Registered Charity Number SC051720

REPORT OF THE TRUSTEES AND FINANCIAL STATEMENTS FOR THE YEAR

1 APRIL 2025 TO 31 MARCH 2026

FOR

Take Me Somewhere Festival SCIO

Take Me Somewhere Festival SCIO
(A SCOTTISH CHARITABLE INCORPORATED ORGANISATION SC051720)

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FOR THE YEAR ENDED 31 MARCH 2026

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Take Me Somewhere Festival SCIO
(A SCOTTISH CHARITABLE INCORPORATED ORGANISATION SC051720)

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2026

The trustees present their report and the financial statements for the year ended 31st March 2026. The financial statements comply with the Charities and Trustee Investment (Scotland) Act 2005, the Charities Accounts (Scotland) Regulations 2006 (as amended), the charity's Constitution, 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 (FRS102) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

Take Me Somewhere (TMS) will advance and further charitable purposes by advancing education for the public benefit through the promotion of the arts, in particular, but not exclusively, the art of drama and performance.

WE ARE…

- Scotland's national organisation for the promotion and development of radical performance practice.
- A boundary pushing international, biennial festival.
- A year-round sector support organisation.
- A portal for international gaze and global network connector.
- On main stages, in churches and gardens; we are overseas, in digital worlds and across forms; we are at home in residency space across the city.

Our Vision: is that Scotland is the place to experience and create radical performance.*

*We define radical performance as work that often defies neat categories of Theatre, Dance, Circus or Visual Art and has a radical approach to what art & performance can look and feel like. We prioritise and centre change-making work that affects how we think about our relationship to ourselves, our relationship to each other and the world around us. We are also interested in work that takes radical innovative approaches to the process of creation.

Our Mission: is to create unparalleled conditions for this to transpire.

- We commission and present era-defining, transformative, experimental performance that inspires and resonates locally and globally.
- We are in service to artists and audiences, acting as a portal for dialogue and exchange between Scotland and the wider world.
- We respond to artist and community needs, encourage ambition and hold spaces for new-thinking.

Our Main Activities include, but are not limited to:

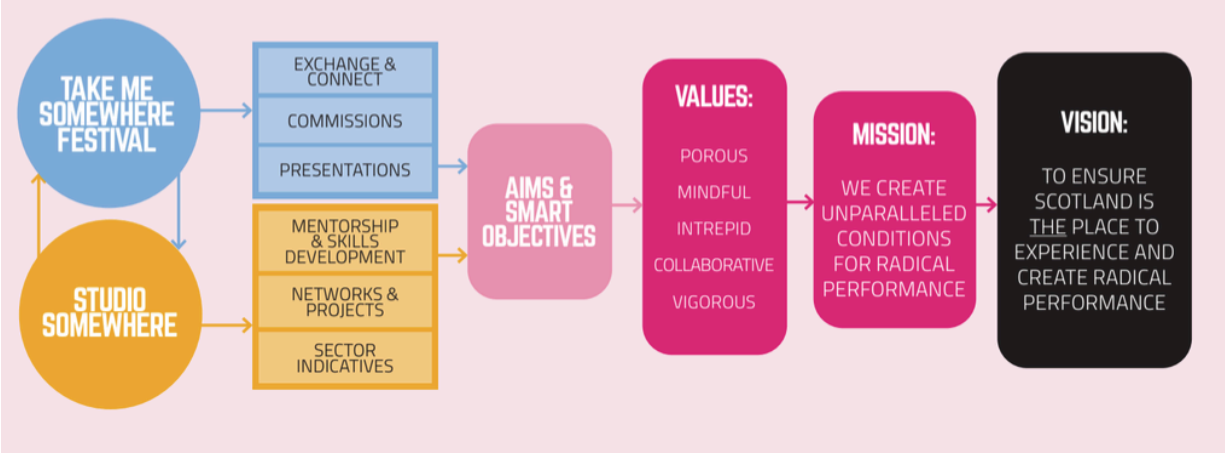
- Take Me Somewhere Festival: Our biennial international festival has innovative performance at its core. It's inspired by the talent, energy & voracity of Scotland's arts community and is a space for crucial, diverse voices from here and abroad.

- Studio Somewhere: Our year-round sector support responds to artist needs, providing space and helping performance makers to test out ideas, connect with local & international peers, and develop their projects and skills.

We are proud to uphold radical performance's strong legacy in Scotland, believing it to be vital for Scottish audiences, encouraging nuanced discussion on where we are now and future imaginings of where we could be.

We offer a viable career trajectory for Scottish artists, fostering community, investment and international connection, making Scotland an attractive place to create & work.

We strive to be at the forefront of research in innovation and art-making, garnering new partnerships, data for increased investment & attracting the international gaze on work being made in Scotland



Our Values exist to guide the way we work - what we care about and how these things inform our decision making, our interactions with people and how we move in the world.:

- POROUS: Remaining open and attentive to artists that invent the future and audiences voracious for new experiences. Encouraging new thinking to permeate, inform our practices and amplify outwards.
- MINDFUL: Recognising we work in an unequal society and the importance of care and an ever-evolving approach in supporting and presenting radical and/or politically activated work.
- INTREPID: Working at the cusp of the not-yet-known, supporting experiment, risk and change-making.
- COLLABORATIVE: Working with artists, organisations and communities in Scotland and across the world towards shared goals.
- VIGOROUS: We centre joy where we can, working with effort and enthusiasm for what we do.

AIMS & OBJECTIVES

Aim 1 - To be Scotland's national organisation for radical performance, providing unparalleled support to Scottish artists, encouraging ambition.

Aim 2 - To Embed International into all of our working.

Aim 3 - To create conditions for those who are marginalised to thrive within our programme and organisational structure.

