (and other fortunate session participants) to "find the joy." May you soon return to the U.S. to bring about more playful, profound, and much-needed transformation!" Ermyn King

Also in development for 25/26 delivery is a Culture Change webinar which has grown out of interest in Vamos' work in the US.

Our interactive event for people with sensory issues, dementia, learning disabilities and/or autism, *Mischief!* toured to 6 settings including 1 Priority Place and reached 164 participants, including people with complex needs. Part performance, part workshop and part celebration, *Mischief!* enables everyone to play, interact and immerse themselves, increasing laughter and well-being. This is a show that's growing in popularity due to its interactive nature and the ability to book it outside of a tour.

VAMOS THEATRE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

As well as being a main element of the Primelife Culture Change Tour, *Listening With Your Eyes* had a successful year, being delivered 18 times.

We have started booking the Sharing Joy 2025 tour, which will tour to 23 Care Homes, Theatres and community settings in September and October 2025.

Our work with local people with learning disabilities continued, through our community theatre company Vamos Central. Activity throughout the year enabled our members to connect with other people with learning disabilities through other local groups, as well as a performance for friends and family. We invested in the development and training of new staff to help deliver this key area of work. Programme evaluation demonstrated improvements in confidence and communication skills amongst participants.

Vamos Central is now led by Co-Senior Lead Facilitators Aadil Din and Sam Strachan; an experienced SEND facilitator (Birmingham Hippodrome, Open Theatre) which has brought a new energy to the group and is thriving.

During 2024-25 we have aimed to link the Worcestershire arts provision for adults with learning disabilities and Vamos Central. Vamos Central has performed and shared work 5 times over the year at the following: Monday Nite's Got Talent, Reaction Theatre's FEAST Festival, Malvern, an informal sharing with Dancefest and a performance of VC devised work *House of Fun* at The Swan Theatre, which then toured to Regency High SEN School in June 2025 and was performed to an audience 70, comprising of students and support staff.

Performing in school settings is new work for Vamos Central and Planning is in place for Vamos Central to connect with the wider learning-disabled community across Worcestershire, collaborating to host sharings of work and Vamos Central's non-verbal approaches to full mask theatre.

These workshops/performances and VC sharing of *House of Fun* in the schools have strengthen and embedded strong working relationships. We are planning to formalise this of in 2025-26, exploring how we can provide extracurricular drama activity within school hours, to mitigate the barriers of transport and pressures on parents to get young people to and from out of school sessions.

"I have been to a lot of SEN groups/schools/activities with Daniel over the the years and you guys are by far the BEST, such a safe, accepting environment and fun too, no wonder he has come on so much! You make it look easy, but behind the is a very deep understanding of what the group needs. I am so grateful we have found you." DS Mum

"She is very proud at being a part of the group and also likes the opportunities to show her confidence and take leads in group exercises and performances" MA Mum

Feedback from schools' workshops:

The workshops were fantastic. The feedback from staff across the school was overwhelmingly positive- people were genuinely buzzing how engaging and impactful the sessions were. Thank you. Sylwia Arts Lead, Fort Royal Primary School

4. Walkabout Theatre

- Festivals
- High Street, shopping centres and town centres
- Special events and celebrations (e.g. National Nursing Week)
- Corporate events - conferences etc.

Our *Walkabout* programme continued to revive post-Covid, with performances at a range of public, community events and street festivals as well as specialist events including Salisbury International Arts Festival and Theater aan Twater, Belgium. 10 bookings reached approximately 14k audience members, including in 1 priority Place location, enabling us to reach audiences who may not normally attend theatre in more traditional settings.

VAMOS THEATRE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Financial review

Fundraising

Fundraising methods. We undertake fundraising activity through a variety of methods including making applications to Trusts and Foundations, Online campaigns, direct appeals to our supporters via our newsletters and social media activity and through requesting donations at our Theatre performances.

We work with an external freelance Fundraising consultant in the scoping of appropriate funding sources, the writing of more complex, or niche applications and in gaining insight to shape our fundraising strategy. We always review and submit applications ourselves to ensure the information is correct and that we are undertaking due diligence.

We are compliant with recognised standards e.g. Fundraising Regulator and we have received no complaints in this financial year or in the lifespan of the organisation.

Reserves Statement

Our Reserves Policy seeks to ensure we are a resilient theatre company with a secure financial future. We allocate any unspent money within the organisation to 3 different types of reserves fund: Restricted, Unrestricted and Designated. This allows us to draw on the reserves in times of emergency (including meeting any liabilities in the case of closing the CIO), to take advantage of unexpected opportunities, to help manage cashflow, and to budget for future projects. Funds are earmarked as part of our annual budgeting and our Reserves Policy is reviewed annually.

Of the Members' Funds detailed to carry forward into 2025-26 of £156,473: £37,500 is designated funds for artistic R&D, capacity building and staff training investment during 2025-26. Further, the Trustees have agreed to designate funds of £60,000 in case of wind-down costs, leaving unrestricted free reserves (including assets) of £59,973 at 31 March 2025.

VAMOS THEATRE CIO

TRUSTEES' REPORT (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

Structure, governance and management

Vamos Theatre CIO is constituted as a Charitable Incorporated Organisation.

Organisation and Staffing

We operate with a compact core staff with strong leadership from the Artistic Director, Executive Producer & Creative Producer forming the Senior Management Team. The Senior Management Team are supported by a small core team and freelancers to deliver the activities of the charity.

We welcome Grant Brisland as the new Chair of the Board following his interim position as Chair and election as Chair at September 2024 AGM.

The Re-election of Trustees – Claire Birch (11 March 2024), Jalesh Sanchania (10 Jun 2024) who were reappointed to the Board.

The Board undertakes an annual skills audit to ensure there are sufficient skills and expertise to support the charity to fulfil its legal and charitable obligations. Board meetings are conducted quarterly, alongside a Finance Committee meeting to review the quarterly management accounts. The Board away-day has been pushed into Q1 25/26 due to availability. Trustees continued to work closely with senior staff regularly monitor activity to ensure the Charity meets its aims. We carry out a review of effectiveness and the diversity and skills of Trustees annually. Our Board is diverse, with 17% of Trustees of Global Majority heritage, 17% identifying as d/Deaf and/or disabled or with a long term health condition, 17% LGBTQ+ and 67% female

The Trustees reviewed and updated the Charity's Environmental Action Plan, Equality, Diversity & Inclusion Policy, and Safeguarding Policy during the year. Staff training and external consultation support ongoing improvement and accountability in these areas.

At each meeting the Board reviews the operational and strategic risk register to ensure the mitigants and actions are proportionate to protect the Charity. At the end of March 2025, the key strategic risks identified are:

Increasing cost pressures on venues and audiences

Fundraising decline forecast

Reliance on a single Artistic and Executive Director for whole of company vision

Workforce pressures - small team delivering significant scale of work

The trustees who served during the year and up to the date of signature of the financial statements were:

J Plant

J Sanchania

C Birch

Dr A Blank

N Clement

G Brisland

C Hall

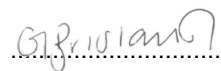
None of the trustees has any beneficial interest in the company.

VAMOS THEATRE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

The trustees' report was approved by the Board of Trustees.



G Brisland

Trustee

Date: 11 September 2025

VAMOS THEATRE CIO

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF VAMOS THEATRE CIO

I report to the trustees on my examination of the financial statements of Vamos Theatre CIO (the charity) for the year ended 31 March 2025.

Responsibilities and basis of report

As the trustees of the charity you are responsible for the preparation of the financial statements in accordance with the requirements of the Charities Act 2011.

I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011. In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the Charities Act 2011.

Independent examiner's statement

Since the charity's gross income exceeded £250,000, the independent examiner must be a member of a body listed in section 145 of the Charities Act 2011. I confirm that I am qualified to undertake the examination because I am a member of Association of Accounting Technicians, which is one of the listed bodies.

Your attention is drawn to the fact that the charity has prepared the financial statements in accordance with the relevant version of the Statement of Recommended Practice applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has now been withdrawn. I understand that this has been done in order for the financial statements to provide a true and fair view in accordance with UK Generally Accepted Accounting Practice.

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 Charities Act 2011.
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the applicable requirements concerning the form and content of financial statements set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the financial statements 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 financial statements to be reached.

Rowlands Webster Limited

Austin House
43 Poole Road
Bournemouth
Dorset
BH4 9DN
England
Date:

VAMOS THEATRE CIO

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2025

	Notes	Unrestricted funds 2025 £	Unrestricted funds 2024 £
Income and endowments from:			
Donations and legacies	2	240,381	270,180
Charitable activities	3	135,828	116,541
Other income	4	25,348	48,547
Total income		401,557	435,268
Expenditure on:			
Charitable activities	5	397,533	443,675
Total expenditure		397,533	443,675
Net income/(expenditure) and movement in funds		4,024	(8,407)
Reconciliation of funds:			
Fund balances at 1 April 2024		152,449	160,856
Fund balances at 31 March 2025		156,473	152,449

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

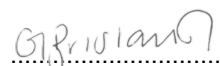
VAMOS THEATRE CIO

BALANCE SHEET

AS AT 31 MARCH 2025

	Notes	2025 £	£	2024 £	£
Fixed assets					
Tangible assets	10		2,516		3,356
Current assets					
Stocks	11	4,536		3,561	
Debtors	12	43,908		64,658	
Cash at bank and in hand		126,654		107,109	
		<u>175,098</u>		<u>175,328</u>	
Creditors: amounts falling due within one year	14	<u>(21,141)</u>		<u>(26,235)</u>	
Net current assets			153,957		149,093
Total assets less current liabilities			<u>156,473</u>		<u>152,449</u>
Income funds					
<u>Unrestricted funds</u>					
Designated funds:					
Artistic R&D, capacity building, staff training		37,500		37,500	
Winding down cost (if ever needed)		<u>60,000</u>		<u>60,000</u>	
	16	97,500		97,500	
General unrestricted funds		<u>58,973</u>		<u>54,949</u>	
			156,473		152,449
			<u>156,473</u>		<u>152,449</u>

The financial statements were approved by the Trustees on 11 September 2025.



G Brisland
Trustee

VAMOS THEATRE CIO

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

Charity information

Vamos Theatre CIO is a Charitable Incorporated Organisation

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's governing document, the Charities Act 2011, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and the Charities SORP "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). The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities not to prepare a Statement of Cash Flows.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

Software 'Protouree'

20% on cost

VAMOS THEATRE CIO

NOTES TO THE FINANCIAL STATEMENTS

(CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

(Continued)

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Computers	25% Reducing balance
Motor vehicles	25% Reducing balance

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Stocks

Stocks are stated at the lower of cost and estimated selling price less costs to complete and sell. Cost comprises direct materials and, where applicable, direct labour costs and those overheads that have been incurred in bringing the stocks to their present location and condition. Items held for distribution at no or nominal consideration are measured the lower of replacement cost and cost.

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

2 Donations and legacies

	Unrestricted funds	Unrestricted funds
	2025	2024
	£	£
Grants	239,559	260,794
Donations	822	9,386
	<u> </u>	<u> </u>

3 Income from charitable activities

	Unrestricted funds	Unrestricted funds
	2025	2024
	£	£
Sales of goods and services	135,828	116,541
	<u> </u>	<u> </u>

VAMOS THEATRE CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

4 Other income

	Unrestricted funds 2025 £	Unrestricted funds 2024 £
Other income	25,348	48,547

5 Expenditure on charitable activities

	Heading 2025 £	Heading 2024 £
Direct costs		
Staff costs	182,680	175,209
Depreciation and impairment	839	5,251
Activity costs	213,404	263,215
	396,923	443,675
Share of support and governance costs (see note)		
Support	610	-
	397,533	443,675
Analysis by fund		
Unrestricted funds	397,533	443,675

6 Net movement in funds

	2025 £	2024 £
The net movement in funds is stated after charging/(crediting):		
Depreciation of owned tangible fixed assets	839	1,118
Amortisation of intangible assets (software)	-	4,133

Trustees

7

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

VAMOS THEATRE CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

8 Employees

The average monthly number of employees during the year was:

	2025 Number	2024 Number
	8	7

Employment costs

	2025 £	2024 £
Wages and salaries	182,680	175,209

There were no employees whose annual remuneration was more than £60,000.

9 Taxation

The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.

