

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
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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).