Aim 4 - To effectively engage a broad range of communities, providing experiences of value through radical performance.

Aim 5 - To be a sustainable and responsive organisation of the future.

Our Work at a Glance:

TAKE ME SOMEWHERE FESTIVAL

EXCHANGE & CONNECT

We build spaces for connection, partnership and knowledge sharing, supporting Scottish artists' learning, connections to organisations and trajectory for international touring. We create work with communities, in spaces relevant to them, providing experiences of value to a breadth of people.

- Delegate Programme
- Festival Workshops
- Talks/Panel Programme (in person & digital)
- Artist/Industry Events
- Participatory Projects

COMMISSIONS

We create optimal conditions for the creation of rigorous and innovative radical performance works by Scottish artists and others, bolstered through international partnership.

- Seed commissions for Scottish Artists
- New Dimensions Award
- Inter/national Co-Commissions

PRESENTATIONS

We present era-defining, change-making work; connecting Scottish audiences with global conversations, providing inspiration for Scottish artists and bringing intersectional issues of climate justice and marginalised identity into the public sphere.

- National & International Presentations
- International work of scale
- Embrace the City; Public Art
- Projects Centring Climate Justice
- Digital Hybridity / Concept Touring
- Global South regional focus

STUDIO SOMEWHERE

MENTORSHIP & SKILLS DEVELOPMENT

We provide vital support for radical performance-makers to test out ideas, develop their projects, connect with their peers and remain globally connected. We support career step change and development of artistic leadership through placing artists on PAYE.

- Residencies (Open Call, Rural, TMS Curated, Graduate & In-kind)
- Studio Somewhere Invites (in person & digital)
- Somewhere to Talk
- Artist Constellation

NETWORKS & PROJECTS

We remain porous and permeable through participation in international networks and projects, sharing expertise and resources to generate opportunities & relationships between Scottish artists and the wider world.

- Embedded Creations
- Penpals/Twinned Residency
- Global South Exchange Project
- TMS at the Fringe
- Research Trips
- Artist Elsewhere
- Touring & Wider Networks Participation

SECTOR INITATIVES

We generate new thinking and foster wider change through strategic interventions and research, aiming to realise a more equitable, healthy and diverse Scottish cultural sector.

- Producer Placements & Training
- Deep Dives
- Take A Breath
- Diverse Critics
- Academic Research Publication & Symposium
- Impact Arts Collaboration

OUR ACTIVITY
Take Me Somewhere Festival

2025/26 was a year where we developed and presented our biennial festival, which took place from the 15th to 26th October 2025 across Glasgow, and showcased an array of voices. Encompassing boundary-pushing new works from Scotland and across the globe, the live experience was reimagined in intimate encounters, large-scale installations and everything in between.

18,204 audience members experienced Take Me Somewhere Festival 2025, with 20 performances and 8 Exchange and Connect events across 12 venues throughout Glasgow. We had an 86% average attendance rate on ticketed events, with 9 sell-out shows and 8 more shows at over 90% capacity.

Commissions

New Dimensions:

We presented Dan Daw's EXXY on the opening night, which was a New Dimensions Commission created to support UK artists to scale up their practice and create new ambitious work for national and international touring. Commissioning partners include Attenborough Centre for the Creative Arts, Battersea Arts Centre, Transform, Take Me Somewhere and Tramway.

EXXY explored the quarrel between the artist's ambition to take up space and create the disabled-led work that is currently missing from large stages, and the self-doubt that has been imposed on
him as a working-class, disabled artist.

Seed Commissions for Scottish Artists:

The festival saw the commissioning of and premiere of 4 new works by Scottish artists, and presentation of one other. Creating the optimal conditions for the creation of rigorous and innovative radical performance works by Scottish artists. In 2025 commissioned artists were Jo Hauge - Untitled (On Ice) exploring neurodivergence, fandom & pleasure; Shawn Nayer - The Mongrel, a character that stems from Imperial rule when the British Empire feared the "mongrelisation" of the white race; and Craig Manson - The Selkie - a contemporary theatre performance that reimagines the Selkie myth through a modern queer spectacle.

- 21Common, *Regina Caeli*
- Jo Hauge, *self insert outside fan spiral (on ice)*
- Craig Manson, *Selkie: The Wet and Wild Show*
- Shawn Nayar, *The Mongrel*
- Robbie Synge and Christine Thynne, *These Mechanisms*

International Co-Commissions:

Ensuring Scotland is part of the global touring circuit, presenting work promoters will travel for, we commissioned *Handle With Care* by Ontrorend Goed, which was also a Concept Touring work, where ideas rather than people travel. *Handle with Care* is theatre stripped down to its essence - no actors, no technicians, just a box an audience and a set of instructions/ questions. 3 x Presentations in Glasgow The Board Walk and Platform and one specifically for young people from Impact Arts.

Presentations

National & International Presentations:

We presented 20 performances featuring work from Australia, Austria, Argentina, Belgium, Brazil, Canada, Lebanon, Mexico, The Netherlands, Singapore, Switzerland and the USA. Bringing the most vital, radical performance works from across the globe to Scottish audiences.

Presenting era-defining, change-making work; connecting Scottish audiences with global conversations, providing inspiration for Scottish artists & bringing intersectional issues of climate justice & marginalised identity into the public sphere. One piece Frank by Cherish Menzo is described as ' ritual, apocalypse and carnival' which also feels an apt description for the programme as a whole.