10 Tangible fixed assets

	Computers £	Motor vehicles £	Total £
Cost			
At 1 April 2024	460	25,136	25,596
At 31 March 2025	460	25,136	25,596
Depreciation and impairment			
At 1 April 2024	460	21,781	22,241
Depreciation charged in the year	-	839	839
At 31 March 2025	460	22,620	23,080
Carrying amount			
At 31 March 2025	-	2,516	2,516
At 31 March 2024	-	3,356	3,356

11 Stocks

	2025 £	2024 £
Finished goods and goods for resale	4,536	3,561

VAMOS THEATRE CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

12 Debtors

	2025 £	2024 £
Amounts falling due within one year:		
Trade debtors	16,453	19,397
Corporation tax recoverable	24,800	41,600
	<u>41,253</u>	<u>60,997</u>
Amounts falling due after more than one year:		
Prepayments and accrued income	<u>2,655</u>	<u>3,661</u>
Total debtors	<u>43,908</u>	<u>64,658</u>

13 Loans and overdrafts

	2025 £	2024 £
Credit card	<u>174</u>	<u>-</u>
Payable within one year	<u>174</u>	<u>-</u>

14 Creditors: amounts falling due within one year

	Notes	2025 £	2024 £
Credit card	13	174	-
Other taxation and social security		4,018	909
Deferred income	15	12,594	16,829
Trade creditors		(192)	-
Other creditors		250	260
Accruals		4,297	8,237
		<u>21,141</u>	<u>26,235</u>

VAMOS THEATRE CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

15 Deferred income

	2025 £	2024 £
Arising from Grants and prepaid events	12,594	16,829

Deferred income is included in the financial statements as follows:

	2025 £	2024 £
Deferred income is included within:		
Current liabilities	12,594	16,829
Movements in the year:		
Deferred income at 1 April 2024	16,829	23,887
Released from previous periods	16,829	23,887
Resources deferred in the year	(12,594)	(16,829)
Deferred income at 31 March 2025	16,829	16,829

16 Unrestricted funds

	At 1 April 2024 £	Incoming resources £	Resources expended £	At 31 March 2025 £
General funds	152,449	401,557	(397,533)	156,473
Previous year:	At 1 April 2023 £	Incoming resources £	Resources expended £	At 31 March 2024 £
Artistic, R&D, capacity building, staff training	37,500	-	-	37,500
Winding down costs (if ever needed)	60,000	-	-	60,000
General funds	63,356	435,268	(443,675)	54,949
	160,856	435,268	(443,675)	152,449

17 Related party transactions

There were no disclosable related party transactions during the year (2024 - none).

VAMOS THEATRE CIO

England & Wales - Charity number 1167642

Accounts

VAMOS THEATRE CIO
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

VAMOS THEATRE CIO

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees

John Plant	
Jaylesh Sanchania	
Claire Birch	
A Blank Dr	(Appointed 14 September 2023)
N M Clement	(Appointed 14 September 2023)
G Brisland	(Appointed 22 February 2024)
C N Hall	(Appointed 18 May 2023)

Charity number

1167642

Principal address

The Swan Theatre
The Moors
Worcester
WR1 3ED

Independent examiner

Rowlands Webster Limited
Austin House
43 Poole Road
Bournemouth
Dorset
England
BH4 9DN

VAMOS THEATRE CIO

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VAMOS THEATRE CIO

TRUSTEES' REPORT

FOR THE YEAR ENDED 31 MARCH 2024

The trustees present their annual report and financial statements for the year ended 31 March 2024.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Charities Act 2011 and "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).

Objectives and activities

VAMOS CIO EXISTS FOR THE PUBLIC BENEFIT, TO PROMOTE AND ADVANCE THE ARTS, IN PARTICULAR THE ART OF MASK THEATRE, BY ENGAGING PEOPLE IN A MEANINGFUL WAY THAT WILL ENHANCE THEIR LIVES THROUGH PERFORMANCES, WORKSHOPS, CONFERENCES AND TRAINING, IN COMMUNITIES LOCALLY, NATIONALLY AND INTERNATIONALLY.

Vision, Mission and Values

Vision

We believe that full mask theatre taps directly into the power of empathy and encourages awareness of our shared human experiences in an increasingly isolating world. Through partnerships, we tell socially relevant stories, collaborating with a variety of contributors from all walks of life in the creation of engaging and entertaining live theatre that gives a voice to those who are often without one. By promoting the transformative potential of full mask theatre across the globe, educating and campaigning on the importance of empathetic communication, we aim to change the way people see the world.

Mission

We aim to transform lives through the empathy and connection of full mask theatre.

Ethos

We believe in the power of empathy, genuine and honest communications, and collaborating with a kind and generous spirit, with respect and consideration.

We strive to break down barriers to activity engage everyone through universal stories, particularly those with fewer opportunities to participate in theatre.

We believe everyone to be equal, so strive to give everyone a voice through participation and within our organisation.

We will take responsibility for the impact we have on our environment and its future.

We believe in the future of high-quality full mask theatre.

Our ethos permeates everything; we are willing to feel uncomfortable to deliver on our ethos.

Public benefit

The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

VAMOS THEATRE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

Background

Founded in 2006 (incorporated as a CIO in 2016), Vamos Theatre has established itself as the UK's leading mask theatre company, touring to a network of theatres and venues nationally and internationally with its productions. Led by Artistic Director Rachael Savage, our work does what great art should: changes people's lives; makes them think, laugh, cry & make sense of who they are in a complex world. We create exceptional, innovative theatre, based on real life stories, complemented by an extensive programme of participation and learning that engages people creatively with full mask theatre and with the powerful issues our work addresses.

A cross-sector approach is fundamental to the Charity's work, with partnership at the heart of what we do and long-established relationships with agencies serving disadvantaged groups, including work with: Health and Social Care sectors and non-arts bodies (leading care home providers, the NHS); Education (National Star College, SENSE, Longwill School for the Deaf, University of Worcester); and a range of arts organizations & festivals (Royal Shakespeare Company, Arena Theatre Wolverhampton, Deafinitely Theatre and London International Mime Festival (LIMF)).

The Charity's approach to diversity and inclusion is proactive, working to increase representation and inclusivity, focusing in particular on disability, cultural diversity and lower socio-economic groups. We set access at the heart of all our work, from the inception of each project to delivery. We consult widely in various relevant areas, such as with Deaf practitioners, People Living With Dementia, terminal illness and learning disabilities, ensuring access through our website, ticket pricing, relaxed performances, working with partners to address barriers to theatre attendance and participation. Our Deaf Ambassador ensures our programmes meet the need of the Deaf community and builds partnerships for the successful delivery on this work. We actively seek to develop the diversity of our team through auditions, talent development opportunities and training Deaf/Hard of Hearing practitioners as actors and workshop leaders.

To date, we have created and toured nine Arts Council England (ACE) funded productions to critical acclaim; developed 12 CPD/training programmes; created high profile youth theatre activities, delivered workshops and residencies nationwide to all ages and abilities; and performed at many festivals and events, including some of the leading venues/festivals in the UK and Europe. Since 2012, our work has reached over 234k people, including over 209k audiences and 25k people through our learning and participation programme. The strength of our educational and participatory work is recognised nationally and internationally.

Vamos Theatre is an Arts Council England (ACE) National Portfolio Organisation (NPO), successfully securing a second term (£203k/year for 2023-27), underpinning our development and allowing our ambitions to become a reality. Our business and operating model is underpinned by a diverse range of project-specific funding (including, in 2023-24: Garfield Weston Foundation, The Elmley Foundation, The Eveson Trust, The Hedley Foundation, Baron Davenport's Charity, Austin & Hope Pilkington Trust, Pam Britton Trust for Dementia, Co-op Central England Community Fund, Sir Barry Jackson Trust, Birkdale Trust for the Hearing Impaired, Richard Cadbury Trust and Worcestershire County Councilors Divisional Funds) and significant income generated from fees and commissions.

VAMOS THEATRE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

Achievements and performance

During 2023-24, our activity continued to build and re-establish itself post-Covid, with an increase in delivery across programmes, including work in schools, care homes, with people with learning disabilities and people living with dementia.

Implementation of our Environmental Action Plan continued, following the One Planet Living model to take a holistic approach to our environmental efforts. We undertook training with a Change Consultant to better understand how to have the greatest impact in reducing our impact on the environment and joined regional networks with an environmental remit to share knowledge and best practice.

Vamos Theatre's work falls into four strands which together ensure a wide range of people engage with the Charity and bring significant return on investment, as summarised below with information on the Charity's 2023-24 activity and achievements.

1. National and International Touring

- UK theatre and arts centre tours
- Researching and making of new artistic productions

In 2023-24 our research and development for a new Vamos Theatre production *Boy on the Roof* continued; a co-commission with London International Mime Festival and a co-production with The New Wolsey Theatre in Ipswich. Our mantra of *"Nothing about us without us"* continued to guide our work, undertaking conversations across communities across the UK, including with young people with ADHD and with an actor with ADHD cast as a lead role in the production. The production premiered in London at MimeLondon in January 2024, before embarking on a 27-date tour across the UK, including in 2 Levelling Up locations (areas designated for Government investment to help grow the economy, create jobs, improve transport, skills training and local business support. ACE refers to these areas as Priority Places for delivery of ACE funded activity) and reaching audiences of 3771. Due to its subject matter and the inclusion of a young character with ADHD, the production was hugely successful in engaging young people and schools groups (22 groups watched the performance at a theatre), as well as continuing to engage D/deaf and Hard of Hearing people through an accessible non-verbal artform. The production was also filmed and released online, enabling further audience reach and engagement, including 24 schools. Critical acclaim included 5 star reviews and an OffComm (Offices Commendation) Award 2024.

"A poignant exploration of loneliness, connection and friendship."

Oliver Jones, The Stage

"Touching, funny, poignant, clever, insightful and technically flawless - this is a must-see show for anyone who enjoys theatre at its best."

Suzanne Hawkes, British Theatre Guide

VAMOS THEATRE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

2. Learning and Participation

- Children and young people, including Schools & College workshops
 - Work in the community and with target groups including Deaf young people and Care Experienced Children
- Training - Universities, Professional Artists and Practitioners and Teacher Training
- Special one-off projects and other residencies

Our work in schools increased significantly in 2023-24, demonstrating increased demand post-Covid, with 195 sessions being delivered to 3395 people, training 7 additional practitioners to help meet demand. Our digital learning resource Mask:ED grew its reach, including being used by schools in 14 Levelling Up locations and inclusion on the world renowned Digital Theatre+ platform enabled us to reach over 1900 people across 49 countries, including the UK, USA, Vietnam, South Korea, Mexico, Nigeria, Brazil and across Europe. Our free Mask-set Library was booked throughout the year, reaching an estimated 1592 children in UK state schools. 79 teachers participated in CPD/Inset sessions, taking skills in mask-theatre back to the classroom.

We continued to invest in development of our work with and for Deaf people, including working with and training Deaf practitioners in full-mask theatre to deliver workshops with students at Braidwood School for the Deaf in partnership with Birmingham Rep. The core staff team also undertook initial training in BSL and we worked with Deaf Consultants in the rehearsal room for our production *Boy on the Roof*, enabling non-verbal full-mask theatre to communicate as clearly as possible to Deaf and Hard of Hearing audiences.

Commissioned by Staffordshire Virtual Schools, we made a film and accompanying resource pack with Care Experienced Young People, with *Misunderstood* winning the Staffordshire County Council Internal Award for Innovation and an endorsement by the Children's Commissioner for England, Rachel De Souza. This led to further project development with Virtual Schools Walsall, for delivery in 2024-25.

We continued to develop our Emerging Artists programme, investing in the development of young talented artists, 57% of whom had protected characteristics (including Global Majority and Neurodivergent people). To date, the programme has seen us engage a total of 6 artists from the 2022-2024 cohorts, for a total of 86 days of paid work, including as a Stage Manager for *Boy on the Roof*, as actors, a choreographer and as Learning & Participation practitioners. We delivered 7 days of professional development for established artist masterclasses, including participants from Hong Kong to Germany. This element of our work seeks to improve access to training in full-mask theatre and support the future of full-mask theatre through a skilled and diverse future workforce.

VAMOS THEATRE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

3. Health, Wellbeing and Social Care

- Touring shows for residential homes and other care settings
- Work with health sector and social care agencies (e.g. training for care workers)
- Conferences and sector events
- Work in the community and with target groups (e.g. learning difficulties, elderly)

Our profile and track-record in Arts in Health work continued to grow, with Artistic Director Rachael Savage being invited by Ian Sheriff, Chair of the PM's Rural Dementia Task and Finish Group, to an All-Party Parliamentary Group in Westminster. Our Arts in Health work also featured as part of a feature in The Guardian on bringing the joy of theatre to people living with dementia.

