

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
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Independent examiner

Rowlands Webster Limited
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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 administering 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

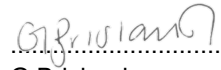
None of the trustees has any beneficial interest in the company.

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.

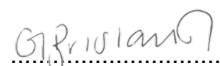
VAMOS THEATRE CIO

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	2,655	3,661
	<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	174	-
	<u>174</u>	<u>-</u>
Payable within one year	174	-
	<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).