'Take Me Somewhere felt like the perfect meeting point between the local and the global, the intimate and the expansive. It combined the precision and professionalism of a large-scale festival with a profoundly human, generous, and approachable spirit — qualities that are often lost as events grow in size and prominence.' MEXA Performance Company, Brazil

Embrace the City

This strand is about presenting sited work in Glasgow's iconic buildings/spaces in dialogue with the everyday, reaching wide audiences. Paul Ramíres Jonas (NY) Public Trust, invites the public to declare a promise that is published on a monumental marquee board in public space, placed amongst promises made by politicians, scientists, economists, companies and weather forecasters, all chosen daily from headline news. The work invites people to consider how serious are the promises we make to one another, the vows we take, or the pledges made by our civic leaders. It has been performed in multiple locations; Boston, USA, Mexico City.

This is a public realm artwork; a series of interactive performances that asks the public to vouch for their promises from a vast array of collaterals. Partnering with Glasgow City Council with funding support as part of Glasgow's 850 sited outside GOMA and with an artist talk hosted by the Thinking Culture initiative at Glasgow University.

"This piece is something that makes you think of old Scottish culture and acts of service that are rooted in that culture" - Audience Member

We had 126 audience members complete an on-site survey responding to the work.

80.9% said their experience made them more likely to attend contemporary work in the future.

99.1% said their experience was valuable.

99.1% thought it was important that artworks like Public Trust take place in public space because:

'It makes my urban landscape more colourful'

"That's how you build community."

'It's accessible to all, no barriers, all generations!'

Exchange & Connect

Take Me Somewhere widens Scottish artists international networks by welcoming curators and professionals throughout the festival. We had 96 delegates (a 57% increase from the previous edition) registered from 16 countries: Austria, Canada, Denmark, Egypt, Finland, France, Germany, Iceland, Ireland, New Zealand, Poland, Switzerland, Turkey, the UK, USA, Vietnam.

During our Delegate Day, five Scottish projects pitched to an audience of international delegates: Thulani Rachia; Cade & MacAskill; 21Common; Kirstin Halliday and Mele Broomes.

'I go to a lot of industry events and this was by far the best, both in terms of the work and the welcome. The programming is exceptional, even the work that didn't quite do it for me had something really gripping going on. It's vital work with an actual heartbeat, authenticly queer and experimental and with the loveliest vibe around it that can only ever come from attention and care. I particularly loved how much visible care is put into access.' Delegate Ireland

Our Exchange and Connect programme featured talks, workshops and industry events.

Networking events included a Crip Coffee Morning with Dan Daw Projects, an Industry Breakfast and a Networking Lunch. We had three workshops with artists sharing practices from Austria, Canada and Belgium. We had an artist talk and a panel presentation in collaboration with Glasgow University and The Hunterian Museum.

'This was a really good space to share our new work in a supported way and allowed us to connect with programmers. It was also a good way to make connections with other artists and presenters (I've been).... reflecting on how important Take Me Somewhere has been and continues to be for our careers, it's really the main thing that makes it feasible for us to work in Scotland.' - Scottish Artist Pitching at Industry Breakfast

'It was one of the best workshops I have ever been to. No hyperbole. It was totally magnificent and transcendent.'

Opportunities for Scottish Artists

We aimed to provide development opportunities for as many Scottish artists as possible ensuring relationships were forged with international peers.

Joseph Brown - Cast in Dan Daw's *Exxy* which tours to London, Brighton, Glasgow, Leeds, Hamburg and the Sydney Opera House

Chao-Ying Rao & Elina Bry -Trained to facilitate Tania El Khourys' *Cultural Exchange Rate (*Lebanon*).*

Bishop May Down, Sweaetshops, Charneh Watson & Marios Ento-Engkolo - Worked as artist facilitators; taking promises from the public as part of *Public Trust* by Paul Ramírez Jonas (USA).

Frankie Mulholland - Collaborated with Daniel Kok and Luke George (Singapore/Australia) to create a bespoke live soundscore for *Still Lives: Glasgow.*

"Taking part in Public Trust was so enlightening and enjoyable. The experiences I had as part of the project deepened my practice skills as a socially engaged artist, and broadened my ideas and knowledge…I also worked with an international artist and local company who will become part of my network of opportunities." Bishop May Down, artist facilitator for *Public Trust*

Accessibility

£11.5k was invested in creatively integrated, bespoke access provision for Deaf and Disabled audiences; delivered by a newly appointed access coordinator, including:

- 10 British Sign Language interpreted performances
- 8 captioned performances
- 5 audio described presentations
- 3 touch tours
- 4 performances with elements of relaxed performance

Additional aspects to our access programme for 2025 included:

- An Access Table for audience members to discuss access needs, priority entry or borrow access equipment such as dark glasses and noise suppressing headphones.
- A mobile Changing Places toilet; hired for our launch and opening show
- Visually Impaired artist consultants, reviewed audio described projects and offered feedback

'We travelled from Norway to visit the festival because of its exceptional reputation for accessible approaches. We hope to learn and introduce some of this thinking in our own festival' Delegate, Norway.

'It was a truly positive and valuable experience that enriched the performance and encouraged us to maintain [access] as a permanent element of the piece' MEXA team on accessible approaches TMS supported them with.

'Audio Description for EXXY was "integral to the piece, part of the 'cake mixture' rather than icing on top…transforming what could have been an inaccessible movement piece into something deeply resonant." Visually Impaired Consultant

Marketing

Our marketing campaign focused on presenting each work with care, creativity, and respect as well as cultivating a unique and welcoming voice for the festival in both our physical and digital presence.

Our local poster campaign featured in 27 locations across the city, with our lamppost banners flying in the Southside.

Engagement across all social media metrics increased dramatically during the period of programme announcement to festival. Reach and views grew more than sixfold, suggesting strong campaign visibility. Weekly visits increased by over 550%, indicating engagement and click-through interest. Follower growth more than tripled, rising by 774 new followers compared to 181 in the previous five months.