We were able to work directly inside care homes for the first time post-Covid, presenting 25 performances of our production for people living with dementia *Sharing Joy* across the UK, including 6 Levelling Up locations. We reached 560 people who are all too often excluded from the arts, enabling them to participate in a setting where they felt safe, comfortable and could be supported by familiar carers. 92% of carers reported that the residents were engaged and 94% that they were happier and more content following the performance.

"It was like opening a box full of memories."

Toni, 86

"Residents were very alert, happy and engaged throughout. So many hearts were touched."
Care-home Carer

Our work with local people with learning disabilities continued, through our community theatre company Vamos Central and extension of our programme to reach young people with learning disabilities aged 14-18. Activity throughout the year enabled our members to connect with other people with learning disabilities through other local groups, as well as a performance for friends and family. We invested in the development and training of new staff to help deliver this key area of work. Programme evaluation demonstrated improvements in confidence and communication skills amongst participants.

"The mask helps Laura to feel free to express herself without worrying about what others think. She's learning to communicate without words and has to rely on body language to get her point across... She has formed strong bonds with the other members of the group. Laura feels accepted and included at Vamos Central."

Participant's parent.

Our interactive event for people with sensory issues, dementia, learning disabilities and/or autism, *Mischief!* toured to 7 settings and reached 313 participants, including people with complex needs. Part performance, part workshop and part celebration, *Mischief!* enables everyone to play, interact and immerse themselves, increasing laughter and well-being. This project is being developed with residential care-home provider Primelife, to form part of a new training model for staff and help drive culture-change. *"Inspirational, hilarious, mesmerising"* Val 58yrs, brain injury client, Headway.

Delivery of our non-verbal communication workshop *Listening With Your Eyes* continued including the development of a 3-year project with West Berkshire Council and Newbury Corn Exchange, to train all care home staff in the region as part of their Ageing Creatively programme. We undertook initial research around how to adapt this successful training programme to a digital version, to enable us to widen our reach in the future.

"Amazingly creative, energetic and engaging. Breaks down barriers and gives inspiration for us in our home."

Care Home Activities Co-ordinator

"Vamos training goes the extra mile in dementia training and should be essential for all front facing teams"

Josefa Hunter MacKinnon, RSC Access and Inclusion

VAMOS THEATRE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

4. Walkabout Theatre

- Festivals
- High Street, shopping centres and town centres
- Special events and celebrations (e.g. National Nursing Week)
- Corporate events - conferences etc.

Our *Walkabout* programme continued to revive post-Covid, with performances at a range of public, community events and street festivals as well as specialist events including the UK Dementia Congress and Black Country Women's Aid Awards. 14 bookings reached approximately 13k audience members, including in 4 Levelling Up locations, enabling us to reach audiences who may not normally attend theatre in more traditional settings.

Financial review

Our Reserves Policy seeks to ensure we are a resilient theatre company with a secure financial future. We allocate any unspent money within the organisation to 3 different types of reserves fund: Restricted, Unrestricted and Designated. This allows us to draw on the reserves in times of emergency (including meeting any liabilities in the case of closing the CIO), to take advantage of unexpected opportunities, to help manage cashflow, and to budget for future projects. Funds are earmarked as part of our annual budgeting and our Reserves Policy is reviewed annually.

Of the Members' Funds detailed to carry forward into 2024-25 of £152,449: £37,500 is designated funds for artistic R&D, capacity building and staff training investment during 2024-25. Further, the Trustees have agreed to designate funds of £60,000 in case of wind-down costs, leaving unrestricted free reserves (including assets) of £54,949 at 31 March 2024.

Structure, governance and management

Vamos Theatre CIO is constituted as a Charitable Incorporated Organisation.

Organisation and Staffing

We operate with a compact core staff with strong leadership from the Artistic Director, Executive Producer & Creative Producer forming the Senior Management Team. Other core staff includes: Marketing Officer, Head of Communications, Administrators (x 2, job-share), supported by a freelance Healthcare Connector and PR. Based at The Swan Theatre in Worcester. Systems and guidance are in place to support working from home, with staff working an average of 25% of hours from home in line with our environmental policy. We continued to invest in the services of an external fundraiser to increase capacity and to aid skills development within the core team, responding to recent challenges in fundraising on the back of Covid-19 and the continued cost-of-living crisis. Funds were received from a range of funders, including six Trusts/Foundations who had not funded Vamos Theatre CIO before.

Four new Trustees were appointed to the Board, continuing to support the organisation's development and operation through a wide range of professional expertise, meeting at least quarterly. There were two resignations within the year, with an Interim Chair appointed until the next AGM in September. We regularly undertake Board development, which recently included attendance at environmental training and gender-awareness training alongside the core staff. A Board away-day is scheduled for later in 2024. Trustees continued to work closely with senior staff regularly monitor activity to ensure the Charity meets its aims. We carry out a review of effectiveness and the diversity and skills of Trustees annually. Our Board is diverse, with 14% of Trustees of Global Majority heritage, 14% neurodivergent and 71% female.

VAMOS THEATRE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

The trustees who served during the year and up to the date of signature of the financial statements were:

Penny Mayes	(Resigned 23 February 2024)
John Plant	
Jaylesh Sanchania	
Michael Addison	(Resigned 22 February 2024)
Claire Birch	
A Blank Dr	(Appointed 14 September 2023)
N M Clement	(Appointed 14 September 2023)
G Brisland	(Appointed 22 February 2024)
C N Hall	(Appointed 18 May 2023)

Recruitment and appointment of trustees

None of the trustees has any beneficial interest in the company.

The trustees' report was approved by the Board of Trustees.

G Brisland
Trustee

26 September 2024

VAMOS THEATRE CIO

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF VAMOS THEATRE CIO

I report to the trustees on my examination of the financial statements of Vamos Theatre CIO (the charity) for the year ended 31 March 2024.

Responsibilities and basis of report

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

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

Independent examiner's 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 because I am a member of Association of Accounting Technicians, which is one of the listed bodies.

Your attention is drawn to the fact that the charity has prepared financial statements in accordance with Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has now been withdrawn.

I understand that this has been done in order for financial statements to provide a true and fair view in accordance with Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.

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 financial statements do not accord with those records; or
- 3 the financial statements 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 financial statements to be reached.

Rowlands Webster Limited

Austin House
43 Poole Road
Bournemouth
Dorset
BH4 9DN
England

Dated: 26 September 2024

VAMOS THEATRE CIO

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2024

	Notes	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Income and endowments from:			
Donations and legacies	2	270,180	230,484
Charitable activities	3	116,541	41,501
Other income	4	48,547	3
Total income		435,268	271,988
Expenditure on:			
Charitable activities	5	443,657	310,356
Total expenditure		443,657	310,356
Net expenditure and movement in funds		(8,407)	(38,368)
Reconciliation of funds:			
Fund balances at 1 April 2023		160,856	199,224
Fund balances at 31 March 2024		152,449	160,856

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

VAMOS THEATRE CIO

BALANCE SHEET

AS AT 31 MARCH 2024

	Notes	2024 £	£	2023 £	£
Fixed assets					
Intangible assets	10		-		4,133
Tangible assets	11		3,356		4,474
			<u>3,356</u>		<u>8,607</u>
Current assets					
Stocks	12	3,561		960	
Debtors	13	64,659		16,676	
Cash at bank and in hand		107,109		170,129	
		<u>175,328</u>		<u>187,765</u>	
Creditors: amounts falling due within one year	14	(26,235)		(35,516)	
Net current assets			<u>149,093</u>		<u>152,249</u>
Total assets less current liabilities			<u>152,449</u>		<u>160,856</u>
Income funds					
<u>Unrestricted funds</u>					
Designated funds:					
Artistic R&D, capacity building, staff training		37,500		85,000	
Winding down cost (if ever needed)		60,000		57,000	
		<u>97,500</u>		<u>97,500</u>	
General unrestricted funds	16	56,065		63,356	
			<u>152,449</u>		<u>160,856</u>
			<u>152,449</u>		<u>160,856</u>

The financial statements were approved by the Trustees on 26 September 2024

G Brisland
Trustee

VAMOS THEATRE CIO

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

Charity information

Vamos Theatre CIO is a Charitable Incorporated Organisation

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's governing document, the Charities Act 2011, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and the Charities SORP "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). The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities not to prepare a Statement of Cash Flows.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

VAMOS THEATRE CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

(Continued)

1.6 Intangible fixed assets other than goodwill

Intangible assets acquired separately from a business are recognised at cost and are subsequently measured at cost less accumulated amortisation and accumulated impairment losses.

Amortisation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Software 'Protouree'	20% on cost
----------------------	-------------

1.7 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Computers	25% Reducing balance
Motor vehicles	25% Reducing balance

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.8 Stocks

Stocks are stated at the lower of cost and estimated selling price less costs to complete and sell. Cost comprises direct materials and, where applicable, direct labour costs and those overheads that have been incurred in bringing the stocks to their present location and condition. Items held for distribution at no or nominal consideration are measured the lower of replacement cost and cost.

1.9 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

2 Donations and legacies

	Unrestricted funds	Unrestricted funds
	2024	2023
	£	£
Grants	260,794	230,484
Legacy	9,386	-

VAMOS THEATRE CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

3 Income from charitable activities

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Sale of services	116,541	41,501

4 Other income

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Other income	48,547	3

5 Expenditure on charitable activities

	2024 £	2023 £
Direct costs		
Staff costs	175,209	171,305
Depreciation and impairment	5,251	7,691
Programme delivery	263,215	131,360
	443,675	310,356
Analysis by fund		
Unrestricted funds	443,675	310,356

6 Net movement in funds

	2024 £	2023 £
The net movement in funds is stated after charging/(crediting):		
Depreciation of owned tangible fixed assets	1,118	1,491
Amortisation of intangible assets	4,133	6,200

VAMOS THEATRE CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

7 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

8 Employees

The average monthly number of employees during the year was:

	2024 Number	2023 Number
	7	7
Employment costs	2024	2023
	£	£
Wages and salaries	175,209	171,305

There were no employees whose annual remuneration was more than £60,000.

9 Taxation

The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.

10 Intangible fixed assets

	Software 'Protouree' £
Cost	
At 1 April 2023 and 31 March 2024	31,000
Amortisation and impairment	
At 1 April 2023	26,867
Amortisation charged for the year	4,133
At 31 March 2024	31,000
Carrying amount	
At 31 March 2024	-
At 31 March 2023	4,133

VAMOS THEATRE CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

11 Tangible fixed assets

	Computers	Motor vehicles	Total
	£	£	£
Cost			
At 1 April 2023	460	25,136	25,596
At 31 March 2024	460	25,136	25,596
Depreciation and impairment			
At 1 April 2023	460	20,662	20,122
Depreciation charged in the year		1,118	1,118
At 31 March 2024	460	21,780	22,240
Carrying amount			
At 31 March 2024	-	3,356	3,356
At 31 March 2023	-	4,474	4,474

12 Stocks

	2024	2023
	£	£
Finished goods and goods for resale	3,561	960

13 Debtors

	2024	2023
	£	£
Amounts falling due within one year:		
Trade debtors	19,398	11,420
Corporation tax recoverable	41,600	-
Prepayments and accrued income	-	5,256
	60,998	16,676
Amounts falling due after more than one year:		
Prepayments and accrued income	3,661	-
Total debtors	64,659	16,676

VAMOS THEATRE CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

14 Creditors: amounts falling due within one year

	Notes	2024 £	2023 £
Other taxation and social security		909	1,932
Deferred income	15	16,829	23,887
Trade creditors		-	5,543
Other creditors		260	370
Accruals and deferred income		8,237	3,784
		<u>26,235</u>	<u>35,516</u>

15 Deferred income

	2024 £	2023 £
Arising from Grants and prepaid events	<u>16,829</u>	<u>23,887</u>

Deferred income is included in the financial statements as follows:

	2024 £	2023 £
Deferred income is included within:		
Current liabilities	<u>16,829</u>	<u>23,887</u>
Movements in the year:		
Deferred income at 1 April 2023	23,887	-
Released from previous periods	16,829	-
Resources deferred in the year	<u>(23,887)</u>	<u>23,887</u>
Deferred income at 31 March 2024	<u>16,829</u>	<u>23,887</u>

16 Unrestricted funds

	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
Artistic, R&D, capacity building, staff training	37,500	-	-	-	37,500
Winding down costs (if ever needed)	60,000	-	-	-	60,000
General funds	63,356	435,268	(443,675)	-	54,949
	<u>160,856</u>	<u>435,268</u>	<u>(443,675)</u>	<u>-</u>	<u>152,449</u>

VAMOS THEATRE CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

16 Unrestricted funds (Continued)

Previous year:	At 1 April 2022 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2023 £
Artistic, R&D, capacity building, staff training	85,000	-	-	(47,500)	37,500
Winding down costs (if ever needed)	57,000	-	-	3,000	60,000
General funds	57,224	271,988	(310,356)	44,500	63,356
	<u>199,224</u>	<u>271,988</u>	<u>(310,356)</u>	<u>-</u>	<u>160,856</u>

17 Related party transactions

There were no disclosable related party transactions during the year (2023 - none).