We had 19k views on our website throughout October. We sent 11 newsletters to a total of 20,363 recipients, with an average open rate of 48.7% (22% above the industry benchmark) and a 33% increase in click-through rates, suggesting a stronger call-to-action performance and audience interest. We had also grown subscribers from around 40% since the previous festival.

"I just wanted to thank you for all the work you did in communicating the Festival. You can really see the care and intention in every piece, and it makes the whole experience feel so powerful and coherent. Thank you for supporting us and making everything feel so clear and approachable." Lukas Avendaño, Presenting Artist, Mexico

Press

We featured in 80 reviews, articles and interviews across print and digital media between the first announcements until the end of the festival. The Press Value was £641,150 and the AVE Reach was £1,923,450.

Including: The Guardian, The Herald, The Scotsman, Radio Buena Vida, QMUnicate, The National, The Skinny, Seeing Dance, The Stage, The List, Snack Magazine, Greater Govanhill

Quotes:

'Sheer thrill of theatre that is fully alive'
⭐⭐⭐⭐⭐ Joyce McMillan, The Scotsman, on MEXA

Remarkable [and] life affirming…a powerful beginning for Take Me Somewhere 2025.'
⭐⭐⭐⭐ Mary Brennan, The Herald, on EXXY

"An entertaining riot of colour, leaving the audience in a blazing tangle of bright streamers." Kate Wyver, The Guardian on Requiem para un Alcaraván by Lukas Avenado

Diverse Critics /Live Art Writers Network

Take Me Somewhere partnered with Disability Arts Online and Performing Borders to offer talent development bursaries for five writers who identified as disabled and/or as Black or a person of colour, to attend the Festival and reflect on works. This was part of our ambition to ensure the critical discourse surrounding the work better reflected the identities and life experiences of the artists in our festival programme.

Audiences

Most of our audiences are aged 26 to 34 with the next largest segment being 35 to 44. Many of our audiences identify as being of marginalised identity. Notably we have a strong LGBTQIA+ audience of 53% against a Glasgow average of just 7.1% (2022 census). 18% of our audiences identify as trans or gender queer against a Glasgow average of 1% approx (2022 census).

Age*

1%	Under 18
6%	18-25
31%	26-34
21%	35-44
19%	45-54
10%	55-64
12%	65+

Gender* 62% women, 25% men, 14% identified in another way

Marginalised identities**

53% identified as LGBTQIA+

34% identified as Neurodivergent

27% identified as from a working-class or lower-income background

15% identified as from global majority/BAME or minority ethnic background

18% identified as trans or gender non-conforming/gender queer

13% identified as Disabled (e.g. physical, sensory, long-term condition)

It's an important showcase of cutting edge performances and really lifts up QTIPOC artists in a way that does feel like posturing... There's nothing like TMS in Scotland - Audience Feedback

According to Audience Answers by the Audience Agency, our primary audience were Experience Seekers (59%), Kaleidoscope Creativity (11%) and Metroculturals (10%). Of these, 72% came from Glasgow City local authority.

Open to All

We maintained our competitive pricing structure this year alongside schemes to make the programme financially accessible.This included offering concession rate tickets to practising artists (Artist Pass), free companion tickets for disabled audience members and parents/carers bursary. We worked in partnership with community groups to offer spaces to their cohorts and networks. This year, this included Common Ground, Maryhill Integration Network, Impact Arts, Performance in BSL and English Course at the Royal Conservatoire of Scotland, Project X, Body Remedy, LEAP and Fanzclub.

"It was a really beautiful experience, very well held and thoughtfully laid out. I loved the hands-on experience of making the bread and the brilliant presentation about the cultural and historical significance of the ritual…it was very special to talk to people about their loved ones, who had passed, and what they were making for them." Bread for the World participant

Artist Experience

Central to Take Me Somewhere's ethos is creating the best conditions for artists to make and present innovative performance. This year we worked with 141 creatives.

- 100% would recommend participation in the festival to other artists
- 100% were satisfied with marketing approach and approach to access
- 86% felt their work was seen by delegates potentially supporting their future works
- 88% were happy with their fee, 12% felt neutral and 0% were unhappy.
- 100% of international artists said that TMS contributes to the international live art sector and enhances Scotland's reputation.

Artists rated their overall experience of the festival 4.78 out of 5 on average.

"Take Me Somewhere has been a significant step in my career and practice as an artist. It's given me a platform where I've showcased my work to a wider audience than I would've been able to reach without their support, and has provided the opportunity to receive press... It's put me in a much stronger position to take the work further and begin to build an international tour plan." Craig Manson, *Selkie: The Wet and Wild Show*

Of artists completing statistical surveys, where we hold data:

- 64% LGBTQI+
- 18% Trans or Gender Non Conforming.
- 9% Disabled
- 9% Neurodivergent
- 36% Global Majority
- 18% Working Class Background

Environment

We recognise that our work as an international arts festival has a carbon impact our environmental approaches included:

- Greener festival messaging plus tailored Venue Travel Map highlighting public transport routes.
- Recycling materials through the Circular Arts Network, supporting a circular economy.
- Working in partnership to create more environmentally sustainable touring pathways for performances such as MEXA and Dan Daw.
- Embracing sustainable touring with Ontroerend Goed's live show *Handle with Care* involving only the shipping of a box. Tania El Khoury's *Cultural Exchange Rate* and Paul Ramírez Jonas' *Public Trust* worked with Glasgow artists as performers to reduce the company travel.

- Exploring environmental themes including ZU-UK's *EVERYTHING IS BURNING*, an audio and touch-led interactive installation that will also be presented at COP30 in Belém (Brazil).
- The combined average travel distance travelled to the festival was 81.5 miles - however the median travel distance sits closer to 15-30 miles, suggesting that the typical attendee is predominately local or regional, with the festival also attracting a smaller but significant international audience.