VAMOS THEATRE CIO

England & Wales - Charity number 1167642

Accounts

VAMOS THEATRE CIO
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

VAMOS THEATRE CIO

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Penny Mayes John Plant Jaylesh Sanchania Michael Addison Claire Birch
Charity number	1167642
Principal address	The Swan Theatre The Moors Worcester WR1 3ED
Independent examiner	Rowlands Webster Limited Austin House 43 Poole Road Bournemouth Dorset England BH4 9DN

VAMOS THEATRE CIO

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VAMOS THEATRE CIO

TRUSTEES' REPORT

FOR THE YEAR ENDED 31 MARCH 2023

The trustees present their annual report and financial statements for the year ended 31 March 2023.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Charities Act 2011 and "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).

Objectives and activities

Vision

We believe that full mask theatre taps directly into the power of empathy and encourages awareness of our shared human experiences in an increasingly isolating world. Through partnerships, we tell socially relevant stories, collaborating with a variety of contributors from all walks of life in the creation of engaging and entertaining live theatre that gives a voice to those who are often without one. By promoting the transformative potential of full mask theatre across the globe, educating and campaigning on the importance of empathetic communication, we aim to change the way people see the world.

Mission

We aim to transform lives through the empathy and connection of full mask theatre.

Ethos

- We believe in the power of empathy, genuine and honest communications, and collaborating with a kind and generous spirit, with respect and consideration.
- We strive to break down barriers to activity engage everyone through universal stories, particularly those with fewer opportunities to participate in theatre.
- We believe everyone to be equal, so strive to give everyone a voice through participation and within our organisation.
- We will take responsibility for the impact we have on our environment and its future.
- We believe in the future of high-quality full mask theatre.
- Our ethos permeates everything; we are willing to feel uncomfortable to deliver on our ethos.

VAMOS THEATRE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

Background summary

Founded in 2006 (incorporated as a CIO in 2016), Vamos Theatre has established itself as the UK's leading mask theatre company, touring to a network of theatres and venues nationally and internationally with its productions. Led by Artistic Director Rachael Savage, our work does what great art should: changes people's lives; makes them think, laugh, cry & make sense of who they are in a complex world. We create exceptional, innovative theatre, based on real life stories, complemented by an extensive programme of participation and learning that engages people creatively with full mask theatre and with the powerful issues our work addresses.

A cross-sector approach is fundamental to the Charity's work, with partnership at the heart of what we do and long-established relationships with agencies serving disadvantaged groups, including work with: Health and Social Care sectors and non-arts bodies (leading care home providers, the NHS); Education (National Star College, SENSE, Longwill School for the Deaf, University of Worcester); and a range of arts organizations & festivals (Royal Shakespeare Company, Arena Theatre Wolverhampton, Deafinitely Theatre and London International Mime Festival (LIMF)).

The Charity's approach to diversity and inclusion is proactive, working to increase representation and inclusivity, focusing in particular on disability, cultural diversity and lower socio-economic groups. We consider access from the inception of each project, consulting widely, with Deaf practitioners, People Living With Dementia, terminal illness and learning disabilities, ensuring access through our website, ticket pricing, relaxed performances, and working with partners to address barriers to theatre attendance & participation. Our Deaf Ambassador ensures our programmes meet the need of the Deaf community and builds partnerships for the successful delivery on this work. We actively seek to develop the diversity of our team through auditions, talent development opportunities and training Deaf/Hard of Hearing practitioners as actors and workshop leaders.

To date, we have created and toured eight Arts Council England (ACE) funded productions to critical acclaim; developed 12 CPD/training programmes; created high profile youth theatre activities, delivered workshops and residencies nationwide to all ages and abilities; and performed at many festivals and events, including some of the leading venues/festivals in the UK and Europe. Since 2012, our work has reached over 213k people, including over 191k audiences and in excess of 21k people through our learning and participation programme. The strength of our educational and participatory work is recognised nationally and internationally.

Vamos Theatre is an Arts Council England National Portfolio Organisation, successfully securing a second term (£203k/year for 2023-26), underpinning our development and allowing our ambitions to become a reality. Our business and operating model is underpinned by a diverse range of project-specific funding (including, in 2022-23, The Elmley Foundation, The Eveson Trust, The Hedley Foundation, Baron Davenport's Charity, Austin & Hope Pilkington Trust and Worcestershire County Councilors Divisional Funds) and significant income generated from fees and commissions.

VAMOS THEATRE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

Achievements and performance

Our activity during 2022-23 continued to focus on re-establishing our programmes following the impact of Covid-19. An increase in in-person delivery was seen towards the end of the year (schools, colleges, with People Living With Dementia and learning disabilities), with digital innovation continuing to complement this activity. We started implementation of a new Environmental Policy and Action Plan to reduce our impact on the environment across the organisation.

Vamos Theatre's work falls into four strands which together ensure a wide range of people engage with the Charity and bring significant return on investment as summarised below with information on the Charity's 2022-23 activity and achievements.

1. National and International Touring

- Researching and making of new artistic productions

In 2022-23 we started research and development on a new Vamos Theatre production for touring in 2024 onwards. A co-commission with London International Mime Festival and a co-production with The New Wolsey Theatre in Ipswich, research included conversations with local communities around a range of topics and themes including hearing loss and ADHD, feeding into research and development in the studio with the Vamos Theatre creative team. The resulting production, *Boy on the Roof*, will premiere in February 2024 and tour to UK theatres in 2024 and 2025, including engagement opportunities such as post-show talks and workshop/participation events.

During the year we invested in research and development funds for the Artistic Director, to enhance research and the artistic process, and underpin the excellence of our work. We continued to build relationships with theatre and festival bookers in the UK and internationally, laying the foundations for future touring from early 2024, with an awareness of some of the likely challenges around the rising cost of touring vs income from bookings, and likely beneficiary figures (with audience confidence still continuing to build post Covid).

"This is a masterclass in beautifully crafted and articulate full mask acting." Drama and Theatre Magazine on Dead Good

VAMOS THEATRE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

2. Learning and Participation

- Children and young people, including Schools & College workshops and residencies
- Training - Universities, Professional Artists and Practitioners and Teacher Training
- Work in the community and with target groups including people with Learning Disabilities
- Special one-off projects and other residencies

A grant from the Mo Siewcharran Fund, to support the development of Black, Asian and Ethnically Diverse young people as part of a drive to increase diversity in the theatre, enabled us to engage an intern within the organisation. This was a brilliant opportunity for both us and the young person, with further opportunities for work with us beyond the internship already having taken place.

We presented professional development sessions as part of London International Mime Festival, with the West Midlands Drama Teachers and Educators Network and at The National Theatre as part of their Drama Teachers Conference. Our Emerging Artist programme entered its second year with a number of regional partners to help invest in a develop the mask actors of the future, with a particular focus on diversity.

Workshops included delivery in various educational settings, including Deafinitely Theatre and online delivery to Chicago. We started an ambitious and intensive film project with Virtual Schools Staffordshire with Looked After Children to continue in 2023-24.

We launched a new mask library loan scheme to increase access to mask theatre to state schools, Module 2 of our digital learning programme Mask:ED and developed a partnership with Digital Theatre+ platform to increase access to our digital resource in 2023-24. Together these resources won the Drama and Theatre Magazine Editor's Award for their accessibility to schools.

"Vamos created a truly democratic performance space for our students and empowered them to communicate profoundly, hilariously and emphatically. Mask theatre speaks no language but human language, one we can all understand, and I was both amazed and moved to see our students flourish throughout the week."

Ganton Special School

3. Health, Wellbeing and Social Care

- Work with health sector and social care agencies (e.g. training for care workers)
- Touring shows for residential homes and other care settings
- Conferences and sector events
- Work in the community and with target groups (e.g. learning difficulties, elderly)

We devised a new interactive event for children and young people with sensory issues, learning disabilities and/or autism, *Mischief!*, touring the piece to 6 local settings (including Sense Birmingham, The Broad Group and Fort Royal Primary School in Worcester and The National Star College in Cheltenham) and reaching 176 young people. Part performance, part workshop and part celebration, the work enables everyone to play, interact and immerse themselves, increasing laughter and well-being.

During the period we started preparations for a tour of *Sharing Joy* in 2023-24, developing partnerships with a number of organisations (including arts, health and local councils) to support the distribution of this work to people living with dementia and learning disabilities.

Delivery of our non-verbal communication workshop *Listening With Your Eyes* re-commenced, including the development of a 3 year project with West Berkshire Council and Newbury Corn Exchange, to train all care home staff in the region as part of their Ageing Creatively programme.

"Amazingly creative, energetic and engaging. Breaks down barriers and gives inspiration for us in our home."

Care Home Activities Co-ordinator

VAMOS THEATRE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

4. Walkabout Theatre

- Festivals
- High Street, shopping centres and town centres
- Special events and celebrations (e.g. National Nursing Week)
- Corporate events - conferences etc.

Our *Walkabout* programme continued to revive at a relatively slow pace as many festival plans were still affected by Covid-19. This was seen to pick up towards the end of the year. Performances included bookings at Deaffest (the UK's leading Deaf-led Film & Arts Festival) delivered by two Deaf performers, the Walsall Cultural Education Partnership (WCEP), Shout Festival of Queer Art & Culture and multiple Jubilee celebrations and community events. We invested in the development of a new Walkabout act, *Uber Happy*, with a diverse cast, for further development in 2023-24 and engaged with the outdoor arts sector to grow connections and develop future opportunities.

Financial review

Our Reserves Policy seeks to ensure we are a resilient theatre company with a secure financial future. We allocate any unspent money within the organisation to 3 different types of reserves fund: Restricted, Unrestricted and Designated. This allows us to draw on the reserves in times of emergency (including meeting any liabilities in the case of closing the CIO), to take advantage of unexpected opportunities, to help manage cashflow, and to budget for future projects. Funds are earmarked as part of our annual budgeting and our Reserves Policy is reviewed annually.

Of the Members' Funds detailed to carry forward into 2023-24 £160,856. £37,500 is designated funds for artistic R&D, capacity building and staff training investment during 2023-24. Further, the Trustees have agreed to designate funds of £60,000 in case of wind-down costs, leaving unrestricted free reserves of £63,356 at 31 March 2023.

Structure, governance and management

Vamos Theatre CIO is a constituted as a Charitable Incorporated Organisation.

Organisation and Staffing

We operate with a compact core staff with strong leadership from the Artistic Director, Executive Producer & Creative Producer. Other core staff include: Marketing Officer, Head of Communications, Administrators (x 2, job-share), supported by a freelance Healthcare Connector and PR. Based at The Swan Theatre in Worcester, systems and guidance are in place to support working from home, with staff working 25% of hours from home (averaged across staff) in line with our environmental policy. We invested in the services of an external fundraiser to increase capacity and to aid skills development within the core team, responding to recent challenges in fundraising on the back of Covid-19 and the cost-of-living crisis. It is likely to take longer to see the full impact of this investment. However, it has already focused our fundraising efforts through a detailed, informed fundraising strategy and fundraising pipeline, identifying several funds, Trusts & Foundations new to Vamos Theatre. Funds raised during the year totaled £230,484.

Our five-person committed Board of Trustees brings a wide range of professional expertise, supporting the Charity's development and operation and meeting at least quarterly. We regularly undertake Board development which recently included an externally facilitated company away day, environmental conversations and Equality training sessions with 100% attendance. Trustees worked closely with senior staff to develop plans and achieve a successful bid to ACE and are involved in the regular monitoring of activity to ensure the Charity meets its aims. We carry out a review of effectiveness and the diversity and skills of Trustees annually and have recently undertaken Board expansion through open recruitment (including through Reach Volunteering). Our Board is diverse, with 20% of Trustees of Global Majority heritage, 60% female and 40% living with a disability.

VAMOS THEATRE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

The trustees who served during the year and up to the date of signature of the financial statements were:

Penny Mayes

Michael Sheath

(Resigned 15 September 2022)

John Plant

Jaylesh Sanchania

Michael Addison

Claire Birch

None of the trustees has any beneficial interest in the company.

The trustees' report was approved by the Board of Trustees.