Of 121 respondents, 29.8% walked, 9.1% cycled, 3.5% took public transport, 3% took a taxi, 10.7% travelled in a car solo and 12.4% carpooled with others.

Festival Partners:

Take Me Somewhere wouldn't be possible without the support of our many partners and collaborators. The festival enhanced the creative ambitions of at least 33 partners:

*"I just want to say… how much Take Me Somewhere is appreciated and needed. It was so special for Platform to be able to host international artists and work like this. And it's something we wouldn't be in a position to do without this partnership… Take Me Somewhere makes me feel hopeful and inspired…and it's beautiful to see a festival that's filled with so much joy, integrity and care."*Anna Hodgart, Programme Producer (Platform, Easterhouse)

Tramway / Platform / Transform Festival / Feral / Impact Arts / The Run / Work Room / Strange Field / Immersive Experiences Lab / Glasgow University / Unlimited / Greenwich University / New Dimensions / Battersea Arts Centre / Attenborough Arts Centre / Arts Council England / Museo Universitario Del Chopo / Hidden Gardens / Casa do Povo / National Theatre Scotland / Gallery of Modern Arts / Fierce / Civic House / LEAP / BUZZCUT / Performing Borders / Disability Arts Online / Nowy Theatre Warsaw / Live Art UK / War Productions / Black Light / The Social Hub / The Hunterian

Festival Team:

The festival was delivered by Take Me Somewhere's core team, who worked throughout the year on its development.In the lead up and delivery of the Festival we employed 119 people:

4 core staff

8 producing team

1 access coordinator

41 technical and production staff

1 designer

1 press manager

34 access workers

26 additional staff supporting festival

3 funded training opportunities

All key freelance personnel undertook a tailored 3 hour Anti-Racism training course.

"This bursary has been transformative. I now feel ready to work confidently at a professional producing level. The networks I built during the festival, both in Scotland and internationally, will continue to shape my future collaborations…I leave this experience with stronger skills, clearer direction, and a renewed commitment to supporting emerging BPOC, LGBTQIA+, and refugee artists in Scotland." Amr, Federation of Scottish Theatre Producer placement

STUDIO SOMEWHERE

Whilst the focus of the year was geared towards the festival, we also offered development and exchange programmes, which inform and support the work of Scottish artists.

Embedded Creations: invites international artists to spend time in Glasgow creating work that will tour across the globe and forge cross-border relationships between artists, communities and organisations. As part of this programme, the director, performer and writer Antje Schupp and the multidisciplinary artist Kieron Jina collaborated on a new project, *Life of Joy.* Funded by Pro Helvetia; Schupp undertook a residency in Studio Somewhere & attended the festival across 10 days; attending industry events, meeting artists and curators and exploring the city.

Artists Elsewhere: We create opportunities for Scottish artists by curating programmes of work abroad and instigate opportunities for Scottish artists to collaborate and perform within wider international projects. Across 2025 this included:

Mamoru Iriguchi: Undertook a Vietnam Scotland Exchange; including a residency & presentation in Ho Chi Minh.

Kirstin Halliday and Laura Fisher took part in a new research exchange project building deeper connections between Scotland and Poland through a festival visit to Warsaw.

BUSINESS DEVELOPMENT

Within the year there were also significant developments in the operations of the company.

Fair Work, Staffing & HR

We moved to FTE Roles within the year: Artistic Director, Festival Manager and Executive Director moved to FTE, with new job descriptions and contracts; increasing capacity to deliver on Business Plan aims and objectives and working towards our Vision and Mission. We also recruited a new Marketing Manager (0.4fte) post in the first quarter of the year, following an open/inclusive recruitment process.

Finance & Fundraising

In addition to core funding from Paul Hamlyn Foundation and Creative Scotland, we made a further 30 applications to international agencies, trusts & foundations and other public sources, securing a further £39,124. We also secured a new partnership with YOTEL securing 30 free rooms for festival artists. We also made a submission to the Scottish Government's Expanded Festivals Fund in December 2025, which we subsequently found out was successful post year end.

Environmental Sustainability

We participated in Culture for Climate Scotland's training for Multi Year organisations Q2/3 to ensure we are fully equipped to complete the Environmental Impact report in 26/27, including increasing skills and ability to report fully on the carbon footprint of the 2025 festival. Within the year we also undertook a review of suppliers as part of Sustainable and Ethical Procurement Policy.

Capital

We secured a new office and residency space at the Centre for Contemporary Arts in December 2025 but unfortunately had to move out due to the closure of the space in January 2026. Before the year end we had secured a new office space at Southblock and worked with partners to secure residency space for our Y2 programme.

Governance and Systems

We undertook an open call for new Board members in Spring 2025 and appointed a new board member with specialism in charity finance. We also brought on board an HR lawyer as an associate board member.

Take Me Somewhere Festival SCIO
(A SCOTTISH CHARITABLE INCORPORATED ORGANISATION SC051720)

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2026

FINANCIAL REVIEW

2025/26 was the first year of a Multi Year (three year) agreement with Creative Scotland and Paul Hamlyn Foundation.

Summary of financial performance during the period

The results for the period and the financial position are set out in the attached financial statements. In summary, during the year ended 31 March 2026, the charity recorded net income of £50,816 on Unrestricted Funds (2025: net income £4,170) and £136,516 net expenditure on Restricted Funds (2025: net income of 8,338). Total Funds per the Balance Sheet amounted to £167,269 (2025: £252,969) of which £167,269 is Unrestricted (2025: £116,453) and £nil Restricted (2025: £135,616).

Fluctuations in Turnover:

The charity's financial cycle is based on a two year period. Due to the cyclical nature of our operations, which see our Festival being delivered on a biennial basis, there are associated fluctuations in our accounts. Income is raised in the year preceding the festival, results in carry forward funds into the festival year and an increased turnover.

Restricted funds: £nil

Within the year 25/26 restricted funds carrying forward from the previous year of £136,516 had been expended towards festival and core delivery. Specifically the Paul Hamlyn Foundation grant received in the previous financial year (£95,000) was spent in this financial year towards core running and programme costs. Similarly funding received in the previous financial year from the British Council (£10,000) for our delegate programme was also spent, as were Creative Scotland Extended Fund
restricted funds of (£21,110). One grant received in the year (Commonweal Fund) for £800 was received in advance pertaining to 26/27's Studio Somewhere programme.

Unrestricted Reserves: £167,269

Of the unrestricted reserves, the board have designated £63,000 to act as leverage towards fixed assets and a capital development project. Of our total expenditure in our accounts to March '26 (£583,379), 78% was spent on artists/programming costs. The remainder was spent on marketing (4%), Staffing (9%) and Other Overheads (9%, legal, insurance, finance).

RESERVES POLICY

The Trustees, having assessed the financial stability of the charity, considered the level of reserves and have added £5,000 taking the total amount to £66,000 allocated, which covers approximately 3 months' running costs, as per the charity's reserves policy. These are held in a separate savings account.

The charity considers it necessary to hold free unrestricted reserves equivalent to 3 months operating costs against the forward forecasting budget of the next financial year. As the charity is currently funded on a project basis, such reserves are necessary to continue to fundraise, to cover the costs of any adverse events, to mitigate against the risks associated with the current budgetary and competitive funding landscape in which we operate.

PLANS FOR FUTURE PERIODS

26/27's focus turns towards our Studio Somewhere programme, our year round artists development programme. Studio Somewhere is a place where artists test out ideas, connect with their peers, and develop their projects in a comfortable, fit-for-purpose environment. Importantly, it is a space where artists can feel part of an invaluable community of peers both at home and across the UK and globally.

In the last quarter of the year, plans had begun to implement our Residency Programme with an open call for proposals which would be decided by a panel of artistic peers.

In terms of the development of the charity focus will be given on securing additional funding through a more diverse income stream, with attention towards attracting multi year and core income through Trusts and Foundations and preparations for its 10th anniversary year in 2027.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity was previously a company limited by guarantee (Take Me Somewhere Festival Limited with charitable status (granted on 29 April 2022). It was originally incorporated on 1 May 2018. It was converted to a Scottish Charitable Incorporated Organisation (SCIO) effective on 13 January 2023.

The charitable company is governed by its Constitution effective on 13 January 2023.

Board Meeting Procedures

Members of the Board serve as trustees of the charity. The Board consists of two or more members, as the Board may determine, who are elected and/or confirmed in office by members at the Annual General Meeting. They serve for a period of three years, after which they are eligible for re-election. Office bearers are elected by the Board from amongst their members.

The charity ensures that new trustees have skills that will complement the existing structure of the Board.

The day to day running of the charity has been delegated by the trustees to Caroline Winn, Executive Director and LJ Findlay-Walsh, Artistic Director.

Risk Management

The trustees have examined the major business and operational risks which the charity faces and have established systems to enable regular reports to be produced so that the necessary steps can be taken to lessen these risks.

Take Me Somewhere Festival SCIO
(A SCOTTISH CHARITABLE INCORPORATED ORGANISATION SC051720)

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2026

REFERENCE & ADMINISTRATIVE DETAILS

Registered Charity number

SC051720

Registered office

Studio 113
Southblock
60-64 Osbourne Street
Glasgow
G1 5QH

Trustees

The trustees of the charity who served during the year:

Anita Clark
Stephen Greer
LJ Findlay-Walsh
Isabel Moura Mendes (resigned 28th January 2026)
Shona Wardrop (appointed 8th September 2025)

Independent examiner

Benham Conway & Co
Chartered Accountants
16 Royal Crescent
Glasgow
G3 7SL

Bankers

Virgin Money
The Cooperative Bank

Take Me Somewhere Festival SCIO
(A SCOTTISH CHARITABLE INCORPORATED ORGANISATION SC051720)

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2026

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Charity law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charity for that period. In preparing the financial statements, the trustees are required to:

> select suitable accounting policies and then apply them consistently;
> observe the methods and principles in the Charities SORP;
> make judgements and estimates that are reasonable and prudent; and
> state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and
> prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Charities and Trustee Investment Act (Scotland) 2005 and the Charities Accounts (Scotland) Regulations 2006 (as amended). They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Anita Clark Trustee



Date: 31st August 2026

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF
Take Me Somewhere Festival SCIO
(A SCOTTISH CHARITABLE INCORPORATED ORGANISATION SC051720)

I report on the accounts for the year ended 31 March 2026 set out on pages eighteen to twenty six.

Respective responsibilities of trustees and examiner
The charity's trustees are responsible for the preparation of the accounts in accordance with the terms of the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations 2006. The charity's trustees consider that the audit requirement of Regulation 10(1)(a) to (c) of the Accounts Regulations does not apply. It is my responsibility to examine the accounts as required under Section 44(1)(c) of the Act and to state whether particular matters have come to my attention.

Basis of the independent examiner's report
My examination was carried out in accordance with Regulation 11 of the 2006 Accounts Regulations. An examination includes a review of the accounting records kept by the charity and a comparison of the financial statements presented with those records. It also includes consideration of any unusual items or disclosures in the financial statements and seeks explanations from the Trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently I do not express an audit opinion on the view given by the financial statements.