Penny Mayes

Trustee

14 September 2023

VAMOS THEATRE CIO

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF VAMOS THEATRE CIO

I report to the trustees on my examination of the financial statements of Vamos Theatre CIO (the charity) for the year ended 31 March 2023.

Responsibilities and basis of report

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

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

Independent examiner's 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 because I am a member of Association of Accounting Technicians, which is one of the listed bodies.

Your attention is drawn to the fact that the charity has prepared financial statements in accordance with Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has now been withdrawn.

I understand that this has been done in order for financial statements to provide a true and fair view in accordance with Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.

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 financial statements do not accord with those records; or
- 3 the financial statements 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 financial statements to be reached.

Rowlands Webster Limited

Austin House
43 Poole Road
Bournemouth
Dorset
BH4 9DN
England

Dated: 14 September 2023

VAMOS THEATRE CIO

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2023

		Unrestricted funds 2023 £	Unrestricted funds 2022 £
	Notes		
<u>Income and endowments from:</u>			
Donations and legacies	2	230,484	237,125
Charitable activities	3	41,501	87,814
Other income	4	3	20,563
Total income		271,988	345,502
<u>Expenditure on:</u>			
Charitable activities	5	310,356	312,660
Other	8	-	82
Total expenditure		310,356	312,742
Net (expenditure)/income for the year/ Net movement in funds		(38,368)	32,760
Fund balances at 1 April 2022		199,224	166,464
Fund balances at 31 March 2023		160,856	199,224

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

VAMOS THEATRE CIO

BALANCE SHEET

AS AT 31 MARCH 2023

	Notes	2023 £	£	2022 £	£
Fixed assets					
Intangible assets	10		4,133		10,333
Tangible assets	11		4,474		5,965
			<u>8,607</u>		<u>16,298</u>
Current assets					
Stocks	12	960		3,200	
Debtors	13	16,676		31,020	
Cash at bank and in hand		170,129		151,224	
		<u>187,765</u>		<u>185,444</u>	
Creditors: amounts falling due within one year	14	(35,516)		(2,518)	
Net current assets			<u>152,249</u>		<u>182,926</u>
Total assets less current liabilities			<u>160,856</u>		<u>199,224</u>
Income funds					
<u>Unrestricted funds</u>					
Designated funds:					
Artistic R&D, capacity building, staff training		37,500		85,000	
Winding down cost (if ever needed)		60,000		57,000	
		<u>97,500</u>		<u>142,000</u>	
General unrestricted funds	15	63,356		57,224	
			<u>160,856</u>		<u>199,224</u>
			<u>160,856</u>		<u>199,224</u>

The financial statements were approved by the Trustees on 14 September 2023


 Penny Mayes
 Trustee

VAMOS THEATRE CIO

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

Charity information

Vamos Theatre CIO is a Charitable Incorporated Organisation

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's governing document, the Charities Act 2011, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and the Charities SORP "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). The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities not to prepare a Statement of Cash Flows.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

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 financial statements.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

VAMOS THEATRE CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

1 Accounting policies

(Continued)

1.6 Intangible fixed assets other than goodwill

Intangible assets acquired separately from a business are recognised at cost and are subsequently measured at cost less accumulated amortisation and accumulated impairment losses.

Amortisation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Software 'Protouree'	20% on cost
----------------------	-------------

1.7 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Computers	25% Reducing balance
Motor vehicles	25% Reducing balance

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.8 Stocks

Stocks are stated at the lower of cost and estimated selling price less costs to complete and sell. Cost comprises direct materials and, where applicable, direct labour costs and those overheads that have been incurred in bringing the stocks to their present location and condition. Items held for distribution at no or nominal consideration are measured the lower of replacement cost and cost.

1.9 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

2 Donations and legacies

	Unrestricted funds	Unrestricted funds
	2023	2022
	£	£
Grants	230,484	237,125

VAMOS THEATRE CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

3 Charitable activities

	Charitable Income Heading 1 2023 £	Charitable Income Heading 1 2022 £
Sales within charitable activities	41,501	87,814

4 Other income

	Unrestricted funds 2023 £	Unrestricted funds 2022 £
Other income	3	1
Theatre Tax Credit	-	20,562
	3	20,563

5 Charitable activities

	Charitable Expenditure Heading 1 2023 £	Charitable Expenditure Heading 1 2022 £
Staff costs	171,305	159,563
Depreciation and impairment	7,691	8,216
Programme delivery	131,360	144,881
	310,356	312,660
	310,356	312,660

6 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

VAMOS THEATRE CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

7 Employees

The average monthly number of employees during the year was:

2023 Number	2022 Number
7	7
<u>7</u>	<u>7</u>

Employment costs

	2023 £	2022 £
Wages and salaries	171,305	159,563
	<u>171,305</u>	<u>159,563</u>

There were no employees whose annual remuneration was more than £60,000.

8 Other

	Total £ 2023	Unrestricted funds 2022
Net loss on disposal of tangible fixed assets	-	82
	<u>-</u>	<u>82</u>

9 Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

10 Intangible fixed assets

	Software 'Protouree' £
Cost	
At 1 April 2022 and 31 March 2023	31,000
Amortisation and impairment	
At 1 April 2022	20,667
Amortisation charged for the year	6,200
	<u>26,867</u>
At 31 March 2023	4,133
Carrying amount	
At 31 March 2023	4,133
At 31 March 2022	<u>10,333</u>

VAMOS THEATRE CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

11 Tangible fixed assets

	Computers £	Motor vehicles £	Total £
Cost			
At 1 April 2022	460	25,136	25,596
At 31 March 2023	460	25,136	25,596
Depreciation and impairment			
At 1 April 2022	460	19,171	19,631
Depreciation charged in the year	-	1,491	1,491
At 31 March 2023	460	20,662	21,122
Carrying amount			
At 31 March 2023	-	4,474	4,474
At 31 March 2022	-	5,965	5,965

12 Stocks

	2023 £	2022 £
Finished goods and goods for resale	960	3,200

13 Debtors

	2023 £	2022 £
Amounts falling due within one year:		
Trade debtors	11,420	7,210
Corporation tax recoverable	-	20,562
Prepayments and accrued income	5,256	3,248
	16,676	31,020

14 Creditors: amounts falling due within one year

	2023 £	2022 £
Other taxation and social security	1,932	677
Trade creditors	5,543	-
Other creditors	370	-
Accruals and deferred income	27,671	1,841
	35,516	2,518

VAMOS THEATRE CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

15 Designated funds

	Movement in funds	Balance at 1 April 2022	Transfers	Balance at 31 March 2023
	£	£	£	£
Artistic, R&D, capacity building, staff training	85,000	85,000	(47,500)	37,500
Winding down costs (if ever needed)	57,000	57,000	3,000	60,000
	<u>142,000</u>	<u>142,000</u>	<u>(44,500)</u>	<u>97,500</u>

16 Related party transactions

There were no disclosable related party transactions during the year (2022 - none).

VAMOS THEATRE CIO

England & Wales - Charity number 1167642

Accounts

VAMOS THEATRE CIO
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022

VAMOS THEATRE CIO

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Penny Mayes Michael Sheath John Plant Jaylesh Sanchania Michael Addison Claire Birch	(Appointed 10 June 2021) (Appointed 10 June 2021)
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Charity number	1167642
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Principal address	The Swan Theatre The Moors Worcester WR1 3ED
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Independent examiner	Rowlands Webster Limited Austin House 43 Poole Road Bournemouth Dorset England BH4 9DN
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VAMOS THEATRE CIO

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Statement of financial activities	8
Balance sheet	9
Notes to the financial statements	10 - 15

VAMOS THEATRE CIO

TRUSTEES' REPORT

FOR THE YEAR ENDED 31 MARCH 2022

The trustees present their annual report and financial statements for the year ended 31 March 2022.

Objectives and activities

Vision

We believe that full mask theatre taps directly into the power of empathy and encourages awareness of our shared human experiences in an increasingly isolating world. Through partnerships, we tell socially relevant stories, collaborating with a variety of contributors from all walks of life in the creation of engaging and entertaining live theatre that gives a voice to those who are often without one. By promoting the transformative potential of full mask theatre across the globe, educating and campaigning on the importance of empathetic communication, we aim to change the way people see the world.

Mission

We aim to transform lives through the empathy and connection of full mask theatre.

Ethos

- We believe in the power of empathy, genuine and honest communications, and collaborating with a kind and generous spirit, with respect and consideration.
- We strive to break down barriers to activity engage everyone through universal stories, particularly those with fewer opportunities to participate in theatre.
- We believe everyone to be equal, so strive to give everyone a voice through participation and within our organisation.
- We will take responsibility for the impact we have on our environment and its future.
- We believe in the future of high-quality full mask theatre.
- Our ethos permeates everything; we are willing to feel uncomfortable to deliver on our ethos.

VAMOS THEATRE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

Background summary

Founded in 2006 (incorporated as a CIO in 2016), Vamos Theatre has established itself as the UK's leading mask theatre company, touring to a network of theatres and venues nationally and internationally with its productions. Led by Artistic Director Rachael Savage, our work does what great art should: changes people's lives; makes them think, laugh, cry & make sense of who they are in a complex world. We create exceptional, innovative theatre, based on real life stories, complemented by an extensive programme of participation and learning that engages people creatively with full mask theatre and with the powerful issues our work addresses.

A cross-sector approach is fundamental to the Charity's work, with partnership at the heart of what we do and long-established relationships with agencies serving disadvantaged groups, including work with: Health and Social Care sectors and non-arts bodies (leading care home providers, the NHS); Education (National Star College, SENSE, Longwill School for the Deaf, University of Worcester); and a range of arts organizations & festivals (Royal Shakespeare Company, Arena Theatre Wolverhampton, Deafinitely Theatre and London International Mime Festival (LIMF)).

The Charity's approach to diversity and inclusion is proactive, working to increase representation and inclusivity (focusing in particular on disability, cultural diversity and lower socio-economic groups). We consider access from the inception of each project, consulting widely (with Deaf practitioners, People Living With Dementia, terminal illness and learning disabilities), ensuring access through our website, ticket pricing, relaxed performances, and working with partners to address barriers to theatre attendance & participation. Our Deaf Ambassador ensures our programmes meet the need of the Deaf community and builds partnerships for the successful delivery on this work. We actively seek to develop the diversity of our team through auditions, talent development opportunities and training Deaf/Hard of Hearing practitioners as actors and workshop leaders.

We have created and toured eight Arts Council England (ACE) funded productions to critical acclaim; developed 12 CPD/training programmes; created high profile youth theatre activities, delivered workshops and residencies nationwide to all ages and abilities; and performed at many festivals and events (including some of the leading venues/festivals in the UK and Europe). Since 2012, our work has reached over 195k people, including over 175k audiences and in excess of 20k people through our learning and participation programme. The strength of our educational and participatory work is recognised nationally, and internationally (including by the British Council, supporting a visit to China in December 2017, as part of the Connections Through Culture project).

Vamos Theatre is one of Arts Council England's (ACE's) National Portfolio Organisations, receiving £200k/year towards activities in 2018-23. This is an important vote of confidence in Vamos Theatre's work, underpinning our development and allowing our ambitions to become a reality. Our application for a further three years is pending.

Our business and operating model is underpinned by a diverse range of project-specific funding (in 2021-22 - The Elmley Foundation, The Eveson Trust, Richard Cadbury Trust, Coop Central England Community Fund, Sir Barry Jackson Trust, Worcestershire County Councillors Divisional Funds and individual donors) and significant income generated from fees and commissions, showing a continued confidence in the power of our work.

VAMOS THEATRE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

Achievements and performance

Our activity focused on resetting and re-establishing our programmes following the impact of Covid-19 on our work during 2020-21 (during which we were responsive and dynamic in finding delivery solutions to respond to the needs of several communities, including digital programme development). Whilst resuming in-person delivery in many contexts (schools, colleges, with People Living With Dementia and learning disabilities), digital innovation continued to develop within our operation to complement other strands of activity.

Vamos Theatre's work falls into four strands which together ensure a wide range of people engage with the Charity and bring significant return on investment, summarized below with information on the charity's 2021-22 activity and achievements.

1. National and International Touring

- UK theatre and arts centre tours
- Performances at festivals
- Researching and making of new artistic productions

In 2021-22 we resumed touring of our production *Dead Good* to UK theatres, following the sudden end to our Spring 2020 tour due to Covid-19. Co-commissioned by London International Festival and co-produced with The Corn Exchange Newbury, 12 performances at venues across England, including in areas of low cultural engagement, reached audiences of 1750, accompanied by 9 post-show talks (with audiences, local schools groups and a BSL signed post-show talk). A highlight was integrating a terminally ill man in the cast for the last performance on the tour, enabling him to tick 'performing with Vamos' off his bucket list. The production was filmed to be able to increase reach and impact.