Independent examiner's statement
In connection with my examination, no matter has come to my attention:

(1) which gives me reasonable cause to believe that, in any material respect, the requirements

- to keep accounting records in accordance with Section 44(1)(a) of the 2005 Act and Regulation 4 of the 2006 Accounts Regulations; and

- to prepare accounts which accord with the accounting records and to comply with Regulation 8 of the 2006 Accounts Regulations

have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Kathleen Benham CA
Benham Conway & Co Chartered Accountants
16 Royal Crescent
Glasgow
G3 7SL

Date: 31st August 2026

Take Me Somewhere Festival SCIO
(A SCOTTISH CHARITABLE INCORPORATED ORGANISATION SC051720)

COMBINED STATEMENT OF FINANCIAL ACTIVITIES AND INCOME & EXPENDITURE FOR THE YEAR ENDED 31 MARCH 2026

		Year to 31 March 2026			Year to 31 March 2025		
Notes		**Unrestricted Funds £**	**Restricted Funds £**	**Total Funds £**	**Unrestricted Funds £**	**Restricted Funds £**	**Total Funds £**
Income & endowments							
Donations & legacies	2a	2,984	307,171	310,155	15,486	186,620	202,106
Incoming resources from							
Charitable activities	2b	178,635	8,041	186,676	7,521	-	7,521
Investment income	2c	848	-	848	3,328	-	3,328
Total income		182,467	315,212	497,679	26,335	186,620	212,955
Expenditure on charitable activities							
Cost of charitable activities	3	(131,651)	(451,728)	(583,379)	(22,165)	(178,282)	(200,447)
Total expenditure		(131,651)	(451,728)	(583,379)	(22,165)	(178,282)	(200,447)
Net movement in funds	4	50,816	(136,516)	(85,700)	4,170	8,338	12,508
Reconciliation of funds							
Total funds brought forward		116,453	136,516	252,969	112,283	128,178	240,461
Total funds carried forward	7	167,269	-	167,269	116,453	136,516	252,969

CONTINUING OPERATIONS

All income and expenditure has arisen from continuing activities

The notes form part of these financial statements

Take Me Somewhere Festival SCIO
(A SCOTTISH CHARITABLE INCORPORATED ORGANISATION SC051720)

BALANCE SHEET

AS AT 31 MARCH 2026

		Year to 31 March 2026			Year to 31 March 2025		
	Notes	Unrestricted Funds £	Restricted Funds £	Total Funds £	Unrestricted Funds £	Restricted Funds £	Total Funds £
Fixed assets							
Tangible assets	5	3,471	-	3,471	-	-	-
Current assets							
Cash at bank		161,716	7,432	169,148	112,206	149,436	260,642
Debtors	6	4,242	-	4,242	7,407	-	7,407
Total assets		165,958	7,432	173,390	118,613	149,436	268,049
Creditors							
Amounts due within one year	7	(2,160)	(7,432)	(9,592)	(2,160)	(12,920)	(15,080)
Net current assets		163,798	-	163,798	116,453	136,516	252,969
Total assets less current liabilities	4	167,269	-	167,269	116,453	136,516	252,969
Funds	8						
Unrestricted funds				167,269			116,453
Restricted funds				-			136,516
				167,269			252,969

Approved by the Board on 31st August 2026 and signed on its behalf by:

Anita Clark



Trustee

The notes form part of these financial statements

Take Me Somewhere Festival SCIO
(A SCOTTISH CHARITABLE INCORPORATED ORGANISATION SC051720)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2026

1. ACCOUNTING POLICIES

Basis of accounting
The financial statements have been prepared in accordance with 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) – Charities SORP (FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

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. The Trustees consider there are no material uncertainties about the charity's ability to continue as a going concern. Thus the Trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

Income
Items of income are recognised and included in the accounts when the charity has entitlement to the funds, any performance conditions are met (or are fully within the control of the charity), there is sufficient certainty that receipt of the income is considered probable and the amount can be measured reliably. Income is classified into the following categories:

Donations and Legacies - This comprises all income received by the charity that is in substance a gift made to it on a voluntary basis. It includes donations, membership fees, and grants, other than those whose conditions make them similar in economic terms to trading income (see Charitable activities below).

Charitable activities - This comprises all income received, earned both from the supply of goods or services under contractual arrangements and from performance-related grants which have conditions that specify the provision of particular goods or services to be provided by the charity. It includes trading activities in furtherance of the charities objects and those grants, which have conditions, which make them similar in economic terms to trading activities.

Investment income - This comprises income earned from holding assets for investment purposes and includes interest receivable.

1. ACCOUNTING POLICIES (continued)

Expenditure
Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified into the following

Raising funds - This comprises all expenditure to raise funds for the charity and includes the costs of all non charitable trading activities.

Charitable activities - This comprises all expenditure on charitable activities to further the purposes of the charity together with those support costs incurred that enable those activities to be undertaken.

Tangible fixed assets
Items are included in the general fund at costs and are capitalised if their useful life is more than one year and their cost exceeds £500.Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

All technical and IT equipment	33% straight line
Building improvements	straight line over the term of the lease

Fund accounting

Unrestricted funds **-** These are funds which the trustees are free to spend on activities that further the purposes of the charity

Restricted funds **-** These are funds which the donor has specified are to be solely used for particular purposes or areas of the charity's work.

Government and other grants
Income from government and other grants, whether capital or revenue in nature, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants are met (or are fully within the control of the charity), it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Donation of services and facilities
Donated professional services and donated facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that the economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), the general volunteer time of members is not recognised, although donated professional services received from Directors are recognised.