"Go see Dead Good, you'll be inspired to enjoy every day..."
BBC Hereford and Worcester

"This is a masterclass in beautifully crafted and articulate full mask acting."
Drama and Theatre Magazine

Research began on new theatre production *A Tale of Three Halves*, a co-production with London International Mime Festival and The New Wolsley in Ipswich. Research is being undertaken with audiences around the country to feed and guide the production, which will open early 2024.

We worked with emerging artists at the Inside Out Theatre Beijing to create a new Walkabout Act utilising technology to collaborate and devise via Zoom. This created new development opportunities in mask theatre for emerging artists and tested new devising and production models.

VAMOS THEATRE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

2. Learning and Participation

- Children and young people, including Schools & College workshops and residencies
- Training programmes - Universities, Professional Artists and Practitioners
- Work in the community and with target groups
- Special one-off projects and other residencies
- Teacher training
- Work with People with Learning Disabilities

With schools and other learning settings starting to 'open up' post-Covid, we reignited our learning & participation programmes reaching over 1700 people via live, in-person events, including workshops, residencies and *Vamos Central*, our community theatre company for people with learning disabilities. *We're Still Here*, a short film created with the Vamos Central members during lockdown (with participants learning new skills to perform on film and film their performances) was screened in April 2021, giving an insight into Vamos Central members' experiences of shielding during the pandemic. Members also got the chance to work with outside practitioners (including from Ad-Apt Inclusive Dance, DanceFest) and perform their work to other local groups for people with learning disabilities.

"When I had to shield, it [Vamos Central] was great and fun and made me happy when I had to stay inside. I enjoyed the drama with the masks. I have made good friends there."

Tim, Vamos Central Member

Module 1 of *Mask:ED*, our ambitious digital learning programme, was launched, deepening engagement and supporting teachers to use mask theatre, in an accessible and cost-effective way. We started research and development on a new mask library, for loan to state schools alongside Mask:ED, further increasing access to free resources .

Delivery of a pilot phase of a new *Emerging Artists Programme* commenced, working in partnership with five theatres and three Universities across the country to open-up free training opportunities in mask theatre for young people, removing barriers for those from protected-characteristics. The first workshops reached 115 artists, of which 4.1% were Deaf or Disabled, 14.4% identified as Neurodiverse, and 14.4% from ethnic minority groups. This work will continue with a week-long residency in Summer 2022 and development of the programme into 2023-24 and beyond.

VAMOS THEATRE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

3. Health, Wellbeing and Social Care

- Work with health sector and social care agencies (e.g. staff training)
- Touring shows for residential homes and other care settings
- Conferences and sector events
- Work in the community and with target groups (e.g. learning difficulties, elderly)

We continued development and toured *Love Through Double Glazing* - a LIMF-commissioned Covid-safe production, staged entirely outside in the gardens of care-homes. Written and performed by Vamos Theatre Artistic Director Rachael Savage Cirque du Soleil clown performer Sean Kempton, 22 performances at care-home settings in Worcestershire, Warwickshire, Gloucestershire and West Sussex, reached 564 residents.

"I can't believe it, I feel alive again."

Bob, 88

"LTDG made me realise how long it's been since we laughed."

Director, Stanfield Nursing Home

In December 2021 we distributed 50 *Joy in a Box* sensory packages to 49 care homes across the UK reaching 1328 residents. Based on an advent calendar format, with 24 activities for residents and staff inside running up to Christmas, the box included sensory activities, games, playlists, and creative play ideas for interactive and communal events to help support staff over the festive period

"The tonic the nation needs in these difficult times. Vamos should be prescribed on the NHS."

Thank-you for making our hearts happy and memories to last."

Care Home Activities Team

Delivery of our non-verbal communication training workshop *Listening With Your Eyes*, within both arts and healthcare settings, was not able to resume due to the ongoing challenges facing care homes and various stages of restrictions through throughout the year.

4. Walkabout Theatre

- Festivals
- High Street, shopping centres and town centres
- Special events and celebrations (e.g. National Nursing Week)
- Corporate events - conferences etc.

Resuming of our *Walkabout* programme commenced, albeit a slow return as many festival plans were still affected by Covid-19. We undertook training with two Deaf performers to deliver a Walkabout performance as part of Deaffest (the UK's leading Deaf-led Film & Arts Festival) in May 2022, investing in the development of our work with Deaf practitioners and feeding into planning for a new Deaf-led strand of work from 2022-23 onwards.

VAMOS THEATRE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

Financial review

Our Reserves Policy seeks to ensure we are a resilient theatre company with a secure financial future. We allocate any unspent money within the organisation to 3 different types of reserves fund: Restricted, Unrestricted and Designated. This allows us to draw on the reserves in times of emergency (including meeting any liabilities in the case of closing the CIO), to take advantage of unexpected opportunities, to help manage cashflow, and to budget for future projects. Funds are earmarked as part of our annual budgeting and our Reserves Policy is reviewed annually.

Of the Members' Funds detailed to carry forward into 2022-23 £199,224. £85,000 is designated funds for artistic R&D, capacity building, staff training investment and purchase of a touring vehicle during 2022-23. Further, the Trustees have agreed to designate funds of £57,000 in case of wind-down costs, leaving unrestricted free reserves of £57,224 at 31 March 2022.

Structure, governance and management

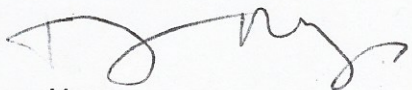
Vamos Theatre CIO is a constituted as a Charitable Incorporated Organisation.

The trustees who served during the year and up to the date of signature of the financial statements were:

Penny Mayes	(Chair since 10 June 2021)
Michael Sheath	
John Plant	
Grant Brisland	(Resigned 10 June 2021)
Jaylesh Sanchania	
Michael Addison	(Appointed 10 June 2021)
Claire Birch	(Appointed 10 June 2021)

None of the trustees has any beneficial interest in the company.

The trustees' report was approved by the Board of Trustees.



Penny Mayes
Trustee

15 September 2022

VAMOS THEATRE CIO

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF VAMOS THEATRE CIO

I report to the trustees on my examination of the financial statements of Vamos Theatre CIO (the charity) for the year ended 31 March 2022.

Responsibilities and basis of report

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

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

Independent examiner's 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 because I am a member of Association of Accounting Technicians, which is one of the listed bodies.

Your attention is drawn to the fact that the charity has prepared financial statements in accordance with Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has now been withdrawn.

I understand that this has been done in order for financial statements to provide a true and fair view in accordance with Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.

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 financial statements do not accord with those records; or
- 3 the financial statements 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 financial statements to be reached.

Rowlands Webster Limited

Austin House
43 Poole Road
Bournemouth
Dorset
BH4 9DN
England

Dated: 15 September 2022

VAMOS THEATRE CIO

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 MARCH 2022

		Unrestricted funds 2022 £	Unrestricted funds 2021 £
	Notes		
<u>Income and endowments from:</u>			
Donations and legacies	2	237,125	237,244
Charitable activities	3	87,814	30,820
Other income	4	20,563	-
Total income		345,502	268,064
<u>Expenditure on:</u>			
Charitable activities	5	312,660	230,123
Other	8	82	-
Total expenditure		312,742	230,123
Net income for the year/ Net movement in funds		32,760	37,941
Fund balances at 1 April 2021		166,464	128,523
Fund balances at 31 March 2022		199,224	166,464

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

VAMOS THEATRE CIO

BALANCE SHEET

AS AT 31 MARCH 2022

	Notes	2022 £	£	2021 £	£
Fixed assets					
Intangible assets	9		10,333		16,533
Tangible assets	10		5,965		8,062
			<u>16,298</u>		<u>24,595</u>
Current assets					
Stocks	11	3,200		-	
Debtors	12	31,020		20,492	
Cash at bank and in hand		151,224		168,956	
		<u>185,444</u>		<u>189,448</u>	
Creditors: amounts falling due within one year	13	(2,518)		(47,579)	
Net current assets			<u>182,926</u>		<u>141,869</u>
Total assets less current liabilities			<u><u>199,224</u></u>		<u><u>166,464</u></u>
Income funds					
<u>Unrestricted funds</u>					
Designated funds:					
Artistic R&D, capacity building, staff training and vehical purchase		85,000		-	
Winding down cost (if ever needed)		57,000		-	
	14	<u>142,000</u>		<u>-</u>	
General unrestricted funds		57,224		166,464	
			<u>199,224</u>		<u>166,464</u>
			<u><u>199,224</u></u>		<u><u>166,464</u></u>

The financial statements were approved by the Trustees on 15 September 2022


 Penny Mayes
 Trustee

VAMOS THEATRE CIO

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

1 Accounting policies

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's [governing document], the Charities Act 2011, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and the Charities SORP "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). The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities not to prepare a Statement of Cash Flows.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

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 financial statements.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

1.6 Intangible fixed assets other than goodwill

Intangible assets acquired separately from a business are recognised at cost and are subsequently measured at cost less accumulated amortisation and accumulated impairment losses.

VAMOS THEATRE CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

1 Accounting policies

(Continued)

Amortisation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Software 'Protouree'	20% on cost
----------------------	-------------

1.7 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Computers	25% Reducing balance
Motor vehicles	25% Reducing balance

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.8 Stocks

Stocks are stated at the lower of cost and estimated selling price less costs to complete and sell. Cost comprises direct materials and, where applicable, direct labour costs and those overheads that have been incurred in bringing the stocks to their present location and condition. Items held for distribution at no or nominal consideration are measured the lower of replacement cost and cost.

1.9 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

2 Donations and legacies

	Unrestricted funds	Unrestricted funds
	2022	2021
	£	£
Grants	237,125	237,244

VAMOS THEATRE CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

3 Charitable activities

	Charitable Income Heading 1 2022 £	Charitable Income Heading 1 2021 £
Sales within charitable activities	87,814	30,820

4 Other income

	Unrestricted funds 2022 £	Total 2021 £
Other income	1	-
Theatre Tax Credit	20,562	-
	20,563	-

5 Charitable activities

	Charitable Expenditure Heading 1 2022 £	Charitable Expenditure Heading 1 2021 £
Staff costs	159,563	153,127
Depreciation and impairment	8,216	8,888
Programme delivery	144,881	68,108
	312,660	230,123
	312,660	230,123

6 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

VAMOS THEATRE CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

7 Employees

The average monthly number of employees during the year was:

	2022 Number	2021 Number
	7	7

Employment costs

	2022 £	2021 £
Wages and salaries	159,563	153,127

There were no employees whose annual remuneration was more than £60,000.

8 Other

	Unrestricted funds	Total
	2022	£ 2021
Net loss on disposal of tangible fixed assets	82	-

9 Intangible fixed assets

	Software 'Protouree' £
Cost	
At 1 April 2021 and 31 March 2022	31,000
Amortisation and impairment	
At 1 April 2021	14,467
Amortisation charged for the year	6,200
At 31 March 2022	20,667
Carrying amount	
At 31 March 2022	10,333
At 31 March 2021	16,533

VAMOS THEATRE CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

10 Tangible fixed assets

	Computers £	Motor vehicles £	Total £
Cost			
At 1 April 2021	460	25,136	25,596
Disposals	(82)	-	(82)
At 31 March 2022	378	25,136	25,514
Depreciation and impairment			
At 1 April 2021	351	17,183	17,534
Depreciation charged in the year	27	1,988	2,015
At 31 March 2022	378	19,171	19,549
Carrying amount			
At 31 March 2022	-	5,965	5,965
At 31 March 2021	146	7,953	8,062

11 Stocks

	2022 £	2021 £
Finished goods and goods for resale	3,200	-

12 Debtors

	2022 £	2021 £
Amounts falling due within one year:		
Trade debtors	7,210	2,449
Corporation tax recoverable	20,562	-
Other debtors	-	14,847
Prepayments and accrued income	3,248	-
	31,020	17,296
Amounts falling due after more than one year:		
Prepayments and accrued income	-	3,196
Total debtors	31,020	20,492

VAMOS THEATRE CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

13 Creditors: amounts falling due within one year

	2022 £	2021 £
Other taxation and social security	677	-
Trade creditors	-	13,425
Accruals and deferred income	1,841	34,154
	<u>2,518</u>	<u>47,579</u>

14 Designated funds

	Movement in funds	Balance at 31 March 2022 £
Artistic, R&D, capacity building, staff training and vehicle purchase	85,000	85,000
Winding down costs (if ever needed)	57,000	57,000
	<u>142,000</u>	<u>142,000</u>

15 Related party transactions

There were no disclosable related party transactions during the year (2021 - none).

VAMOS THEATRE CIO

England & Wales - Charity number 1167642

Accounts

**VAMOS THEATRE CIO
TRUSTEES' REPORT AND
FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

SW&A Accountants

FMAAT, FCPA, ALTA-F

Unit 14 Elgar Business Centre
Hallow
Worcester

Vamos Theatre CIO
Trustees' Report and Financial Statements
For The Year Ended 31 March 2021

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Detailed Income and Expenditure Account	13—14

Vamos Theatre CIO
Company Information
For The Year Ended 31 March 2021

Trustees

Ms Penny Mayes
Mr Michael Sheath
Mr John Plant
Mr Grant Brisland
Ms Jaylesh Sanchania

Charity Number

1167642

Registered Office

The Swan Theatre
The Moors
Worcester
WR1 3ED

Accountants

SW&A Accountants
FMAAT, FCPA, ALTA-F
Unit 14 Elgar Business Park
Moseley Road, Hallow
Worcester
Worcestershire
WR2 6NJ

Trustees' Report

The Trustees present their report and the financial statements for the period ended 31 March 2021.

Summary

Vamos Theatre has established itself as the UK's leading mask theatre company, touring to a network of theatres and venues nationally and internationally with its productions. We produce theatre of exceptional quality and meaning and deliver an extensive programme of participation and learning that engages people creatively with full mask theatre and with the powerful issues our work addresses.

Vamos Theatre works with the health and social care sectors; with the education system; and with a wide range of arts and community groups and agencies including non-arts bodies (e.g. Sanctuary Care, the NHS); arts venues (e.g. Mercury Theatre Colchester); the education sector (e.g. National STAR College, SENSE); and festivals (e.g. the London International Mime Festival). This cross-sector approach is fundamental to the Company's work, with partnership at the heart of what we do.

Vamos Theatre has a network of professional theatre workers and a core team with an ongoing commitment to the Company. We work with professional actors and students to widen understanding and enjoyment of mask theatre; and engage audiences and young people, through our outstanding resources (including online) and via initiatives such as Vamos Youth Theatre and Vamos Central. The company's approach to diversity and inclusion is proactive, innovative and progressive and we are working to increase representation and inclusivity, focusing in particular on disability and cultural diversity.

Background

Vamos Theatre was founded in 2006 and is the UK's leading Full Mask theatre company. Our work does what great art should: changes people's lives; makes them think, laugh, cry & make sense of who they are in a complex world. We create exceptional, innovative theatre, based on real life stories.

Vamos Theatre registered as a Charitable Incorporated Organisation (CIO) in June 2016 to better reflect the charitable aims of the organisation. During 2020-21 the charity was based at Worcester Arts Workshop, relocating to The Swan Theatre in September 2020.

Vamos Theatre is led by Artistic Director Rachael Savage working in partnership with creative associates and is an immense success story. We have created and toured eight Arts Council England (ACE) funded productions to critical acclaim; developed 12 CPD/training programmes; created high profile youth theatre activities (including Vamos Central (for young people with learning disabilities and additional needs); delivered workshops and residencies nationwide to all ages and abilities; and performed informally at many festivals and events. We tour a full-scale production annually to a network of over 100 loyal venues, including some of the leading venues/festivals in the UK and Europe. Since 2012, our work has reached over 182,500 people, including over 164,500 audiences and in excess of 18,000 participants.

Vamos Theatre is one of ACE's National Portfolio Organisations, receiving £200k/year towards activities in 2018-22 (to be extended to cover 2022-23 due to the impact of the Covid-19 Pandemic). This is an important vote of confidence in Vamos Theatre's work, underpinning our development and allowing our ambitions to become a reality.

2020-21 activity was hugely affected by the Covid-19 Pandemic, with activity paused and staff furloughed during the first national lockdown. Despite this, it was an incredibly productive and creative year. We were responsive and dynamic in finding delivery solutions to many of our programmes and responding to the needs of several communities (including the Healthcare Sector and Education). Digital innovation became core to our operation and necessity accelerated the process of us realising our earlier plans in this area. Due to the strong reserves in place, beyond the Coronavirus Job Retention Scheme, Vamos Theatre did not need to apply for further Government or Industry support for recovery.

Vision, Mission and Values

Vision

We believe that full mask theatre taps directly into the power of empathy and encourages awareness of our shared human experiences in an increasingly isolating world. Through partnerships, we tell socially relevant stories, collaborating with a variety of contributors from all walks of life in the creation of engaging and entertaining live theatre that gives a voice to those who are often without one. By promoting the transformative potential of full mask theatre across the globe, educating and campaigning on the importance of empathetic communication, we aim to change the way people see the world.

Mission

We aim to transform lives through the empathy and connection of full mask theatre.

Ethos

- We believe in the power of empathy, genuine and honest communications, and collaborating with a kind and generous spirit, with respect and consideration.
- We strive to break down barriers to activity engage everyone through universal stories, particularly those with fewer opportunities to participate in theatre.
- We believe everyone to be equal, so strive to give everyone a voice through participation and within our organisation.
- We will take responsibility for the impact we have on our environment and its future.
- We believe in the future of high-quality full mask theatre.
- Our ethos permeates everything; we are willing to feel uncomfortable to deliver on our ethos.

Our Work and Partnerships

The Company works with a wide variety of theatres, arts and educational organisations, health sector agencies, voluntary sector bodies and many local authorities.

Our business and operating model is underpinned by a diverse range of project funding and the significant income generated from fees and commissions, showing a continued confidence in the power of our work. Our activities in 2020-21 were supported from a range of sources, including: BBC/The Space, The Elmley Foundation, The Ironmonger's Company, Richard Cadbury, Worcestershire and Warwickshire County Councillors Divisional Funds, Sir Barry Jackson Trust, Creative Scotland, The Glencora Fund and individual donors.

Alongside new theatre productions, we share our skills in schools, with NHS staff, in care homes, with teachers, actors, carers, social workers, the Deaf community, business leaders and more. Vamos Theatre is regularly invited to present its work and provide training at conferences and professional gatherings within the Health and Social Care sectors. We entertain at festivals and celebrations, bringing fun to events nationwide and internationally.

We work with young actors and students to widen understanding and enjoyment of mask theatre and engage people creatively with theatre production, working with young people of all abilities and backgrounds. This includes through our Youth Theatre programmes, alongside work in schools and colleges. The strength of our educational and participatory work is recognised nationally, and internationally (including by the British Council, supporting a visit to China in December 2017, as part of the Connections Through Culture project). We continue to build connections beyond the UK, to support the wider distribution of our work and activities, although we continue to encounter the current political and economic challenges around this aspect of our work and the UK's planned exit from the European Union (further impacted by the Covid-19 Pandemic).

Vamos Theatre has a sizeable following across the UK and a key aspect of the Company's work is maintaining online communication and support. Our growing online profile and the interactive Vamos Theatre website connect the Company to this growing audience, providing a valuable marketing tool, as well as delivering alternative opportunities for engagement with our work and helping to develop supporters and Crowdfunding potential.

Our work has strong focus on diversity; we have long-established relationships with agencies working with disadvantaged groups (working with learning disabled people at the National Star College for the past 13 years, delivering residencies and workshops with Deafinitely Theatre's Summer School, Longwill School for the Deaf in Birmingham and working with Deaf/Blind young people through Sense). We consider access from the inception of each project, consulting with a range of people and groups during the creation of new theatre productions (Deaf practitioners, people living with dementia, with terminal illness) as well as considering access through our website, BSL signed footage and trailers for the d/Deaf community, ticket offers for carers, relaxed performances, and working with venues to help address barriers to theatre attendance. We actively seek to develop the diversity of our touring team through auditions and talent development opportunities, delivered with key partners, and training Deaf or Hard of Hearing practitioners as actors and workshop leaders. Our commitment to employing a diverse workforce will continue and we will work to ensure a more diverse landscape is created on stage, including a variety of ethnicities and disabilities.

Work Strands

Vamos Theatre's work falls into five strands which together ensure a wide range of people engage with the Company and bring significant return on investment. These strands define the Vamos Theatre 'offer'. These main strands and the charity's 2020-21 activity and achievements in relation to each are summarised below.

1. National and International Touring

- UK theatre and arts centre tours
- Performances at festivals
- Researching and making of new artistic productions

Touring during the 2020-21 period was hugely affected by the Covid-19 Pandemic and the considerable restrictions in place in the UK and further afield. As a result of the first national lockdown on the 17th March 2020, the ten remaining UK performances of Dead Good, which had been touring nationally since 23rd January 2020, were cancelled.

Despite this, 2020-21 was still an incredibly productive and creative year. We secured a high-profile BBC Culture in Quarantine Commission How Hard is Waving? (one of 25 projects chosen from 1600 applications), hosted on BBC iPlayer in Autumn 2020 and resulting in Vamos Theatre becoming a finalist at the National Dementia Care Awards 2020 (Outstanding Arts & Creativity in Dementia Care category). We produced an ambitious new documentary about the creative process of our work, Nothing About Us Without Us, commissioned by the London International Mime Festival. As one of a series of talks as part of the 2021 Festival, it received the highest viewing figures (over 4990+ views internationally, including from Johannesburg to Puerto Rico). We continued to build our international connections, partnership working with a leading Producer in China (see Walkabout below). We also devised, produced and toured a Covid-secure outdoor production titled Love Through Double Glazing (see Health, Wellbeing & Social Care below).

"Inspirational, touching, brilliant, and so deeply humane. Thank you".

Viewer on *Nothing About Us Without Us*

2. Learning and Participation

- Schools & College workshops and residencies
- Training programmes - Universities, Professional Artists and Practitioners
- Work in the community and with target groups
- Special one-off projects and other residencies
- Teacher training
- Children and young people /Youth Theatre programmes

Due to the interruption of delivering our learning and participation programme in person, digital innovation became core to our operation and necessity accelerated our earlier plans in this area into reality, delivering new workshop formats for online delivery, reaching participants across the UK and beyond (from Connecticut to Shanghai). We created new digital resources for schools (with over 1372 requests/downloads of our resources during 2020-21) and released a film recording of our Dead Good performance for free (educational use/settings only). The Dead Good recording was accessed over 7000 times between April - June 2020 and proved a vital resource for teachers, many of whom were struggling to pull together virtual learning programmes at short notice.

Following a short disruption due to furloughed staff, we carried on delivering our theatre company for people with learning disabilities, Vamos Central, online via Zoom. The group sits at the heart of our work to engage people meaningfully with mask theatre and to inspire and enrich lives. Members represent a diverse range of needs, including participants with Down's Syndrome and those on the autistic spectrum. Members have often remarked that they feel that they don't "fit" anywhere and that the programme has provided an important place for them. Lockdown was particularly challenging for this group, with most members shielding, not seeing family/friends and having normal routines disrupted. Several members of the group and their parents/carers have reported that Vamos Central was a lifeline for members during this difficult year. As well as meeting weekly via Zoom, the group devised, performed, and filmed (all over Zoom) a production called We're Still Here; a celebration and commentary on how Vamos Central members stayed connected with friends, family and each other over 2020-21. This short film was testament to the resilience, positive attitude and honesty of all the Vamos Central members.

"In a time when theatres are closing and drama programs are going dormant, Vamos Theatre gives me hope that we will not only get through these difficulties, but also come out having grown as creative people and members of the global arts community. I look forward to the day when we can meet in person and explore our masks together."

Michael Calderone, Hopkins Drama, Hoskins School, Connecticut, USA (online mask workshop)

3. Health, Wellbeing and Social Care

- Work with health sector and social care agencies (e.g. staff training)
- Touring shows for residential homes and other care settings
- Conferences and sector events
- Work in the community and with target groups (e.g. learning difficulties, elderly)

A co-commission with the London International Mime Festival (LIMF), we created Love Through Double Glazing - a Covid-safe production, performed in the grounds of care-home settings as a direct response to the coronavirus pandemic. The show is staged entirely outside (with windows closed), but viewed from the inside where it's warm, cosy and, most importantly, safe. Love Through Double Glazing is written and performed by Cirque du Soleil clown performer Sean Kempton, Artistic Director Rachael Savage, and includes Norah the fluffy white dog. This project required us to adapt our business with consideration of community need, creating value and building resilience (through touring to outdoor spaces whilst we could not tour indoors) and enabled us to reach underserved communities. The project piloted to 6 care-homes in Autumn/Winter 2020 reaching audiences of 172, with further touring planned for May 2021.