1. ACCOUNTING POLICIES (continued)

On receipt, donated professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market: a corresponding amount is then recognised in expenditure in the period of receipt.

Pensions
The Charity operates a defined contribution scheme and the pension charge (when applicable) included in the accounts represents the amounts payable by the company to the fund in respect of the year.

2. INCOME	**2026**	**2025**
Donations & Legacies (a)	**£**	**£**
Creative Scotland	298,171	81,620
Paul Hamlyn Foundation	-	95,000
Other	11,984	25,486
	310,155	202,106
Charitable Activities (b)	186,676	7,521
Investment Income (c)	848	3,328
Total Income	497,679	212,955

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2026

3. **EXPENDITURE**	**2026**	**2025**
Charitable Activities	**£**	**£**
Artistic & Creative programme	455,612	121,304
Marketing	26,078	5,265
HR Costs	51,084	50,994
Office & general administrative expenses	12,430	6,925
Communications	-	154
General travel	6,748	994
Insurance	4,253	2,717
Bank charges	581	329
Access costs	7,363	1,542
Legal & professional fees	10,330	1,604
Other costs	6,022	2,230
Depreciation	941	4,109
Exchange Gain	(223)	-
Governance		
Independent Examination	2,160	2,160
Board Meetings	-	120
Total charitable activities	583,379	200,447

STAFF COSTS (included in total expenditure)	**2026**	**2025**
	£	**£**
Wages & salaries	149,866	86,172
Pension costs	3,631	1,722
Social security costs	7,914	6,417
	161,411	94,311

The average monthly number of employees (excluding directors) during the year was 5 (prior year - 4).

The trustees received no remuneration nor expenses (for acting as trustees).

No employee received emoluments in excess of £60,000. LJ Findlay-Walsh, as mandated by the charity's constitution, received a salary of £36,250 as the charity's Artistic Director (2025: £22,000) and pension payments of £900 during the period (2025: £458).

During the year, total remuneration paid to key management personnel was £90,316 (2025 £41,529).

4. SURPLUS/(DEFICIT)

	2026	2025
The surplus/(deficit) is stated after charging:	£	£
Depreciation on tangible fixed assets	941	4,109
Independent examination fee	2,160	2,160

5. TANGIBLE FIXED ASSETS

	Studio	Equipment	Total
	£	£	£
COST			
At 1 April 2025	10,733	6,974	17,707
Additions	1,626	2,786	4,412
At 31 March 2026	12,359	9,760	22,119
DEPRECIATION			
At 1 April 2025	10,733	6,974	17,707
Charge for year	650	291	941
At 31 March 2026	11,383	7,265	18,648
NET BOOK VALUE			
At 31 March 2026	976	2,495	3,471
At 31 March 2025	-	-	-

Depreciation is provided on assets at a rate of 33% per annum on a straight-line basis, calculated to write off the cost of the assets over their estimated useful economic lives.
In the financial year the charity purchased IT and equipment for Studio Somewhere.

6. DEBTORS : DUE WITHIN ONE YEAR

	2026	2025
	£	£
Debtors	1,105	1,970
Accrued Income & Prepayments	3,137	5,437
	4,242	7,407

7. CREDITORS: DUE WITHIN ONE YEAR

	31 March 2026 £	31 March 2025 £
Creditors	280	3,040
PAYE tax & social security costs	888	4,880
Accruals and deferred income	8,424	7,160
	9,592	15,080

8. FUNDS

Total Funds	At 1/4/2025	Income	Expenditure	At 31/3/2026
Unrestricted Funds	116,453	182,467	131,651	167,269
Restricted Funds	136,516	27,405	163,921	0
	252,969	209,872	295,572	167,269

Unrestricted Funds

	At 1/4/2025	Income	Expenditure	At 31/3/2026
General Funds	116,453	119,467	131,651	104,269
Designated Funds	0	63,000	0	63,000
Total Unrestricted Funds	116,453	182,467	131,651	167,269

The unrestricted funds are held for the following purposes:

General Fund	To support the general Activities of the charity.
Designated fund	To act as leverage towards fixed assets and a capital development project.

Restricted Funds	At 1/4/2025	Income	Expenditure	At 31/3/2026
Creative Scotland (Extend Fund)	21,110	20,405	41,515	0
British Council	10,000	0	10,000	0
Glasgow Life (Tramway)	10,406	7,000	17,406	0
Paul Hamlyn Foundation	95,000	0	95,000	0
	136,516	27,405	163,921	0

Analysis of net assets between funds

	Unrestricted	Restricted	Total
Fixed Assets	3,471	0	3,471
Net Current Assets	163,798	0	163,798
	167,269	0	167,269

Previous Year

Total Funds	At 1/4/2024	Income	Expenditure	At 31/3/2025
Unrestricted Funds	112,283	26,335	22,165	116,453
Restricted Funds	128,178	186,620	178,282	136,516
	240,461	212,955	200,447	252,969

Unrestricted Funds

	At 1/4/2024	Income	Expenditure	At 31/3/2025
General Funds	112,283	26,335	22,165	116,453
Total Unrestricted Funds	112,283	26,335	22,165	116,453

Restricted Funds	At 1/4/2024	Income	Expenditure	At 31/3/2025
Creative Scotland (Extend Fund)	76,178	81,620	136,688	21,110
British Council	28,000	10,000	28,000	10,000
Royal Conservatoire	600		600	0
Quebec Government	700		700	0
Glasgow Life (Tramway)	22,700		12,294	10,406
Paul Hamlyn Foundation	0	95,000	0	95,000
	128,178	186,620	178,282	136,516

Analysis of net assets between funds

	Unrestricted	Restricted	Total
Net Current Assets	116,453	0	116,453
	116,453	0	116,453