"It was a riot of fun and laughter, but most importantly, love. The show generated so much interaction and comment it brought back a sense of normality to us all."

Richard White, Director, Stanfield Care Home, Worcester on Love Through Double Glazing

The Wednesday Wave was a national and international campaign aimed at combating loneliness amongst care home residents and anyone who was isolated during the Covid-19 lockdown. It was launched on the 14th October 2020 and finished on 16th December 2020. Over the 10 weeks, approximately 2589 residents across 87 care homes took part. We secured TV coverage through BBC and ITV News and received support from our local MP and the Mayor of Worcester.

In December 2020 we distributed fifty Joy in a Box sensory care packages to care homes across the UK. Joy in a Box was based on an advent calendar format, with twenty-four activities for residents and staff inside running up to Christmas. The box included sensory activities and games, especially created music playlists, giant balloons, elastics and scarves, plus digital access to some of our dementia-friendly performances and short films. Also included were guides on creative play ideas for interactive and communal events, including an online family disco and a virtual carol service, to help support staff over the festive period.

Whilst face-to-face workshops were on hold, we created a new workshop, Communicating Through Covid Times, to support GPs to develop skills for communicating through remote means and the barriers of Personal Protective Equipment (PPE), both of which became common-place due to the pandemic. Based on our non-verbal communication workshop, Listening You're your Eyes, and created in collaboration with GP Training Programme Director, Dr Catherine Kelly, Communicating Through Covid Times is a direct response to challenges faced by GPs during Covid when they can no longer talk to patients face-to-face. The course explores communicating over video call and phone, how to build trust with patients, the impact of tone of voice, and how GPs and other health professionals can show genuine care and connection when wearing masks and other PPE. 3 sessions were delivered to 44 GPs in January – March 2021, with further sessions due to take place in 2021.

4. Walkabout Theatre

- Festivals
- High Street, shopping centres and town centres
- Special events and celebrations (e.g. National Nursing Week)
- Corporate events - conferences etc.

Due to Covid-19 restrictions our usual method of delivering Walkabout Theatre at the public events listed above were all cancelled during 2020-21. This has hugely impacted on an important income stream, as well as an excellent way of engaging with people who wouldn't ordinarily access other cultural offers of their region or city.

Vamos Theatre CIO
Charity No. 1167642
Trustee' Report For The Year Ended 31 March 2021

However, working with our external Producer Feastfest Creatives, a co-production with the Inside Out Theatre in Beijing commenced in January 2020 (for delivery in April/May 2021), working over Zoom to devise and develop a new Walkabout Act to be performed as part of the Modern Drama Valley Festival in Shanghai. This is an exciting project and has allowed us to still deliver Walkabout Theatre despite our own country being in lockdown, as well as allowing us to engage in professional development for emerging actors and build international connections.

5. Conferences and Community Partnerships

- Conferences & Special events
- Work with other agencies
- Work with voluntary sector agencies

All corporate work was on hold during 2020-21. Community partnerships were strengthened through our Health, Wellbeing & Social Care work and Education work outlined above.

Reserves Statement

Our Reserves Policy seeks to ensure we are a resilient theatre company with a secure financial future. We allocate any unspent money within the organisation to 3 different types of reserves fund: Restricted, Unrestricted and Designated. This allows us to draw on the reserves in times of emergency (including meeting any liabilities in the case of closing the CIO), to take advantage of unexpected opportunities, to help manage cashflow, and to budget for future projects. Funds are earmarked as part of our annual budgeting and our Reserves Policy is reviewed annually.

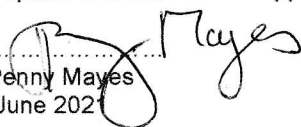
Of the Members' Funds detailed to carry forward into 2021-22, £19,700 is designated funds for project delivery in 2020-21. Further, the Trustees have agreed to designate funds of £57,000 in case of wind-down costs, and a further £14,650 to cover a planned deficit in the year ahead, leaving unrestricted reserves of £75,114 at 31 March 2021.

Trustees

The trustees who held office during the period were as follows:

Ms Penny Mayes	Appointed 13/12/2019	
Mr Michael Sheath	Appointed 14/09/2018	
Mr John Plant	Appointed 11/06/2020	
Mr Grant Brisland	Appointed 01/07/2020	
Ms Jaylesh Sanchania	Appointed 11/03/2020	
Ms Sophie Atkinson	Appointed 14/06/2016	Stood down 11/06/2020

.....
Ms Penny Mayes
10th June 2021



**Vamos Theatre CIO
Independent Examiner's Report
For The Year Ended 31 March 2021**

Independent examiner's report to the trustees of Vamos Theatre CIO

I report on the accounts of the company for the year ended 31st March 2021, which are set out on the following pages.

Respective responsibilities of trustees and examiner.

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for the year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

Having satisfied myself that the charity is not subject to audit under company law it is my responsibility to:

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

Basis of independent examiner's report

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

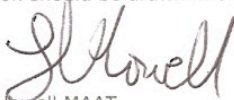
Independent examiner's statement

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

- to keep accounting records in accordance with section 130 of the 2011 Act; and
- to prepare accounts which accord with the accounting records and to comply with the accounting requirements of the 2011 Act

have not been met.

No matter has come to my attention in connection with my examination to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Geoff Howell MAAT

SW&A Accountants Ltd, 14 Elgar Business Park, Moseley Road, Hallow, Worcester, WR2 6NJ

Vamos Theatre CIO
Statement of Financial Activities (Including Income and Expenditure Account)
For The Year Ended 31 March 2021

	Notes	Unrestricted Funds £	Restricted Funds £	31/03/21 All Funds £	31/03/20 All Funds £
INCOME	7				
Charitable Activities		210,597	39,558	250,155	317,949
Other Income		22,319	-	22,319	22,439
Total		232,916	39,558	272,474	340,388
EXPENDITURE	7				
Charitable Activities		(194,975)	(39,558)	(234,533)	(365,029)
SURPLUS BEFORE TAXATION		37,941	-	37,941	(24,641)
Theatre Tax Credit		-	-	-	14,600
SURPLUS AFTER TAXATION		37,941	-	37,941	(10,041)
Transfer Between Funds		-	-	-	-
Net Movement in Funds		37,941	-	37,941	(10,041)
RECONCILIATION OF FUNDS					
Total Funds Brought Forward		128,523	-	128,523	138,564
TOTAL FUNDS CARRIED FORWARD		166,464	-	166,464	128,523

The notes on pages 10 to 12 form part of these financial statements.

Vamos Theatre CIO
Balance Sheet
As at 31 March 2021

		31 March 2021		31 March 2020	
	Notes	£	£	£	£
FIXED ASSETS					
Tangible Assets	2		8,062		10,750
Intangible Assets	3		16,533		22,733
			24,595		33,483
CURRENT ASSETS					
Debtors	4	20,493		65,516	
Cash at bank and in hand		168,955		60,045	
		189,448		125,561	
Creditors: Amounts Falling Due Within One Year	5	(47,579)		(30,521)	
NET CURRENT ASSETS (LIABILITIES)			141,869		95,040
TOTAL ASSETS LESS CURRENT LIABILITIES			166,464		128,523
NET ASSETS			166,464		128,523
Unrestricted Funds			75,114		128,523
Designated Funds	6		91,350		-
MEMBERS' FUNDS			166,464		128,523

The notes on pages 10 to 12 form part of these financial statements.

Vamos Theatre CIO
Notes to the Financial Statements
For The Year Ended 31 March 2021

1. Accounting Policies

1.1. Basis of Preparation of Financial Statements

The financial statements are prepared under the historical cost convention and in accordance with the FRS 102 Section 1A Small Entities - The Financial Reporting Standard applicable in the UK and Republic of Ireland and the Companies Act 2006.

1.2. Turnover

Turnover is measured at the fair value of the consideration received or receivable, net of discounts and value added taxes. Turnover includes revenue earned from the sale of goods and from the rendering of services. Turnover is reduced for estimated customer returns, rebates and other similar allowances.

1.3. Tangible Fixed Assets and Depreciation

Tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. Depreciation is provided at rates calculated to write off the cost of the fixed assets, less their estimated residual value, over their expected useful lives on the following bases:

Motor Vehicles	25% reducing balance
Computer Equipment	25% reducing balance

1.4. Intangible Fixed Assets and Amortisation

Intangible fixed assets are measured at cost less accumulated amortisation and any accumulated impairment losses. For software it is amortised to profit and loss account over its estimated economic life of 5 years.

Vamos Theatre CIO
Notes to the Financial Statements (continued)
For The Year Ended 31 March 2021

2. Tangible Assets

	Motor Vehicles	Computer Equipment	Total
	£	£	£
Cost			
As at 1 April 2020	25,136	460	25,596
Additions	-	-	-
As at 31 March 2021	<u>25,136</u>	<u>460</u>	<u>25,596</u>
Depreciation			
As at 1 April 2020	14,532	314	14,846
Provided during the period	2,651	37	2,688
As at 31 March 2021	<u>17,183</u>	<u>351</u>	<u>17,534</u>
Net Book Value			
As at 31 March 2021	<u>7,953</u>	<u>109</u>	<u>8,062</u>
As at 1 April 2020	<u>10,604</u>	<u>146</u>	<u>10,750</u>

3. Intangible Assets

	Computer Software	Total
	£	£
Cost		
As at 1 April 2020	31,000	31,000
Additions	-	-
As at 31 March 2021	31,000	31,000
Amortisation		
As at 1 April 2020	8,267	8,267
Provided during the period	6,200	6,200
As at 31 March 2021	14,467	14,467
Net Book Value		
As at 31 March 2021	16,533	16,533
As at 1 April 2020	22,733	22,733

4. Debtors

	31 March 2021	31 March 2020
	£	£
Due within one year		
Trade debtors	2,450	31,322
Prepayments and accrued income	3,196	3,995
Other debtors	14,847	15,599
Theatre Tax Credit	-	14,600
	<u>20,493</u>	<u>65,516</u>

Vamos Theatre CIO
Notes to the Financial Statements (continued)
For The Year Ended 31 March 2021

5. Creditors: Amounts Falling Due Within One Year

	31 March 2021	31 March 2020
	£	£
Trade creditors	13,425	18,344
Accruals and deferred income	34,154	12,177
	<u>47,579</u>	<u>30,521</u>

6. Designated Funds

For the breakdown of designated funds see the Reserves Statement in the Trustees Report on page 6.

7. Income and Expenditure

See the detailed income and expenditure account on pages 13 and 14.

8. General Information

Vamos Theatre CIO is a charity, registered number 1167642. The registered office is The Swan Theatre, The Moors, Worcester, WR1 3ED.

Vamos Theatre CIO
Detailed Income and Expenditure Account
For The Year Ended 31 March 2021

	31 March 2021		31 March 2020	
	£	£	£	£
TURNOVER				
Arts Council - NPO		205,593		200,000
Commissions		7,627		-
County Councillors Divisional Funds		4,750		816
Trusts and Foundations		26,901		21,925
Performance Fees		-		51,014
Education and Training		4,451		30,763
Young People's Theatre		833		3,125
Walkabout		-		10,306
Other Income		22,319		22,439
		272,474		340,388
COST OF SALES				
Production Costs	17,126		79,586	
Touring Costs	2,138		51,825	
Education and Training Costs	2,405		7,914	
Young People's Theatre Costs	2,005		3,861	
		(23,674)		(143,186)
GROSS SURPLUS		248,800		197,202
Administrative Expenses				
Core Staffing (Admin)	153,127		153,822	
Marketing and Developing Audiences	19,160		27,269	
Core Travel Expenses	3,428		6,777	
Business Development	3,579		-	
Organisational Development			1,236	
Rent	8,160		8,250	
Computer and IT repairs and maintenance	2,676		3,228	
Insurance	2,230		2,095	
Printing, postage and stationery	1,095		1,322	
Telecommunications and data costs	932		843	
Accountancy fees	2,830		2,640	
Professional subscriptions	619		731	
Bank charges	158		125	
Training	810		1,403	
Other admin expenses	1,095		2,319	
Bad Debts	2,072			
Amortisation	6,200		6,200	
Depreciation	2,688		3,583	
		(210,859)		(221,843)

...CONTINUED

Vamos Theatre CIO
Detailed Income and Expenditure Account (continued)
For The Year Ended 31 March 2021

OPERATING SURPLUS	37,941	(24,641)
SURPLUS BEFORE TAXATION	37,941	(24,641)
Tax on Surplus		
Theatre Tax Credit	-	(14,600)
	-	14,600
SURPLUS AFTER TAXATION BEING SURPLUS FOR THE FINANCIAL YEAR	37,941	(10,041)